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Don't pass up good cash!

Samuel Van Ronkel Productions

Two Reels Each

Released by UNIVERSAL

12 New GUMPS

B.F. KEITH'S

HIPPODROME

WHAM! AGAIN

Universal's Greater Movie List Hits the BIG ONE!

"A merry comedy. A picture that catches your interest the minute after you have taken your seat. There is fun in every scene."
—Mordaunt Hall in N. Y. Times.

"First class entertainment—consistently amusing. Full of fun for the audience."
—N. Y. Evening World.

"It bubbles, it sparkles, and it amuses. the action is fast. The comedy is one I can cheerfully recommend."
—Louella Parsons in N. Y. American

"A well done and amusing bit of film broth.. The cast strive gaily to please—and succeed. A jolly little picture. Go see it."
—Roscoe McGowen, in N. Y. Daily News.

"A good farce—adroitly and speedily handled by Director Melville Brown. Laura La Plante gives a percolating performance."
—Dorothy Herzog in N. Y. Daily Mirror.

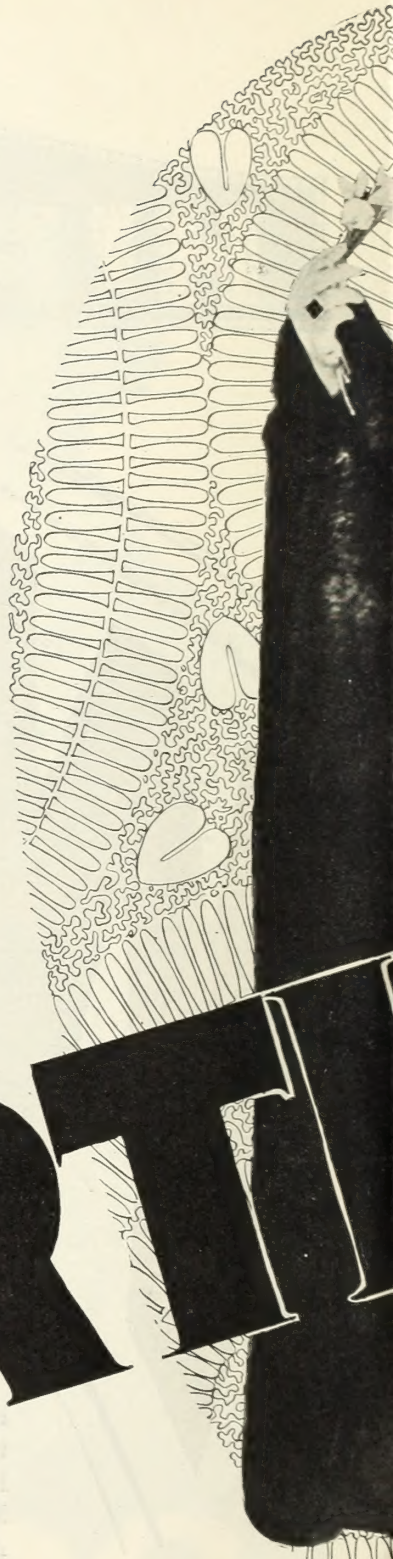
First crack out of the box — "Poker Faces." Then "The Marriage Clause." And NOW—

"LAURA LA PLANTE *in* "HER BIG NIGHT"

MEL BROWN'S MASTERPIECE OF COMEDY

The Heart Punch is there!

In this throbbing portrayal of a mother's soul, with Belle Bennet as sweetheart, wife and mother. An EMORY JOHNSON PRODUCTION, directed by Emory Johnson, from the story by Emilie Johnson. Truly a SUPER PRODUCTION with tremendous emotional thrill! Presented by Carl Laemmle, with Mary Carr, Henry Victor, June Marlowe and other box-office stars. A UNIVERSAL SUPER PRODUCTION made for the BOX-OFFICE!



The FOURTH COMMAN

IDMENT

That Amazing Universal

No. 504.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

I UNDERSTAND the sales departments of various picture companies are at their wits ends trying to devise some sort of a sales scheme to offset the terrific success of Universal's Complete Service Plan.

It cant be done.

Schemes—all the sales schemes in the world—cant put up a successful opposition to the actual goods.

Universal's Complete Service Plan is not a promise—it is a delivery.

A delivery cannot be made without the goods — and the Universal is the only one that has the goods to deliver.

Nearly 7,000 Universal Complete Service Contracts have been sold! Just think of that! It is a tremendous business in itself and it is saving the business lives of more theatre owners than any other single element in the history of the trade.

Give a man something which actually enables him to stay in business at a profit, and no cooked-up scheme is going to lure him away from it. Give 7,000 such life - savers, and you've got a backbone for a great big business.

Universal Complete Service is the easiest thing to sell

Complete Service Plan!

that any film salesman ever sold in his life. Even in the very beginning, when it was new and untried, it was so obviously fair and square that no argument was necessary to sell it. Once it was explained to the exhibitor, it was sold!

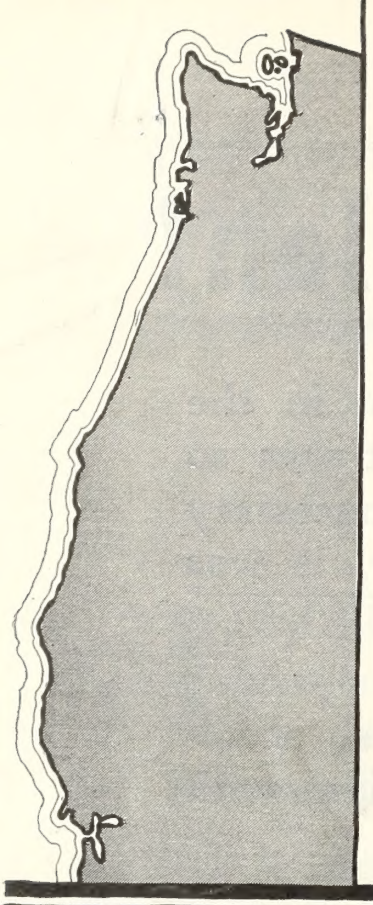
Against a thing so solid, so good, so fair and so absolutely revolutionary no scheme can possibly be devised with any degree of success at all.

Never in all my business career have I received so many letters of praise—of actual thanksgiving—for the benefits derived by exhibitors who signed up for this wonderful plan. Never were the expressions of gratitude so enthusiastic and heartfelt.

When you consider that many a theatre which was about to close was enabled to stay open at a profit; and that innumerable houses which were operating at a profit were enabled to make a greater profit, it is no wonder that the exhibitors have been generous with their praise and thanks.

If you do not know the whole story of the Universal Complete Service Plan—the plan which is worrying every other sales force in the business—then you are a very foolish exhibitor!

If you do know all about it, you've got it!



West

"Tho I have signed innumerable contracts I can truthfully say this is the most satisfactory," says Cardella Theatre, Oroville, Cal.—"This is the best contract ever offered to the small town exhibitor. They never had a chance till now," says Golden Rod Theatre, Braddyville, Ia.—"Your Complete Service plan wonderful life saver," says Lyric Theatre, Mantica, Cal.—"Taken at all angles it can't be beat," says Scott Opera House, Point Arena, Cal.—"Have taken this from all angles and consider that it can't be beaten," says Scott Opera House, Point Arena, Cal.—"The best plan ever signed by me during my experience as an exhibitor," says Bishop's Theatre, Mendocino, Cal.—"Small exhibitors can't afford to run without Universal service. This plan will surely be a great benefit," says Mystic Theatre, Clovis, Cal.—"Complete Service Contract will enable many small town exhibitors to keep open. Quality of pictures average very good," says Olympic Theatre, Forks, Wash.—"It is the biggest boon that has ever come to the small exhibitor. You are giving as good and consistent pictures

Mid-West

"Most consistent group of box-office money-getters ever offered. Contracted Complete Service plan for coming year," says Liberty Theatre, Parsons, Kan.—"Purchased Complete Service Plan. More than satisfied. Pictures and service above the average," says Cosmo Theatre, New Carlisle, Ind.—"Very pleased with Complete Service Contract. Would have had to close if I had not gotten it," says T. H. Coyle, Roosevelt, Okla.—"Just considering closing my house when I bought Complete Service Contract. A God-send!" says Opera House, Kalida, Ohio—"It is the only salvation for the small town exhibitor and will keep us open and in business," says Gem Theatre, Armstrong, Ia.—"Can't say enough for your Complete Service Contract. I repeat—it is a God-send," says Empire and Centennial Theatres, Lowell, Wis.—"Your Complete Service Plan will give us a chance to compete with larger nearby towns and make a profit," says Lyric Theatre, Grinnell, Kans.—"Your Complete Service Plan will be a great help in keeping many small shows open all year round," says Dighton Movie and Opera

Complete Service PROOF

Godsend to small town theatre men. Congratulate you for your fairness," says A. G. Wittwer, Rainier, Ore.—"It is best service to be had. All exhibitors should sure sign up," says Casper Theatre, Casper, Cal.—"This is a great saving to the small exhibitor and the best proposition ever presented to me," says The People's Theatre, Cloverdale, Cal. "Best thing for independent exhibitors. You should be congratulated," says Orpheum Theatre, Fayette, Ohio—"Started Complete Service Contract. Thanks for the help it gives to the independent exhibitor,"—says Globe Theatre, Arlington, Ohio—"A splendid thing. Makes sure profits possible for small exhibitors," says Damm Theatre, Cosgood, Ind.—"Was running at a loss until I closed on this. Now I am running and making a little," says Ed Craffets, Seelyville, Ind.—"Complete Service Contract makes it possible for me to own my theatre," says Garden Theatre, So. Charlestown, O.—"We have made no mistake in signing up for the Complete Service Contract. I am now 100% Universal," says Liberty Theatre, Mason, Ill.—"The results

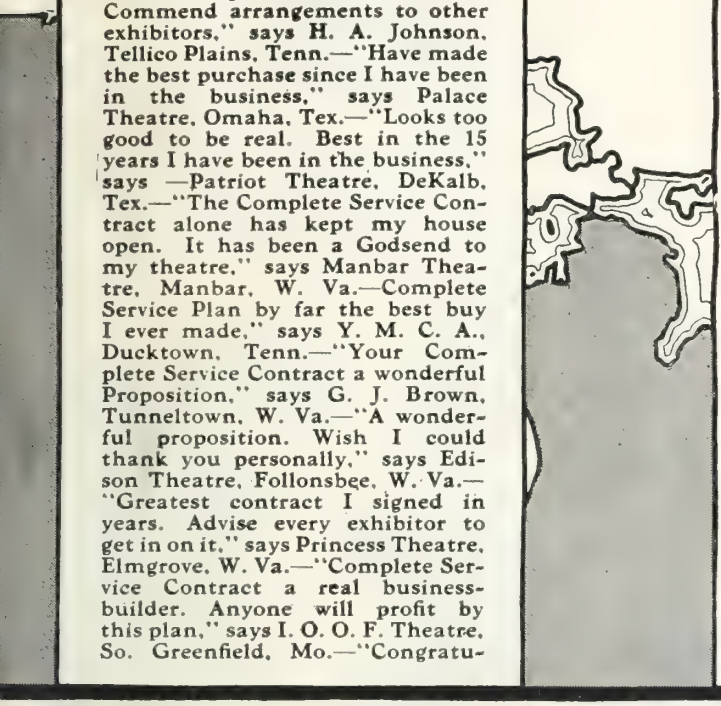
'Complete Service Contract is a wonderful proposition for any exhibitor," says Strand Theatre, Smithfield, Ohio.—"Saves the small town exhibitor from going out of business," says Family Theatre, Keswick, Ia.—"A gold mine! Your pictures always the highest type of entertainment," says Park Theatre Mukwonago, Wis.—"Signed Complete Service Contracts. I know a good thing when I see it," says F. L. Hilton, Sparta, Mich.—"The more I think this over the better I like it and the fairer it seems," says Paul J. Schlossman Co., Muskegon, Mich.—"A God-given ive-and-let-live proposition for the exhibitor in the small town," says Strand Theatre, Richland, Ia. "Your wonderful contract sure a breadwinner. I advise all exhibtors to grab this," says Royal Theatre, Panora, Ia.—"I highly recommend every small town exhibitor to sign your Complete Service Contract. It is a Godsend," says K. & R. Theatre, Ashton, Ia. "Urge every small town exhibitor to sign this. When they check up they will find that they have made money," says White Theatre, White, So. Dak.—

No other company could give y

no other company could give y

South

"Receiving very satisfactory results under complete Service Contract. Commend arrangements to other exhibitors," says H. A. Johnson, Tellico Plains, Tenn.—"Have made the best purchase since I have been in the business," says Palace Theatre, Omaha, Tex.—"Looks too good to be real. Best in the 15 years I have been in the business," says —Patriot Theatre, DeKalb, Tex.—"The Complete Service Contract alone has kept my house open. It has been a Godsend to my theatre," says Manbar Theatre, Manbar, W. Va.—Complete Service Plan by far the best buy I ever made," says Y. M. C. A., Ducktown, Tenn.—"Your Complete Service Contract a wonderful Proposition," says G. J. Brown, Tunneltown, W. Va.—"A wonderful proposition. Wish I could thank you personally," says Edison Theatre, Follonsbee, W. Va.—"Greatest contract I signed in years. Advise every exhibitor to get in on it," says Princess Theatre, Elmgrove, W. Va.—"Complete Service Contract a real business-builder. Anyone will profit by this plan," says I. O. O. F. Theatre, So. Greenfield, Mo.—"Congratu-

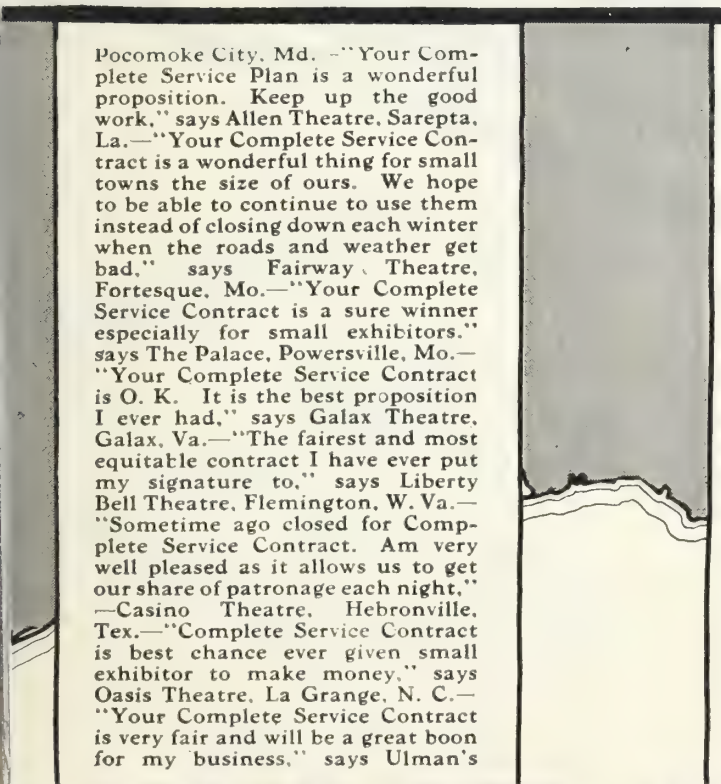


East

"Was wondering how I was to pull thru the season. Complete Service Contract solved my problem," says Opera House, Winber, Pa.—"Any man who turns down this is not doing himself a good turn. I highly prize my contract," says Palace Theatre, Washington, N. Y.—"Complete Service Contract is the best buy of any film product today," says Mathers Theatre, Mathers, Pa.—"Have been using it for several weeks and thank you for assisting the exhibitor who needs assistance," says Cameo Theatre, Rochester, N. Y.—"It is the only saviour for the small exhibitor." says Ritz Theatre, Sharon, Pa.—"Only able to reopen my theatre thru your Complete Service Plan," says Black's Theatre, Rice's Landing, Pa.—"The fairest and most liberal contract ever given us." says S. O. U. Hall, Barker, N. Y.—"Will surely cut down our worries. Your unique idea of great assistance to exhibitors who are trying to compete with radio, gas buggies and daylight saving time," says Garvey's Movies, Clinton, N. Y.—"It is the best thing I have ever had offered me," says Fulton Theatre, McConnelsburg, Pa.—"Complete

Blankets the Country

Pocomoke City, Md. —"Your Complete Service Plan is a wonderful proposition. Keep up the good work," says Allen Theatre, Sarepta, La.—"Your Complete Service Contract is a wonderful thing for small towns the size of ours. We hope to be able to continue to use them instead of closing down each winter when the roads and weather get bad," says Fairway Theatre, Fortesque, Mo.—"Your Complete Service Contract is a sure winner especially for small exhibitors." says The Palace, Powersville, Mo.—"Your Complete Service Contract is O. K. It is the best proposition I ever had," says Galax Theatre, Galax, Va.—"The fairest and most equitable contract I have ever put my signature to," says Liberty Bell Theatre, Flemington, W. Va.—"Sometime ago closed for Compplete Service Contract. Am very well pleased as it allows us to get our share of patronage each night," —Casino Theatre, Hebronville, Tex.—"Complete Service Contract is best chance ever given small exhibitor to make money," says Oasis Theatre, La Grange, N. C.—"Your Complete Service Contract is very fair and will be a great boon for my business," says Ulman's



Contract is fairest and most equitable I ever signed. Thanks for the privilege," says Reese B. Harrington, Harrington, Del.—"Your Complete Service Contract was designed to fulfill request of my patrons. Business is good due to this contract," says Getner Theatre, Silver Creek, N. Y.—"Signed Complete Service Contract for my three theatres. Hope all exhibitors grasp this rare opportunity," says Parkersburg, Manheim & Quarryville Theatres, Lancaster, Pa.—"It is one of the fairest propositions ever offered to an exhibitor and one of the best in my experience," says Lyceum Theatre, Waterville, N. Y.—"Was compelled to close Tuesdays. Your Complete Service Contract enabled me to reopen and operate with profit," says Star Theatre, Youngsville, Pa.—"Couldn't wait till I got my name on the dotted line," says Seven Stars Theatre, Phillipsburg, Pa.—"A wonderful proposition for the small town," says Grand Theatre, Westfield, Pa.—"Greatest help to small exhibitor in history of the Motion Picture business," says Grand Theatre, Geneseo, N. Y.—"The more I consider this service the better it looks, says Green Lantern Theatre, Wilmington, Del.

COMPLETE SERVICE, because the variety your house needs!

Poker Faces

"'Poker Faces' at the Hippodrome an amusing comedy with entire cast raising the ante of laughs."
—*New York Journal*

Gump Comedies

"Andy Gump Comedies made a big hit with our patrons. We feature the Gump Comedies."
—*Jacob's Theatre, McComb, Miss.*

Just a Few of the HI

The Newlyweds and Their Baby

"The 'Newlyweds and Their Baby' comedy, one of best I have ever seen. Has been very well received by our patrons and the press."
—*S. L. Warner, of Warner Bros. Pictures, Inc.*

Blue Streak Westerns

"A good Western. 'Triple Action' crammed full of action. Pleased Western fans."
—*Grand Theatre, Rainier, Ore.*

The Marriage Clause

"This picture 'The Marriage Clause' should mean a lot to exhibitors for its box office possibilities. One of most dramatic climaxes and some of the best acting and directing of the day."
—*Film Daily*

Buster Brown Comedies

"Buster Brown Comedies about the best comedies we have to play, and we are playing all the better comedies from all companies."
—*Valley Theatre, Spring Valley, Ill.*

IS You Can Get on *Universals'* Complete Service

Spangles

'Spangles' a very good circus melodrama. Circus atmosphere best seen in pictures. Human interest in almost every one of the situations."
—*Harrison's Reports*

Her Big Night

"It bubbles, it sparkles, and it amuses. How Laura can troop in comedy. She never misses a trick. The comedy is one I can cheerfully recommend."
—*Louella Parsons in the N.Y. American*

The
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Paul Gulick, ~Editor~
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Vol. XXIV **OCTOBER 23, 1926** **No. 11**

Laemmle Receives Royal Welcome

UNIVERSAL MOVIEGRAMS

"THE CHEERFUL FRAUD," the second of Reginald Denny's Bigger and Better features, has just been completed at Universal City. "The Cheerful Fraud" is adapted from the novel by K. R. G. Browne and was directed by William A. Seiter. Gertrude Olmstead plays opposite Denny.

* * *

THE first big spectacular scene of "Uncle Tom's Cabin" has been shot at Universal City. If the entire accumulation on this picture to date, after Harry Pollard had been engaged for nearly nine months, counting the long period of his illness, had been allocated to this one scene, it would undoubtedly have been the most expensive ever made in pictures. It is the wedding of George Harris and Eliza in the happy days of the couple before their persecution by Simon Legree.

* * *

JUST as soon as King Baggot had finished the shooting on "Down the Stretch," Marion Nixon took the first train to New York. She anticipated a week of sight seeing and shopping but a wire from the coast put her to work on a picture the very next day.

* * *

TWO of Universal's younger players have shown so much promise that it has been decided to develop them intensively in small parts. They are Barbara Worth and Barbara Kent.

The Mayor's Boat, Bands, Busses, Banners, Streamers and Cheering Paraders Welcome the Universal Chief, Rejoicing Over His Safe Return After Almost Fatal Illness—Heads of the Industry Gather to Greet Him.

FROM Lower New York Bay to the Battery, and from the Battery to Broadway, gaily bedecked boats, bands, bus-loads of cheering Universalites and other vociferous evidences of enthusiasm and sincere joy gave a royal welcome to Carl Laemmle recently when he arrived in New York aboard the S. S. *Berengaria* from the European tour which threatened to be his last. Heads of the motion picture industry, led by Will H. Hays, joined with the Universal hosts in grasping the famous little president of Universal by the hand and in welcoming him home. It was the greatest celebration in the history of Universal; in fact, the occasion was unique in the history of the entire motion picture industry.

When Carl Laemmle started for Europe last June there was nothing to distinguish the trip from any of his annual pilgrimages to his birthplace in Laupheim, Germany, to Carlsbad and to the various Universal exchanges in Europe. From mid-Atlantic, however, there flashed a message which caused the whole film world to pause. Laemmle had been stricken. His life was in the balance. As the great ship neared England, he was kept alive by radio treatment—constant clinical advice between his physician in New York and the ship. Once in London, the Universal chief underwent a severe appendicitis operation. But danger still remained, and for more than a week his life hung by a thread, while newspapers all over the world watched his progress and thousands speculated upon his chances. Many despaired, but they failed to reckon with the Laemmle grit and the Laemmle fighting record. He literally fought his way back to health. Those who saw him upon his return, as he heard Will Hays and other notables thank Heaven for his recovery and return, saw in his face the fighting spirit which had pulled him through—the same fighting face which has pulled Universal over the rough spots and up to the heights.

Up with the dawn and beribonned with streamers, horns, rattlers and other things to sound a welcome to their incoming chief, more than 200 officials, executives and employees of Universal boarded the official boat of Mayor Walker at the Battery and steamed into the sunrise to be the first to bring "Home" to Carl Laemmle, then aboard the *Berengaria* headed for Quarantine. The *Riverside*, the Mayor's boat, reached the *Berengaria* shortly after the big vessel had moored temporarily at Quarantine. With whistles blowing, foghorns tooting, bands playing "Hail to the Chief" and two hundred throats vieing with the harbor orchestration, the *Riverside* steamed slowly around the *Berengaria* once — twice — three times—while eyes were strained for the first view of Uncle Carl. A peculiar note crept into the cheering voices, and a look of fear passed over the upturned faces when no sign of the Universal chieftain could be seen.

"Can he be too ill to come on deck? Has he had a relapse? Do you suppose he's——?" These and other questions leaped from lip to lip and the noisy enthusiasm almost died

(*Continued on Page* 12)

CARL LAEMMLE COMES HOME

Copyright, Keystone View

Copyright, Keystone View

The welcome such as few men have ever received brought forth the famous Laemmle smile which not even a close encounter with death could dim.

Copyright, Browning

These girls of the Universal Home Office showered their Chief with flowers and kisses.

Copyright, International News

Left: R. H. Cochrane, vice-president of Universal, poses with Carl Laemmle and Miss Rosabelle Laemmle and Carl Laemmle, Jr.

Right: Ribbons, confetti and flowers were rained upon Mr. Laemmle as he entered his office.

Copyright, Browning

Laemmle Receive

Mr. Laemmle, between R. H. Cochrane and Will Hays, poses with the reception committee, the Flower Girls and Universal officials at the Universal Home Office.

(*Continued from Page* 10)

down to a hushed stillness. Then there was a shriek of joy from the prow of the *Riverside*. Carl Laemmle had appeared at the rail and his broad smile—the old Laemmle smile was clearly seen—as bright as ever. The cheer that went up brought the other six or seven hundred passengers of the *Berengaria* to the rails or to half-shielded port-holes. The *Riverside* nosed in and kissed a welcome on the cheek of the big overseas craft under the spot where Laemmle and his family returned the salutes of the crowd below. The band played "Hail, Hail, the Gang's All Here" and then "Home Sweet Home," and even from their bobbing craft many feet below the *Berengaria's* rails the Universal family could see Carl Laemmle's appreciation of the music and what it meant to him this time.

Big Demonstration as Laemmle Steps off Boat

After escorting the *Berengaria* up into the North River, the Mayor's boat discharged its rollicking, riotous crew at the Battery, where busses, special cars and motor-cycle escorts awaited them for an ear-splitting parade up to the Cunard pier and a second heartfelt welcome to the returning chief.

As a special honor to Laemmle, the Cunard Line arranged debarkation so that he would be the first person to leave the ship. There was a wild shout as R. H. Cochrane and P. D. Cochrane, his two chief associates, dashed up the gangway and escorted Laemmle to the pier, while cameras clicked and the huge crowd assembled to meet other voyagers caught the enthusiasm and vied with the Universalites in giving to Laemmle a rousing welcome. With the Universal chief was Julius Stern, his brother-in-law and president of the Stern Film Corporation, and Abe Stern, vice-president of that company. They have been associated with Laemmle during most of his career. They shared in his home-coming even as they watched by his bedside.

Then the parade formed again and, led by the car containing Laemmle, rolled merrily up Fifth Avenue to the Universal home office at 730 Fifth Avenue, with traffic halted along the entire length of the great metropolitan artery.

At the curb Laemmle was met by a bevy of Universal beauties, their arms full of flowers and with Welcome Home ribbons. They mobbed the little chief. He was showered with kisses of welcome. The famous Laemmle smile outdid itself. A bystander was heard say: "When Laemmle smiles it's not a politician's smile. It is a heartfelt one." No wonder.

Banners, flowers and more confetti greeted the Universal head in the home offices. The warmness of the welcome went straight to his heart. There was something about the welcome this time that differed from other times. He sensed it, and he knew what it was. They didn't think he was coming back. They were expressing their joy over his being spared.

Hays Delivers Eloquent Welcome

Then came the climax to his homecoming. As soon as the handshaking and the congratulations were over, Mr. Hays took Mr. Laemmle by the hand and before some four hundred eager employees and friends welcomed him home most eloquently.

"Mr. Laemmle, you have been through a great many experiences in a long an useful life," began Mr. Hays. "You have seen much indeed of those things that are to be seen in the world. You have had most of the experiences that are given to men, some not altogether happy, as every man experiences, but nearly all very happy. You must have a great satisfaction indeed in your heart because of the material accomplishments which you have covered; the big things you have done in business and for Society must bring you comfort and satisfaction as the years go on.

"But you have never been in a situation, believe me I don't care what your experiences have been, you have never been in a situation subjectively where objectively there was as much brought to you in real heart tribute as there is at this moment. To those who are of your organization and to these of the Committee, which honors itself in this reception to you, to those of us who are here —to us, you come back, my friend, in a way different than you have ever come back to us before. You have had many homecomings. A homecoming is a thing in itself that cannot be treated lightly. The welcome is significant—the welcome in this situation is significant, and welcome home is still the best welcome of all, because that

s Royal Welcome

Carl Laemmle, Jr., Mr. Laemmle and Miss Rosabelle Laemmle on the deck of the "Berengaria" as it nosed into port.

is a small word of four letters, spoken in a breath, yet expressive of a world of pleasure, the quintescence of happiness, the one and only glimpse of Heaven on earth accorded us, and Welcome Home is fine under any circumstances. But this time, Mr. Laemmle, as you must sense, you come to us in all your old relationships, and, frankly, you come to us almost as one coming again from the Great Beyond. That means very much to all of us.

"This is as sincere a situation as I have ever seen. It couldn't be more. Speaking, assuming to speak, for your organization, voicing words I know are in their heart of hearts—and they are there—there must come to you a great happiness to know that those who are your partners and your friends are glad with you—love you. What more tribute can be paid a man than that. And for the Reception Committee, of which I have the honor to be chairman, and from one or two of whom you will hear, I extend to you audibly some little measure of that welcome which is in the heart of all of us, but which cannot be expressed in words. To adequately express it is impossible, because there are situations in which words fail. That is literally true. This is one of the situations. With a happiness that is inexpressible, with a feeling of joy that is immeasurable, we, who are your friends and all of us love you, as do your family, welcome you back to our midst again and to our hearts.

" 'Why all this toil for triumphs of an hour,
" 'What though we wade in wealth or soar in fame,
" 'Earth's highest station ends.
" 'In "Here he lies" and "dust to dust,"
" 'To close her noblest song.
" 'We live in deeds, not words,
" 'In thoughts, not breaths, in feelings,
" 'Not in figures on a dial.
" 'We should count time by heart-throbs.
" 'He most lives who thinks most,
" 'Feels the noblest, acts the best.'

"He most lives who thinks most, feels the noblest, acts the best.'

"Carl Laemmle, that is your record.

"And when you have finished the course and run the race and all is recorded and all comes out—and this is the experience of all men—then they will not feel or say any more than they feel or say of you today.

"We do, my friend, we DO welcome you. You don't know how much."

William Fox Speaks from His Heart

Mr. Hays was followed by William Fox, president of Fox Film Corporation.

"I wish that I had at my command the flow of the English language that our big General Hays has," said Mr. Fox, "but I haven't and I am just an ordinary layman and business man and cannot express as freely as he can the thoughts that are in my mind and in my heart. But to me this occasion and your coming home has a different aspect entirely than it might have to the great majority of people that are in this room.

"I go back twenty years, not to pictures of today, nor of yesterday nor of tomorrow, but to those that you used to make when you were afraid to show your camera because the Patents Company would have their detective force out to be sure you weren't making any motion pictures. Those were the days when real courage was necessary to ultimately bring the motion picture of today to a successful culmination. It was during that period, as you recall clearer and better than any one man in all the business—because many of those who now claim to be leaders in our business were not in the picture business at that time—you will recall distinctly that it was I, and I alone, without wanting to sing my own praises, who brought about the final litigation that broke the Patents Company and allowed you to throw away the shield of your camera and make freely what you wanted to make. You were the one man with the greatest courage of all I knew in the picture business at that time, and for you I have always had the greatest silent admiration, one I never expressed to you until this time. And when I heard you were ill in London in a hospital and close to death, I prayed for you and prayed that God would spare you and bring you back. He did. And I extend to you from the very depth of my heart cordial welcome home."

Murdock Lauds Universal Chief

Then J. J. Murdock of the United Booking Office was introduced by Mr. Hays. Mr. Murdock said:

"Mr. Fox said that he hadn't the flow of the English language that General Hays has, but would speak from his heart. I think he did. While I am in the kindergarten compared to either one of them, I wish I could express the real feeling and real affection that I have for the man whom you are now honoring. I have known him for a number of years, probably as long as any man in the room. I have known of his struggles; I have had business dealings with him in the past. I can say without an exception that he is a man of high standard and of honor.

(*Continued on Page* 34)

Wow! Wham! Zip! What a rollicking roar of riotous laughter! North, South, East, West—from San Francisco to Bombay fans are revelling in this joyous dish of mirth. Latest reports from Los Angeles—"Cyclonic laugh storm!" exults the Examiner—"Grand and glorious funny farce!" shouts the Record — "A laugh provoker" sings the Evening Herald — "Denny excels himself" choruses the Daily News. Come on, boys, get in on this titillator—every foot is box office.

Carl Laemmle presents

REGINALD DENNY

in the Broadway Stage Success by
Will B. Johnstone and Will R. Anderson

Take It From Me

A WILLIAM A. SEITER
PRODUCTION
A Universal Special

Carl Laem

starring

GEORGE LEWIS

with

Hayden Stevenson

and

Dorothy Gulliver

10 of them 2 reels each

Sparkling

nle Jr's

egians

"Closed notable record breaking time sale COLLEGIANS ENTIRE CRANDALL CIRCUIT NINE HOUSES. First print COLLEGIANS received Friday night. Less than twelve hours after print received had signed contracts ENTIRE CIRCUIT at biggest money ever paid any short product over CRANDALL'S CIRCUIT. This record time. CRANDALL never buys without screening all managers first."

M. Van Praag,
Universal Exchange,
Washington, D. C.

UNIVERSAL JUNIOR JEWELS

With the Spirit of Youth!

Newsreel Includes Warfare Scenes For Navy Day

IN anticipation of Navy Day, October 22nd, International Newsreel in its current issue, Number 82, contains scenes of spectacular manoeuvers, staged for International Newsreel by the mighty U. S. battle fleet off the coast of San Pedro, California.

The outstanding feature of these manoeuvers is a series of scenes which show a number of little destroyers laying an impenetrable smoke-screen around the dreadnaughts of the fleet, hiding them completely from the view of "The Enemy." The use of oil for fuel enables the little destroyers to pour forth an unbelievable quantity of heavy black smoke, wholly impossible when coal is burned, the smoke being of such a heavy quality that it clings about the dreadnaughts like a pall, completely obliterating them for half an hour at a time.

Also, as a part of the Navy Day scenes International Newsreel shows the first pictures of the airship carrier Langley, the newest defensive weapon of the Navy. This queer-looking ship with its flat top carries a fleet of airplanes of all sizes and is capable of launching its winged brood at the "foe" within a few minutes time. The airplanes are shown circling the fleet and then returning to the expansive bosom of the mother ship. A new device is shown in action which halts the planes almost as soon as they land on the deck, although the planes may be travelling at a speed of a mile a minute.

Hersholt Dons Clever Make-Up

ALTHOUGH he is playing comedy instead of his usual dramatic character work in "The Wrong Mr. Wright," Jean Hersholt, will have opportunity to once more display his versatility as a make-up artist.

In this fast-moving farce, Jean is donning the make-up of an eccentric old gentleman in order to elude an ambitious gold-digger who is on his trail and those who have seen him in the characterization declare it is as unusual and splendid an example of his work as has ever been seen on the screen.

Scott Sidney is directing "The Wrong Mr. Wright," from the popular play by George Broadhurst and an unusually large cast supports the star, including Enid Bennett, Dorothy Devore, Walter Hiers, Mathilde Comont, Edgar Kennedy, Robert Anderson, Jay Belasco and others.

Ralph Lewis plays a featured role in "Held by the Law," the Edward Laemmle Production made from the story by Bayard Veiller, with Marguerite de la Motte and Johnny Walker in the leading roles.

Two of Six Best In September Are Universal Jewels

TWO of the six best pictures of the month of September, according to Roscoe McGowen of the New York Daily News, were Universal Jewels. These were "Poker Faces" and "The Marriage Clause."

Of "Poker Faces" he writes:

". . . the picture is highly entertaining. Laura La Plante is delightful and George Siegmann his usual competent self. Tom O'Brien, whose fame in 'The Big Parade' still lives, deserves mention in this film, if only for the terrific fist fight in which he engaged with Siegmann."

In commenting upon "The Marriage Clause" he says: ". . . this picture, through the really excellent acting of Billie Dove, Francis X. Bushman (Sr.) and Warner Oland, presents a few of the blunders of life in a manner that gets under the skin."

Brookheim Goes To Cuba Exchange

C. BROOKHEIM, formerly manager for Universal in France, and later special representative in Europe for Carl Laemmle, has taken over the Cuba exchange for that company, it has just been announced at the Universal home office. He replaces Nat Liebeskind, formerly of the Big U Exchange.

Richard Talmadge Continues Stunts In Super Thrillers

A LEAP of forty-two feet from a roof to the ground, a jump of twenty feet from a window to a coping of a building below and the bridging of a chasm astride a horse, are a few of the spectacular feats accomplished by Richard Talmadge in "The Fighting Don," which the athletic star is now producing for Universal under the contract signed with Carl Laemmle, from "The Black Rider," a vivid story from the pen of Max Brand.

Because Talmadge, under his Universal contract, will henceforth produce pictures at a cost of approximately $200,000 apiece, there has been some discussion as to whether he would continue to risk his life in feats like those which have characterized his offerings in the past.

The incorporation of these and other thrilling incidents in "The Fighting Don" demonstrates that Talmadge will continue his daredevil tactics in all of the six productions he will make for Universal.

In addition to the other feats Talmadge has also catapulted an eighteen foot fence, swung himself from the branch of a tree to the roof of a hacienda, made a flying leap onto the back of a runaway horse and leaped into a gully from a mountain road to escape a posse.

Talmadge is being supported by a notable cast in "The Fighting Don." Barbara Bedford has the feminine lead. Stuart Holmes is playing a comic heavy.

"The New Yorker" Praises Newsreel

THE NEW YORKER, a smart weekly publication in Manhattan, contains in its current issue the following, which refers in both instances to International Newsreel pictures:

"The high point of the movies last week, or any week, was reached by the newsreel that showed the accident to the Fonck plane on its start to Paris. The wreck of the plane, the dim dash to safety of the survivors, and the burst of flame that consumed the two that died were caught so perfectly that the watcher received an emotional experience that he will never forget from fictional portrayals.

"This, together with the picturing early in the summer of a lava flow down an Hawaiian mountain, across a village and into the sea, have been very nearly the most impressive of film displays."

The unusual architecture of the Mercedes Palast, which was built by Oscar Einstein, Universal's representative in Germany, may be seen from this photograph taken on the opening day. Although it seats 2,500, it is a one-floor house.

"Michael Strogoff" opened the Mercedes Palast, the best equipped motion picture theatre in Berlin, in September and scored a tremendous hit.

The streets leading to the theatre were crowded for two hours before the opening of the Mercedes Palast, Berlin, and it was necessary for the government to detail fifty policemen to escort the invited guests through the crowd into the house.

"Beware of Widows" Has Four Players Famed for Comedy

IF "Beware of Widows," the farce comedy which Millarde Webb is directing, isn't as funny as it is expected to be, it will not be because of the actors. In addition to Laura La Plante, who plays the starring role in the picture, and who is recognized as one of the screen's foremost comediennes, Webb has signed three other troupers of marked ability along humorous lines.

Tom Moore, who plays the featured lead opposite Miss La Plante, has always been associated with light comedy and farce. Arthur Hoyt, who has played comedy roles in scores of pictures, has a prominent part as has Nat Carr, former musical comedy and vaudeville star whose picture work includes prominent roles in "Kosher Kitty Kelly," "His People," "The Cohens and Kellys," "Her Big Night" and other pictures.

Australian Colonel Is Guest of Universal

COL. R. S. SANDS, M. B. E., V. D., and his family were visitors at Universal Studios recently. They left their home in Sydney, Australia, last February on a round-the-world tour and are on their last lap.

Col. Sands and party took particular interest in the company making "The Cheerful Fraud," with Reginald Denny in the starring role and greatly enjoyed the massive sets for "Uncle Tom's Cabin."

"Collegians" Called Exceptional By "Mac" in "Daily Review"

"MAC" of the Daily Review has seen "The Collegians," Carl Laemmle, Jr's., series of remarkable two-reelers, and he finds them "exceptional." This is what he wrote in his column:

DECIDEDLY WORTH WHILE

At last we find a college picture. With actors who look like college boys. Generally the college glee club looks like the alumni of 1895.

"The Collegians," produced by Carl Laemmle, Jr. Is an exceptional two-reel college comedy series.

George Lewis plays a splendid lead. Dorothy Gulliver, the Salt Lake City prize beauty winner. Has the earmarks of a second Clara Bow.

Instead of playing for the championship of the world. In each picture the subject matter is the ever-present battle between the freshman and sophomore. And there's plenty of excitement. Plenty of plot. And plenty of comedy.

Inasmuch as Carl Laemmle, Jr., has decided to embark as a full-fledged picture producer immediately. It might be said that his first effort marks a very auspicious start.

As a matter of fact, there is no reason. Why he should not be very successful.

He's been brought up. And bred. In the film atmosphere. And if anyone should know pictures. And stories. And actors. He should. And does.

"The Collegians" is first-run product. It has big production values. Representing feature quality.

Every person who is interested in college. And most of us are. Will want to see this picture. And will enjoy thirty minutes of knockout entertainment.

Universal Buys Valuable Estate

UNIVERSAL PICTURES CORPORATION has purchased the entire estate of Angeline M. Carey, who died without heir.

The purchase was made by Walter Stern, business manager. In the collection of rare old furniture of the Adam and Chippendale periods, family albums, daguerreotypes, ancient books, pictures, kitchen ware and dishes, all of which will be used for atmosphere in picture sets.

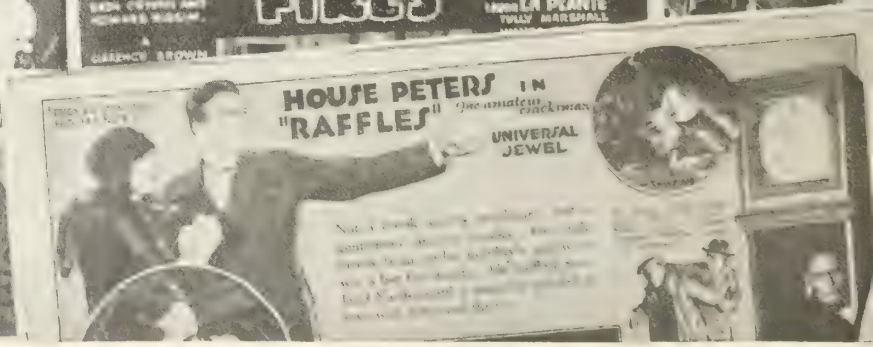
The estate has been turned over to Russell Gausman, head of the property room and will be used in pictures.

HERALDS FOR I

UNIVERSAL wants to prove to you the great drawing power of heralds issued to help you in *your* battle for S. R. O! Here is your chance to buy heralds for less than cost! If you play any of the UNIVERSAL PICTURES released in the FIRST WHITE LIST group or any pictures released before this group you can get these heralds for $2.00 a thousand.

Think of that!—only $2.00 a thousand. Great patron-pulling box-office salesmen. Order your supply TODAY—NOW—from your nearest UNIVERSAL FILM EXCHANGE!

Special Note: *Universal knows that special exploitation helps. As an experiment, to prove this contention to you, the above ridiculously low price of $2.00 a thousand for heralds will include THE LITTLE GIANT and STELLA MARIS. Here is your opportunity to learn the true importance of Universal Heralds!*



ESS THAN COST!

Boy Scouts carrying these "Flaming Frontier" signs joined the parade of the Spanish-American War Veterans, who convened in Des Moines, Ia., shortly before the picture played the Strand Theatre and who were entertained by a special screening of the big Universal production. No other advertising was permitted in the procession.

"Flaming Frontier" Ballyhoo Placed in Veterans' Parade

THE Spanish American War Veterans were having a convention in Des Moines, Ia., when C. T. Charack, Universal exploiteer, arrived in town to assist Jess Day, manager of the Strand Theatre, and Mr. Freudenfeld, publicity man for the A. H. Blank Circuit to which the house belongs, on the showing of "The Flaming Frontier." He immediately got in touch with the entertainment committee and arranged for a special showing of the Universal super production for the veterans. In return he was permitted to enter a ballyhoo in their parade, the only advertising allowed.

The ballyhoo was one of the most effective that could have been devised. Huge letters spelling "The Flaming Frontier" were cut out, backed with cardboard and tacked on long rails. Then Charack secured eight Boy Scouts to carry the words in the parade. As the letters reached almost from curb to curb, they were one of the most conspicuous sections of the parade as can be seen from the photograph above.

Shortly after the veterans left Des Moines, the Custer Battlefield Hiway Association convened. This was a natural tie-up with "The Flaming Frontier" which comes to a climax at the famous Custer battle. A special screening was arranged for the delegates and distinguished Des Moines citizens, which created word of mouth advertising and procured generous publicity on the picture in the newspapers.

The Des Moines Capital have on several occasions used special rotogravure sections on motion pictures and so Charack had no difficulty in persuading them to enclose "The Flaming Frontier" rotogravure herald, prepared by the Universal Home Office Exploitation Department, with the Sunday paper. Twenty-five thousand five hundred were distributed in this way.

A display in the main building of the public library and in the four branches, a parade of Pontiac cars covered with "Flaming Frontier" banners, a heavy billing campaign and a special lobby added to the other tie-ups made this an outstanding campaign in the Iowa city.

"Marriage Clause" Contest Draws Many Responses

"MARRIAGE is an institution in which there is plenty of room for improvement.

"At least that is the impression gathered from the suggestions which are pouring in as a result of the Marriage Clause contest being conducted by the Wisconsin News and Alhambra Theatre."

This contest, for additional clauses in marriage contracts, suggested by the Press Book on Universal's "The Marriage Clause," was good for several columns of space in the Milwaukee Wisconsin News prior to the picture's showing at the Alhambra Theatre. One hundred dollars in cash prizes were offered, $50.00 for married men and $50.00 for married women, and the chance given to everyone to voice his own particular grievance against the popular institution.

This contest, which has been used in several cities throughout the country in connection with this picture, has proved very popular.

Because Sammy of "His People" started as a newsboy the Futurist in Liverpool, England, entertained 600 newsies at a special show of the picture. The boys carried away the bills, which those in the front row of this picture are holding, stating "Latest News—'His People' at the Futurist all next week."

"Midnight Sun" Yellow Proving Popular Tie-Up

FOR some reason the Park Theatre in Youngstown, Ohio, has not been drawing women to the matinees. A. J. Sharick, coming from the Universal Cleveland office to work on "The Midnight Sun," decided that this was not as it should be and immediately went to see the Youngstown Vindicator. There he arranged to have a special bargain coupon for woman printed in the paper and landed six big publicity stories on it as well. This coupon with 25 cents admitted a woman to the matinee.

The "Midnight Sun" color, a flaming orange, appears to be following in the footsteps of the famous "Phantom Red" as tie-up material. The B. McManus store in Youngstown devoted one of their windows to dresses in the new shade and mentioned it in their ads. The Vindicator used it as a basis for a special style story. In the window was a large cut-out of Laura La Plante and several portraits of her as well. A hand-painted card tied up the window with the Park engagement by stating that "Midnight Sun" was "the new color introduced in the play by the same name at the Park Theatre, beginning Sunday." The photograph below shows this display.

A cooperative page was also put over in the Vindicator, and two drug stores and the Woolworth store came through with window tie-ups. Ending up their exploitation with 2000 of "The Midnight Sun" tabloid newspapers, the Park packed them in throughout the entire week.

Manager George H. Gratias, Starland Theatre, Winnipeg, Canada, made a clever novelty for his front when he played "Poker Faces" from a tennis net and several packs of playing cards. A "hundred aces" were also used as shades for the corner lights of the marquee. Note that he plays up "Painless Pain," a 2-reel Stern Brothers comedy, in one of his 3-sheet frames.

Appeals to French-Canadians During Showing of "The Trap"

MAKING an especial bid for French-Canadian patronage during the week he showed Lon Chaney in "The Trap" which is laid in the Canadian timber land, C. A. Chaufelle, general director of the New Lyceum Theatre, Winnipeg, Man., Canada, announced a "French-Canadian Week" and sent out a letter written in French, to all French-Canadians in the city. His opening paragraph was calculated to arouse the national pride of his readers.

He begins:

"Have you ever been in the black woods where men are men and beasts are beasts, the places Mother Earth has bestowed with her beauty; where our forefathers have toiled and French-Canadian spirit is still prevailing. Have you ever been there? If you have, your heart will be longing to see the wonderful scenery again, and to meet again the type of French-Canadians we have to thank so much. If you have not been in the black woods where the spirit of our forefathers still haunts, you would like to see it all if you only had the opportunity."

From there Mr. Chaufelle goes on to tell something of the story and then states that many leading French-Canadians have signified their intention of seeing "The Trap." The letter is rather long—perhaps too long for American theatre-goers — but it is written in a most entertaining fashion and brought many new patrons to the New Lyceum. Appeals, such as this, to groups which will be especially interested in a picture always bring new patrons to a house.

"Midnight Sun" yellow is proving as big a tie-up as "Phantom Red" was last year. This window of dresses of the new shade was used by the B. McManus store in Youngstown, Ohio, where the gorgeous Universal production played the Park Theatre. The window drew a special write-up in the Vindicator.

-and now Film Daily

THE Film DAILY

"Strogoff"

THIS Jules Verne story is one of the most Americanized of imported pictures to reach these shores. It hits the accepted standards of production and entertainment in this country with an accuracy which too often is sadly lacking in films made on the Continent.

The present tendency in domestic production gravitates sharply toward outdoor and action pictures. The public apparently has so decreed. And producing brains, always wise in heeding this command, are busy shaping their plans accordingly. "Strogoff" is of the type that theater goers now want. Therefore, it will make money.

Expensively Made

Films de France, sponsored by Sapene, publisher of the powerful Paris "Le Matin," made the picture. There were no strings on the pocketbook. Tourjansky, the director, could not have been restricted, for if he had, some of his striking sequences would never have seen daylight. Strogoff, Czar's courier, is ordered to break through Tartar country in order to warn the Grand Duke of rebellion. The story tells how he succeeded.

It moves rapidly. The ingredients are box-office: love interest, heroics, lavish and colorful spectacle, effective battle scenes, and a corking good fight with the villain. Several episodes are in color, not glaring effects, but soft, pleasing shades that strike a gorgeous and yet not gaudy tone.

A Gesture from France?

There has been some talk that France was about to step out as a producer; that a bid for a place in the international market would be made. If "Strogoff" was made since this determination took hold, the promise has become more than merely that. The picture clearly indicates that the producing elements held to be necessary for success in the vast American market can be understood most adequately by the French industry.

KANN

MI
MICHAE

Presented by
CARL LAEMMLE

A UNIVERSAL
FILM DE FRANCE
TRIUMPH

's EDITOR Repeats-

GHTY!

JULES VERNE'S

L STROGOFF

with IVAN MOSKIN—the Wonderful!

$1,500,000 Production Budget Planned For Stern Brothers Comedies Next Year

Elaborate Costumes, Novelties, Furnishings and Material Purchased in Europe

THE Stern Film Corporation, makers of Stern Brothers Comedies for Universal release, has decided upon a $1,500,000 production budget for the coming year, it was announced this week by Julius Stern, president of the corporation, upon his return from Europe. This figure is more than double the production costs during the past year and means an almost unprecedented increase in the care and cost of production for forthcoming Stern Brothers Comedies. The increase will go into better stories, better directors, scenarists, stars, players, technicians, and studio equipment, including settings.

Encouraged by the remarkable jump in popularity of the Stern Brothers product following the change in production policy last winter from a 52-a-year schedule of standard comedies to the production of several high-class series of comedies, the Sterns are to go their own record one better for the future. As an earnest of their intentions, Julius Stern and his brother, Abe Stern, who is vice-president of the comedy producing organization, devoted their entire time in Europe to the purchase of costumes, props, novelties and other material for their new comedies. Their purchases topped $100,000 by far.

"The remarkable showing of our new product since the pre-release showings of the first 'Newlyweds and Their Baby' comedies and the new Buster Brown comedies this summer, convinced us that our new series have struck a popular chord. Since the early showings, the comedies have been presented in big first-run houses all over the United States and have clicked everywhere to such an extent that Universal exchanges report a veritable demand for bookings, not only from former Stern Brothers customers, but from thousands of new accounts, including big first-run houses and all the large theatre chains. The product has been set in almost every large chain in the country.

"We made up our minds to take time by the forelock and further increase the value of our product, not by easy stages or gradually, but by an outstanding jump in production care and cost. Where we started out with a $500,000 budget last year, which eventually was increased to $750,000, we decided to embark upon a production schedule calling for the expenditure of $1,500,000 during the coming twelve months. This assures an array of Super-Comedies such as never before have been offered to the industry, you have our word for it.

"The sky is the limit for us as regards the fitting up of our new studio, quickly acquired after the fire which razed our former plant. We plan to make this studio the most complete comedy studio in the industry. It already is approaching that mark. In carrying out this intention, immediately after the new property was lined up, my brother and I made a careful search through several European countries, scouting for costumes, fittings, novelties and other material with which to assure that future Stern Brothers comedies should be 'dressed' better than any other comedies on the screen, and better than most features.

"In the Parisian shops, we purchased an amazing array of gowns for Mrs. Newlywed and our other female leads, as well as the latest in lingerie, silken pajamas and the newest tricky styles and modes. In London we purchased an array of outfits for Mr. Newlywed and our other male leads, running the gamut of sartorial furnishings. In Belgium we purchased many fine lace curtains and other lace, velvet and other hangings. We also bought many carpets in Belgium and a number of Persian rugs in Paris.

"Then we went to Nuremburg, the toy centre of Germany, where we bought the latest in novelties and trick toys for use in the Newlyweds and Buster Brown comedies. Among them are many mechanical and electrical toys of unusual make, including mechanical animals, which are amazingly life-like.

"In Czecho-Slovakia we bought many pieces of fine statuary, art stuff and antiques, for use in dressing up our sets. We also made many purchases of objets d'art, antiques, and period furniture in Paris. One of the most unusual things we bought was a special suit of medieval armor, which we had made by a famous German armorer, especially for Snookums, the baby in the Newlyweds comedies.

"All this material, in addition to that purchased for us in New York and in Los Angeles, will give our productions a class quite unique in the two-reel field.

"While we were in Europe, the new Stern Brothers product was trade-showed in practically every film centre, and it created a sensation. Europe has turned from its post-war gloom and it is finding the best outlet for its amusement-craving in screen comedies. The reaction to our comedies convinces me that they are just what the European exhibitor and public wants. I was overwhelmed by congratulations from exhibitors and other film men who saw the trade-shows of our product and who hastened to

(Continued on Page 34)

Jean Hersholt, being a practical man of the Twentieth Century, attempts to dissuade Director Scott Sidney from his Sir Walter Raleigh impersonation. The queen in this case is Ethlyne Clair, the Mrs. Newlywed of the "Newlyweds and Their Baby" comedies. Mr. Hersholt and Mr. Sidney are making "The Wrong Mr. Wright."

Two Super Productions

The FLAMING FRONTIER

Carl Laemmle Presents
An Edward Sedgwick Masterpiece
with an all-star cast
A UNIVERSAL SUPER SPECIAL

Carl Laemmle Presents
A Dimitri Buchowetzki Production
With Laura La Plante, Pat O'Malley, Raymond Keane and George Siegmann
From the story by Laurids Bruun
A UNIVERSAL SUPER PRODUCTION

The MIDNIGHT SUN

"Turned away hundreds. Year's greatest attraction. 'Midnight Sun' will make money any place any time."
—Clemmer Theatre, Spokane, Wash.

"'Flaming Frontier' best picture I have ever run. Patrons complimented me. House was packed."
—Community Theatre, Elgin, Neb.

-and we don't mean Maybe!

LES MISER

The Soul of Humanity

All theatrical records in the history of Portsmouth, were SMASHED at the British premiere, with "THE SOUL OF HUMANITY." It took London by storm —the greatest cinema triumph of the decade! "Scenes unequalled in the history of the Rialto" says the London Cinema, of crowds at the London opening of "Les Miserables!"

Victor Hugo's
Immortal Masterpiece

All the World's Be

The Barricades

And the SECOND WEEK at Portsmouth "THE BARRICADES" receipts soared over the first week's record takings! That's what happened at the British premiere of this great screen masterpiece. Imagine what will happen when "Les Miserables" hits America! Better set aside two dates for it now!

A UNIVERSAL FILM DE FRANCE TRIUMPH

Presented by Carl Laemmle

en Waiting For It!

The Critics Are All Rooting For U

"Her Big Night"

By ROSCOE McGOWEN in the New York News

IT is a pleasure to report that the Hippodrome feature picture this week is a well done and amusing bit of film broth, in which Laura La Plante and a generally competent supporting cast strive gaily and energetically to please—and succeed.

Einar Hansen, the young Swedish actor, appears as the chosen lover of Miss La Plante, but he is not very much in the picture. A great deal of footage is appropriated by Tully Marshall, as a hardboiled reporter, Lee Moran, as an ingenious press agent, Mack Swain, as the film impresario, and Laura herself.

Wins on Good Looks.

The entire plot hinges upon Frances Norcross's marked resemblance to Daphne Dix, screen star, both played, of course, by Miss La Plante.

Frances is a shopgirl who wants to marry Johnny Young (Hansen). He needs money to buy a business. When Daphne goes away on the Harmon yacht and fails to reappear in time for a personal appearance at her picture's premiere, Mr. Myers and Mr. Barrett are, it may be said, fit to be tied.

But Mr Barrett discovers Frances, offers her a thousand dollars to make the appearance, and she, with many misgivings, consents. She is not allowed to tell her lover, or anybody else.

The Tangle Starts.

Reporter Adams (Marshall), who is eternally tossing salted peanuts into his mouth, has a hunch Daphne will not show up and intends to print the story that she is with Harmon (Nat Carr) on his yacht. But when he sees Frances behind the footlights he concludes he has been wrong.

However, he goes backstage to apologize (imagine that!) and his suspicions are aroused. Frances is taken to the Dix apartment by Barrett. Adams gets a cub reporter, Harold Crosby (Austin), to follow her there and pose as Miss Dix's husband. Since the pseudo Daphne doesn't know her husband, the deception works.

Harmon appears. Then Harmon's wife appears. Next Johnny appears and later the real Mr. Dix (John Roche) comes home. The confusion and the bouncing of indignant fists off various jaws may be imagined.

Finally Daphne herself shows up and slips into her bedroom unseen by her husband and the others. She is just in time to "be herself," go out and autograph a photograph for Mr. Adams and forever lull his reportorial suspicions.

The scenes between Miss LaPlante and herself are well done. One touch in the picture will give all the boys and girls a giggle. It comes when Miss La Plante is about to enter Barrett's car to be taken to the theatre. She steps back, goes to the gas tank, and a closeup shows her finger rubbing the dirt off the glass top of the gas gauge. Need it be explained why she does this? I thought not.

A jolly little picture. Go see it.

(Footage: 7603)

"Poker Faces"

By JOHN JOSEPH in the Chicago Herald-Examiner

ONE of the comic sights of the week is that of Edward Everett Horton, clad in underwear and a leopard-skin jacket, running around in despair. If you attend the services at the Capitol, the Congress or the North Center, you can thus observe Mr. Horton. He is the hero of "Poker Faces," a first-rate farce.

There is really only one poker face and that belongs to Mr. Horton. Under stress of any kind, business or marital, he has been known to keep a straight face. Also, he is rather a silent fellow. So, when his employer, angling for a large contract, wants a reliable fellow he puts Mr. Horton on the job.

"If," he tells his pokerfaced employe, "you get the contract I'll give you $1,000. Yes, I'll give you $2,000" What could be sweeter to a husband whose wife wants a new rug?

BUT things happen, as they must to make a farce. Mr. Horton's wife, handsomely acted by Laura La Plante, walks out on him. He still maintains somewhat of a poker face. Then even much worse things happen, the telling of which would be dull. But to see them is, I think, to laugh.

A good thing about "Poker Faces" is that there is a seeming logicality in many of the events. That makes Mr. Horton's plight all the more comic. For this actor is an excellent farceur, and his role in the picture was born to be played by him. And I'd like to know who could be more charming a wife (save my own) than Laura La Plante?

(Footage: 7808)

"The Marriage Clause"

By PEGGY PATTON in the Milwaukee Wisconsin News

IT IS said that Billie Dove's convincing work in "The Marriage Clause," now showing at the Alhambra, has made the beautiful star very much in demand. I can readily believe that. It has provided her with her biggest emotional role and how she has risen to the occasion!

In fact, two women can lay just claims to the success of this production. Lois Weber directed the picture for Universal and she certainly has created a most dramatic picture of life behind the foot-lights. It is so human, so appealing, so deserving of high praise.

Billie has injected so much pathos into her role, that your heart aches for the poor little misunderstood heroine throughout the complete production. "The Marriage Clause" is that agreement inserted in a contract to prevent stars from marrying and she becomes a victim of the unfortunate arrangement.

Billie was among the many trying to reach the top of the ladder and who, no doubt, would always have remained on the first rung, if the director of the show had not fallen in love with her. She returns his affections and they are about to be married, but she becomes a star over night, and the manager inserts the fatal clause in her contract.

More than art, career or fame, Billie wants her man. But he will not allow her to make the sacrifice. He forces her to sign a three year's agreement, saying they will talk of marriage again at that time.

Three years have brought many changes. She has reached the heights and he feels he no longer is necessary to her success. The balance of the picture portrays her earnest efforts to make him understand how essential he is to her happiness and his constant misunderstanding. Only when she is face to face with death and he alone is able to direct her back from the last journey, does he realize his mistake.

Francis X. Bushman does some of the best work he has contributed since he staged his comeback. The supporting cast is excellent.

(Footage: 7680)

Universal's Greater Movie List

"The Old Soak"

By DON KRULL in the San Francisco Call and Post

YOU'VE met one of these lovable old chaps who are never too busy to speak a kindly word or to lend a helping hand. He's the type of chap who sometimes imbibes too freely of the fruit or grain juices that have been subjected to fermentation.

If he didn't spend some of his money on drink, his family might ride in a Rolls Royce, but as it is they have to be contented with a Ford. In spite of all his faults, you love him, for the love of his fellow men fairly radiates from him.

Meet Him on Screen

Wander down to the California this week and you'll meet this chap on the screen in Don Marquis' "The Old Soak." His name is Clem Hawley, and he's portrayed by Jean Hersholt, that splendid character actor whose work in "Stella Dallas," "The Goldfish" and other vehicles stands out as highly artistic.

Hersholt's work in "The Old Soak" at once elicits one's sympathy and love for that easy-going old gentleman whose bosom companion is Al, the village bootlegger. George Siegmann as Al lends the proper touch to get all the humor possible out of his role.

Lest anyone think the picture in any way makes light of the prohibition amendment, let it be said here and now that "Pussyfoot" Johnson himself couldn't take offense at this film.

June Marlowe Splendid

Second only to the artistry of Hersholt is that of lovely June Marlowe, seen as Ina Heath, the chorus girl with whom Clem Jr. is in love. The sweet, sympathetic characterization given the part by Miss Marlowe is natural, wholesome and free from any affectation. It is a part admirably fitted to her talent, and she plays it with an ease and refinement that are a revelation.

The manner in which she straightens out Clem Jr., smoothes over the grief of Mother Hawley and finally aids Clem in coming back into the good graces of his family, serves to make a thoroughly entertaining story.

George Lewis does nicely as Clem Jr., while Louise Fazenda, William V. Mong, Gertrude Astor and Lucy Beaumont all do well.

The direction of Edward Sloman is all one could ask.

(Footage: 7445)

"Perch of the Devil"

From the San Francisco Bulletin

ONE of the most sensational novelse of married life ever written is Gertrude Atherton's "Perch of the Devil," which in its picturized form is heading the California Theatre bill.

The story deals with a married woman who foolishly and aimlessly wastes her time in frivolous attachments while her husband plods away in a gold mine which has suddenly made them rich. It also draws into significance a single woman who poses as the wife's friend but who is really stealing the husband away. The situation of these two women coming to final mental and physical blows for the possession of the male is worked out more thrillingly in the "Perch of the Devil" than in any other play, story or picture.

Mae Busch, who made such a tremendous sensation in "Foolish Wives," plays the feature role. She is supported by Pat O'Malley, Jane Winton and other players. "Perch of the Devil" has been directed by King Baggott and it contains a number of startling photographic innovations.

(Footage: 6807)

"The Flaming Frontier"

By MAE TINEE in The Chicago Tribune

THIS is an up and coming picture of frontier days, and Hoot Gibson, terror of the bucking bronchos, is seen as a pony express messenger who, sent to West Point by one who believes in him, justifies that belief.

The story is melodramatic, but thrilling and well screened. . . .

Mr. Gibson does honest and satisfactory work and the same is to be said for all other members of the cast.

The director, who, by the way wrote the story, had an eye for color and effect, a knowledge of mass as well as detail, and has put over the production with snap and swing, assisted to splendid advantage by an A1 photographer.

I think you'll approve of "The Flaming Frontier," and I know it won't bore you.

"The Mystery Club"

By IRENE THIRER in the New York News

MYSTERY that is mystery is mystifying misses, misters and misseses who journey forth to the Broadway Theatre this week, seeking entertainment.

This presentation . . . is without a doubt the best screen fare of the present week's Greater Movie Season.

Without being scary and spooky, it is replete with tense moments and thrill action. Director Herbert Blache has taken one of Arthur Somers Roche's popular crime stories concerning "The Arm Chair Club" and turned it into as enjoyable a movie as any one would want to become excited over on a hot day.

The tale concerns a group of millionaires who call their organization "The Arm Chair Club." One member of the club fosters an institution for reformed criminals and, during a discussion on this institution, an argument arises as to whether or not it is easy to commit crimes without detection. As a result of the discussion a wager is made whereby each member of the organization is to err in one "gentlemanly crime" which can be fixed up when the game is over.

It might have been a most enjoyable game if somebody hadn't gone ahead and committed a real, honest-to-goodness crime for which each member of the club angrily blames the next person.

But eventually the mystery is cleared up with most of the emoting done on the parts of Matt of the Moore brothers and Edith Roberts, a pretty brown-eyed girl who doesn't seem to have much luck in the movies, though she should have. Included in the membership roll of the Arm Chair Club are Warner Oland, Henry Herbert, Nat Carr, and Jed Prouty, all of whom portray their roles as mysteriously as the picture requires. Earl Metcalfe, who usually impersonates Theodore Roosevelt in movies, has shaved his bristly mustache for a gangster part in this movie and Mildred Harris, with her brand new brunette bob, makes a most inviting young widow.

This is one you're certainly going to like. And before closing our review of the picture we want to make mention of the good work of little fat Charles Puffy in a butler role. You'd almost suspect Puffy of being criminal—but he isn't.

(Footage: 6969)

EVERYTHING!

"Let George Do It" Comedies

Bluebird Comedies

Mustang Westerns

2 reels each

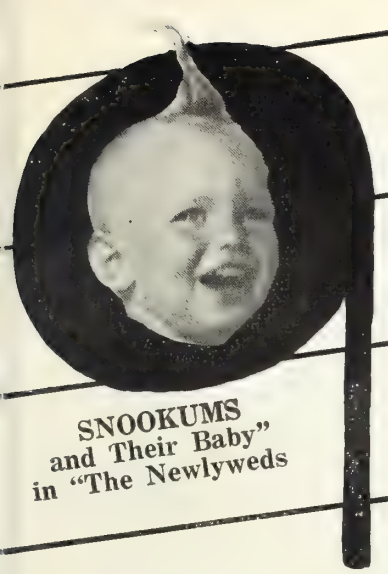
13 W. C. Tuttle Western Comedies
13 Featuring Freddy Gilman
6 Northwest Mounted Police Stories
7 Texas Ranger Stories
13 Straight Westerns

Stern Brothers Comedies

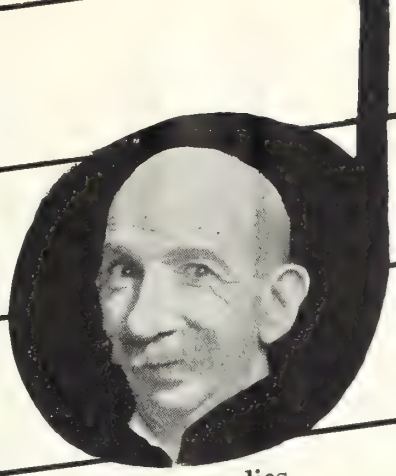
13 "Newlyweds and Their Baby"—2 reels each
13 "Let George Do It" 2 reels each
13 "What Happened to Jane" 2 reels each
13 "The Excuse Maker" 2 reels each

Bluebird Comedies

"The Excuse Makers" Comedies



SNOOKUMS
and Their Baby"
in "The Newlyweds



Gump Comedies

W. C. Tuttle
Western Comedies

Famous Authors Five Serials

"The Silent Flyer"
"Fighting With Buffalo Bill"
"Whispering Smith Rides"
"The Return of the Riddle Rider"
"The Fire Fighters"

International Newsreel
104 Issues a Year

Universal Junior Jewels

10 "The Collegians"
2 reels each
12 "Buster Brown" Comedies
2 reels each

Samuel Van Ronkel Prod.

12 Andy Gump Comedies
2 reels each

"What Happened to Jane"
Comedies

Bluebird Comedies

"Buster Brown"
Comedies

UNIVERSAL has EVERYTHING in Short Subjects!

Laemmle Receives Royal Welcome

(*Continued from Page* 13)

His word is as good as his bond—and I have reason to express myself in that way, because I had his word and he has made his word as good as his bond.

"The picture business is not just new to me, as many might think—I go back to its very beginnings. I don't know of anyone that could write the history of my experiences better than the man you are honoring today. But I do most sincerely, with all my heart, welcome him. When I heard, as the rest of you here, and as all of you who are in the Universal employ must have heard and felt the deepest sympathy, if I could have reached out my heart, my feelings, my wishes to have brought him back, as he has been brought back, I certainly would have done it alone with the feeling I have for him. I want to thank you."

Earl V. Hammons, president of Educational Pictures Corporation, who was in London at the same time that Mr. Laemmle was lying there so near to death, was the last to speak.

"Mr. Laemmle," he said, "as you know, I am one of the young ones in the motion pictures, but ever since I have known you I have had a very great admiration for you, and, as you know, I have met you any number of times in the past years on very friendly relations.

"I happened to be in London at the time you were brought off the boat in a very serious condition and it gave me a great sense of pride in going around London to see the great interest and the great anxiety that was displayed in your condition. It was as though some member of the royal family were ill. The inquiries everyone made about you—'How is Laemmle today?' 'Is Mr. Laemmle better?'—and how your praises were sung. It gave me a great deal of pride to say I knew you intimately and join them in wishing your recovery. And it gives me today wonderful pleasure to be able to be one of those welcoming you home."

Mr. Laemmle, overcome by his emotions, and the tremendous force of this welcome and congratulation upon his return to health and home, replied:

"I wish I could say what is in my heart. I just can't do it. In the first place, I never knew how to make a speech, but what has just happened in this room is so marvelous that even if I could make one I couldn't say anything now. That is the way I feel about it. I just want to say 'thank you' a thousand times, thank you—all of you. You have given me a few moments that I shall never forget to my dying day."

The members of the official welcoming committee on hand to assure Laemmle that his homecoming meant more than mere words to the motion picture industry were Will H. Hays, Hugo Riesenfeld, Col. G. McL. Baynes of Kinograms, Henry M. Hobart of Distinctive, William Fox, Earl V. Hammons, Elmer Pearson, J. J. Murdock. R. F. Woodhull, J. A. Jacobs of Bray, Arthur James, Epes W. Sargent, John Spargo, William A. Johnston, Maurice Kann, Fred J. McConnell, James Milligan, Miss Louella Parsons, Jules Brulatour, Ex-Governor Milliken, Cortlandt Smith, Vernon Carrick, Jack Cosman, Siegfried Hartman, Dr. Jesse Heiman, Paul Shields of Shields & Co., Karl Behr of Dillon Read Co., Dean Mathew of the same organization, Al Mayer of Photo Repro, I. N. Landauer, and Miss Marion Nixon, Universal star. Miss Nixon conveyed to Mr. Laemmle the welcome sentiments of the studio force, the stars and players at Universal City, and those of his many other well-wishers on the West Coast. Her role in this capacity was an unusual one, inasmuch as she is at present in New York being featured in a Fox picture, "The Auctioneer," having been loaned to the Fox organization by Universal for this purpose.

It was a gala day at the Universal home office. After the welcoming ceremonies were over, an orchestra was called in, desks were pushed back, a caterer was summoned and the remainder of the day was devoted to dancing and refreshment.

Mr. Laemmle's party returning from Europe included his children, Miss Rosabelle and Carl Laemmle, Jr., Mr. and Mrs. Abe Stern and Julius Stern of the Stern Film Corporation, and Jack Ross, his private secretary, and several servants. E. H. Goldstein, treasurer of Universal, joined the Universal chief on the boat at Quarantine as the first bearer of welcome. R. H. Cochrane, vice-president, P. D. Cochrane, secretary, Lou B. Metzger, general sales manager, and other officials and executives formed the nucleus of the welcoming committee at the pier. The homecoming arrangements were handled by Paul Gulick, director of publicity, and Joe Weil, director of exploitation for Universal.

Wise Sayings from Our Traveling Sheiks

Joe Weinberg: "Al Gould sometimes keeps his promises."

Leo Abrams: "Long Island is both the land of the sunrise trail and Universal Pictures."

Jack Meyers: "Small & Strassberg are the people."

Ben Price: "Bims new Endicott is a Wow."

Max Cohen: "Lou Goldberg is a better actor than Barrymore."

Joe Friedman: "Jack Sokoloff's vacation is not owing to Mayfair, Marine and his other temples now building."

Sigward Kusiel: "South Brooklyn exhibitors are not the only ones he worries about."

Phil Winnick: "Morris Kutinsky is the King of Jersey City, long live the King."

Les Sherwood: "Dave Snapper still buys film by the pound."

Lew Levy: "The boss is home, he cannot tell a lie."

Geo. Ross: "Nat Chrystmos, Jr., is the Crown Prince of Macedonia, long may he rule."

Jack Denton: "The new front on Cohen's theatre makes it look like a bank."

Herman Stern: "Hoffman of Morristown is a prince of a good fellow."

Richland: "Fabian & Stern are my best bet." —Ali Hartman

$1,500,000 PRODUCTION BUDGET PLANNED BY STERNS

(*Continued from Page* 26)

prophesy enviable popularity for the comedies.

"Following the completion of our current series, 'The Newlyweds and Their Baby,' the new Buster Brown comedies, 'The Excuse Maker' series, the 'Let George Do It' series and the 'What Happened to Jane' series, we will begin follow-up series of most, if not all, of these series. We also will put several new series into production. These will be even bigger than our present series, to be made from material purchased from big authors, details of which will be forthcoming soon.

"We are out to make comedies that cannot be equalled, and we are going to succeed. Our exhibitor patrons are counting on us to take full advantage of the present trend toward high-class feature comedies. We pledge ourselves to make two-reelers that can be featured in any theatre on any program."

WESTERN UNION

UNION

GRAM

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

NO. | CASH OR CHG

CHECK

TIME FILED

Delicous Little Devil with Mae Murray and Rudolph Valentino first picture booked solid week our theatre past three years. Picture building daily. Greatest indication of ever-lasting popularity of screen's greatest idol Rudolph Valentino.

Charles Michelstedder, Garrick Theatre, Los Angeles, Cal.

Rudolph **VALENTINO**
and
Carmel MYERS
in
"ALL NIGHT"
Story by Edgar Franklin
Directed by Paul Powell

MAE MURRAY
with Rudolph
VALENTINO
in
"The Delicious Little Devil"
Directed by Robert Z. Leonard

Released by UNIVERSAL

Yes Sir! he's your baby!

"The baby is one of the best I have ever seen on the screen, and the comedy has been very well received by our patrons and the press."
—S. L. Warner, Warner Bros. Pictures.

"Snookums has leaped from the comic strip to the screen with a lovable baby in the title role."
—N. Y. American.

"Far above the average. Has many laughs. The kid is a wonder!"
—N. Y. Telegraph.

"An amusing comedy with a jolly baby."
—N. Y.

"If there is anything in the picture market today. That is bound to appeal to one hundred percent of moving picture audiences. It is Universal's 'Newlyweds and Their Baby' comedies.
"Snookums is simply a treat. You want to hold this baby in your arms. You can't stop smiling at him. And the smiles lead to laughter. Which means fun. Lots of fun when the pictures are shown.
"Any theatre that overlooks Snookums. Is overlooking something right out of everybody's everyday life."
—MAC Observes, in Exhibitors Daily Review

LOVEY, DOVEY and SNOOKUMS in "The NEWLYWEDS and their BABY" COMEDIES

from the famous cartoons by George McManus

Produced by Stern Bros.

"I want to express unbounded admiration for him and to list him among the younger stars of the screen."
—N. Y. Daily News.

"Snookums, one of the cleverest youngsters to hit the screen in a long time."
—Film Review.

"Has definitely established its box-office power."
—Moving Picture World.

"The kid is irresistibly funny."
—Motion Picture News.

Released thru UNIVERSAL

"Your Pictures Are Getting Better Every Day"

Writes Alfred Roth, one of Mr. Laemmle's Saturday Evening Post Correspondents.

NO ONE CAN FORGET "MARRIAGE CLAUSE"

"THE latest Universal Jewel I have seen is the wonder film, 'The Marriage Clause,—a production which will never be forgotten by the ones who have seen it. No other actress on the silver screen today could have played the leading role as wonderfully as Miss Billie Dove. The male lead was wonderfully acted by Francis X. Bushman."

—John Spriet, San Antonio, Tex.

CALLS "OLD SOAK" DELIGHTFUL PICTURE

"I WISH to compliment you on the delightful Universal pictures that we have seen lately. A few of them that I liked most were: 'The Old Soak,' 'Skinner's Dress Suit,' 'Poker Faces' and 'Rolling Home.'"

—Miss Martha E. Holt, Ormond, Fla.

ENJOYED EVERY BIT OF "OUTSIDE THE LAW"

"I HAVE seen the picture 'Outside the Law.' Although I saw the picture many years ago, I still enjoyed it. The team work of Lon Chaney and Priscilla Dean was wonderful. I enjoyed every bit of it."

—Laurence Raymond, Buffalo, N. Y.

"WATCH YOUR WIFE" WATCHED FOR 2 SHOWS

"O'MALLEY and Valli were both so good in 'Watch Your Wife' last night that I kept my seat until it ran the second time."

—W. H. Spencer, Homestead, Fla.

"THE GUMPS" ARE REALLY WONDERFUL

"I CAN say 'The Gumps' are really wonderful. I always enjoyed reading them in the comics and now they interest me much more in the movies."

—Miss D. Smith, Philadelphia, Pa.

"YOUR pictures are getting better every day. Among some I have seen are 'The Love Thief,' featuring Norman Kerry and Greta Nissen, 'Under Western Skies,' 'Chip of the Flying U,' also several Century, Buster Brown and Bluebird Comedies, Mustang and Blue Streak Westerns."

—Alfred Roth, Watsontown, Pa.

"POKER FACES" WAS ENJOYED TO UTMOST

"I HAVE seen 'Poker Faces,' and I must say I enjoyed it to the utmost. You have combined a great match in Laura La Plante and Edward Everett Horton. I enjoyed Miss La Plante as much in 'Poker Faces' as I did in 'The Midnight Sun.' As for Mr. Horton, we should see more of this comedian."

—Frank Melluso, New York City.

"RUNAWAY EXPRESS" FULL OF EXCITEMENT

"I SURE did enjoy 'The Runaway Express,'—not only the picture but the acting of all concerned, especially Jack Daugherty. I always do enjoy his pictures, for there is excitement and punch in them."

—Wm. H. Miller, Chicago, Ill.

HOOT GIBSON PLEASES IN "PHANTOM BULLET"

"'THE PHANTOM BULLET' is an exciting, well-written story in which Hoot Gibson puts over more than his usual quota of laughs."

—R. P. Campbell, Baltimore, Md.

"THE LOVE THIEF" ENJOYED THOROUGHLY

"I SAW 'The Love Thief' last week and enjoyed it very much."

—J. Knierin, Toledo, O.

"STILL ALARM" IS WELL WORTH SEEING

"I VIEWED 'The Still Alarm' and it was certainly a picture well worth seeing."

—Miss Dorothy A. Rich, Holden, Mass.

"MIDNIGHT SUN" IS RARE TREAT FOR FANS

"LAURA LA PLANTE'S last picture, 'The Midnight Sun,' was shown at one of Chicago's theatres. I, being one of Laura fans, joined the crowds that thronged the theatre on the opening night. I found the photoplay splendidly staged and costumed. The directing was marvelous and the acting superb throughout. There is a rare treat in store for Miss La Plante's fans."

—Miss Rose Badali, Chicago, Ill.

"FLAMING FRONTIER" SEEN THREE TIMES

"'THE FLAMING FRONTIER' has just finished a three day engagement here, and I am proud to say that I saw the picture the whole three nights. I would call it a 'Masterpiece'."

—A. C. Diven, Ellwood City, Pa.

"CHIP OF FLYING U" MOST HUMAN PICTURE

"HAVING had the pleasure last evening of seeing 'Chip of the Flying U', must write my opinion. I don't know that I have ever seen a picture which seemed more human,—though that is no accident with 'Hoot.' I really believe he is one man who can live his parts."

—H. C. Hogan, Highland Park, Mich.

LAURA IS SPLENDID IN "HER BIG NIGHT"

"I HAVE seen 'Her Big Night,' featuring Miss La Plante. Laura's a dream, Mr. Laemmle, and she did some splendid work in this picture."

—Miss Virginia Mortica, San Francisco, Calif.

"BUSTER" COMEDIES MAKE FIRM FRIEND

"I HAVE seen four 'Buster Brown' comedies, and I enjoyed every one very much."

—Miss Virginia Mortica, San Francisco, Calif.

RICHARD TALMADGE

lands with a wallop!

In His Greatest and Biggest!

---the kind of Talmadge pictures exhibitors have been begging for — Directed by Irvin Willat — which means big-time style, with care and class production showing in every

care and class production showing in every foot. Five more Richard Talmadge Productions coming are: "The Speed Boy," "Cheating Danger," "The Hurry-up Man," "Up and at 'Em." Every one of them first-run, gilt-edge CLASS.

Presented by
CARL LAEMMLE
in association with
A. CARLOS

Released by UNIVERSAL

The FIGHTING DON

A PAGE OF SYNOPSES

"THE RADIO DETECTIVE"

Ten-Episode Adventure Picture
Starring **JACK DAUGHERTY**

No. 8—"The Truth Teller"

RAE VARIO, disguised as a scrub woman, is suspected by Craig Kennedy who is experimenting with the only piece of Evansite in existence. She beckons to the henchmen, hiding in the garden. They attack and overcome Kennedy, escaping with the Evansite, which Vario recognizes at once as a piece of glass. Thus tricked by Kennedy's wit, Vario announces his intention of preventing Easton from filing his claim.

Disguised as a man, Rae gets in to see Kennedy, who brings her under the influence of a scientific machine which he calls "The Truth Teller," She is compelled to confess everything before the henchmen come to her rescue and escape with her. Kennedy sends Easton a warning message.

Easton and the old miner work on the proof of the claim in their tent. Vario, sneaking up, hears them talking and orders his men to attack. Easton beats the bullies off and then looks around for Ruth, who has run into the old mine shaft for safety. She climbs in an ore bucket, the holding cable gives way and she is carried to the middle of the canyon on a suspended cable. Easton goes to her rescue, hand-over-hand. The cable breaks and both fall.

"SEPARATED SWEETHEARTS"

One-Reel Blue Bird Comedy
Starring **ARTHUR LAKE**

ARTHUR is crazy about Dorothy. He reads of an abduction case in the daily paper and, fearing for the safety of his sweetheart, calls her on the telephone. While she is reassuring him her kid brother brings in a white mouse. She shrieks "Help! Help!" Arthur, visualizing kidnappers, drops the phone, rushes to her house while Dorothy overturns furniture and throws pillows at her little brother who keeps after her with the terrible mouse. Then she goes out for a walk just as breathless Arthur and her father and mother meet in front of the house. He tells them of the kidnapping. The appearance of the room verifies the fear. They call the police and offer a thousand dollars for her safe return. Dorothy goes riding with a young sheik. She is lifted from the car by a pair of detectives, who start for home with the struggling girl. Arthur sees the battling trio and follows them down a hill in a kid's wagon, scooping her up from between the two detectives whom he believes to be her abductors and returning her safely home. Her grateful pa offers him the thousand but Arthur says he wants only the girl, which seems to be O. K. all around.

"HONEYMOONING WITH MA"

Two-Reel Stern Brothers Comedy
Featuring **CHARLES KING**

CHARLIE'S mother-in-law arrives during his house warming party and announces that she has come to stay. Charlie, in a huff, takes the parrot's cage and throws it roughly in a corner. The bird swears vengeance, and later tells the mother-in-law that her daughter's husband has said nasty things about her.

She takes him into a vacant room and begins to manhandle him. When guests pass through she pretends to be teaching him new steps; when they pass out she throws him up against the wall.

The next morning they take a ride in the country, taking along camping equipment. There is an accident to the car in which the mother-in-law is hurled down an embankment. Charlie is beginning to break even. They set up the tent and there is a violent windstorm that bothers the tender mother. A horned toad gets down her back and causes havoc. She rushes from the tent wriggling, the others following. The tent blows away, but they finally retrieve it, packing the kit in a canoe, from which she sights game. Firing at a duck, she upsets the canoe and the family party ends in a swim.

"THE OPTIMIST"

One-Reel Blue-Bird Comedy
Starring **CHARLES PUFFY**

THE bride is kept waiting for the fourth time and Billy proposes that she throw over the big stiff and marry a regular guy; meaning himself. This she agrees to do if Puffy does not show up for the wedding by two o'clock. The fat bridegroom is ambling along serenely unconscious of time. Suddenly realizing that he is late for his wedding, he hales a taxi but is crowded out. He is picked up by Billy in his flivver. Billy stalls the flivver on purpose and leaves Puffy tinkering under the car while he goes for a mechanic, but instead of calling a mechanic he runs to the bride's home. Puffy reaches there in a borrowed car, just too late. He smilingly hands the wedding ring to his rival and agrees to act as best man. They drive in the borrowed car to the minister's home. The brakes go wrong and they drive through the walls of the house into the minister's study, wrecking the car, which Billy thinks is his own, and also demolishing the house. The owner of the stolen car comes with a cop and arrests Billy, who loudly owns up to being the flivver's papa. As he is dragged off to jail Puffy takes the wedding ring away from him and marries the girl.

"THE ESCAPE"

Blue Streak Western
Starring **PETE MORRISON**

Directed by Milburn Morante.
Story by L. V. Jefferson.

CAST:

Johnny Bowers	**Pete Morrison**
Evelyn Grant	**Barbara Starr**
Jeremiah Grant	**Frank Norcross**
Howard Breen	**Bruce Gordon**
Wingo Wade	**E. S. Dewey**

(Footage: 4283.)

JOHNNY BOWERS of the Rockin' P Ranch, rides out to a railroad siding to be the first to greet Evelyn Grant, daughter of the owner of the ranch and the town banker. She is arriving from an Eastern college. He interrupts a gang of train robbers headed by Wingo Wade who flee when they see him coming. Later Wingo and Howard Breen, who has his marital eye on Evelyn and who admits to Wingo that he is $5000 short in his account at the bank, plot to waylay and rob a stage that is bringing a consignment of money to the bank. Fearing Johnny Bowers, Breen accuses him of highway robbery and has him and his two companions jailed. Johnny hears Wingo and Breen talking about the forthcoming coupe under the jail window. Johnny and his pals trick the constable and tie him up, taking his badge. They ride out and rob the stage, deliver the money to the bank and then go back to jail, where they hold the constable under threat of a hidden six shooter so that he acts as if nothing had happened when the sheriff returns.

Wingo's gang, made desperate by their failure to waylay the stage, enter the jail, handcuff the sheriff to the bars and then go to the bank where they demand the money that has just been delivered. The bandits escape with the money, pursued by Johnny and his pals, who set the sheriff free on their way out of jail. The bandits are all rounded up by the posse except Breen, who is overtaken by Johnny. They engage in a finish fight and Breen falls to his death, leaving nobody but Johnny Bowers to marry Evelyn.

12 Wows! 2 Reels Each **UNIVERSAL** Junior Jewels

TELLING THE WORLD!

about Universal pictures thru Carl Laemmle's personal message to millions of the country's picture lovers, week after week, month after month. That's what Universal's national advertising campaign, now rounding out its FOURTH YEAR, has been doing and IS doing for the box-offices of exhibitors who show Universal Pictures! Think that over!

Watch This Column

Scene from "MICHAEL STROGOFF"

"MICHAEL STROGOFF" will unquestionably create a sensation. At its premier in the world-famous Ufa Palace in Berlin there were 2,000 people there and repeatedly they arose and cheered the marvelous acting and direction. This is most unusual for Germany and a real tribute to the picture.

If you recall Jules Verne's famous dramatic novel of "Michael Strogoff, Courier of the Czar," you know what a thrilling tale it is and what a great treat is in store for you. No writer ever had greater power to stir the pulse than Verne, whose three great imaginative stories, "Michael Strogoff," "Twenty Thousand Leagues Under the Sea" and "Around the World in 80 Days" will live as long as memory exists.

IVAN MOSKINE

Every movie-theatre in the country will likely show *"Michael Strogoff"* as an agreeable and exciting change from the regular run of drama, and in which heroism reaches its highest point and a fine young soldier shows what extreme loyalty and unswerving obedience to orders mean. One of Europe's leading actors, Ivan Mousjoukine whose name has been shortened to IVAN MOSKINE to aid American pronunciation - plays the valiant hero in a superb manner. And in some scenes appear 3000 members of the Latvian Army.

Universal's Greater Movie List is adding great strength to Greater Movie Season, and as rapidly as new productions issue from our coast studios, I am more than ever proud of Universal. You must see HOOT GIBSON in *"The Texas Streak,"* a most unusual Western - also LAURA LA PLANTE with JAMES KIRKWOOD in *"Butterflies in the Rain,"* likewise *"Perch of the Devil"* with MAE BUSCH and PAT O'MALLEY. Write me a letter. Let's correspond on Universal pictures - past and present.

Carl Laemmle
President

(To be continued next week)

Send 10c each for autographed photographs of Hoot Gibson, Laura La Plante and Pat O'Malley

UNIVERSAL PICTURES

730 Fifth Ave., New York City

The advertisement reproduced at the left will appear in the Saturday Evening Post issue of October 30th, 1926.

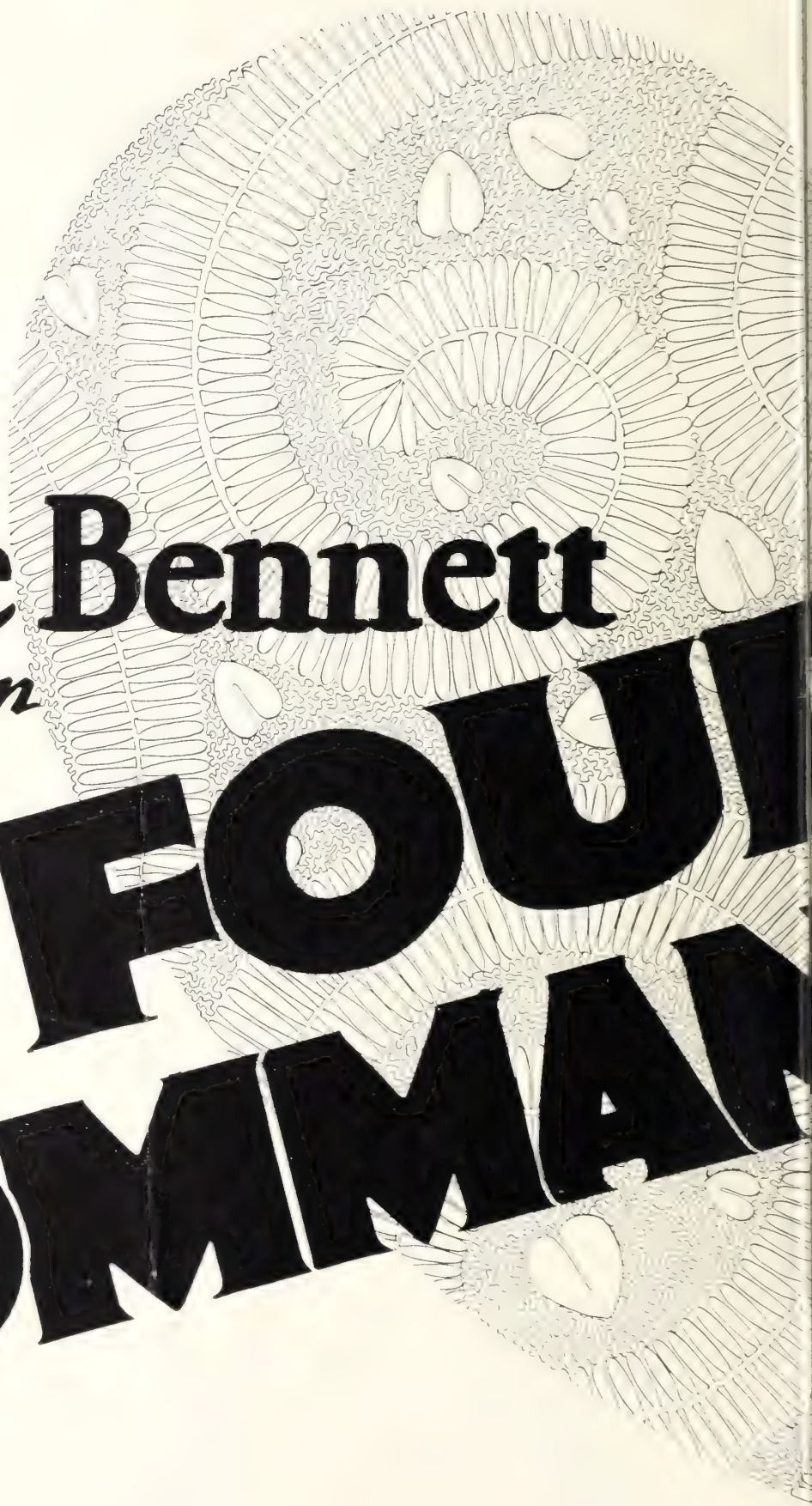
BELLE BENNETT
IN
"THE FOURTH COMMANDMENT"
A UNIVERSAL PRODUCTION

UNIV[illegible]EEKLY

VOL. 24 NO. 12

OCT. 30, 1926

Carl Laemmle presents



Belle Bennett

in

The FOUR COMMA

The Director who "Builds for Box Offices" Moulds a Drama that Smashes the HEART!

Directed by Emory Johnson

With MARY CARR, HENRY VICTOR JUNE MARLOWE, Sonny Boy Wendell Franklin, Kathleen Meyers, Claire Du-Prey, and other big box-office stars.

An Emory Johnson Production

From the story by Emilie Johnson

A UNIVERSAL SUPER PRODUCTION

EMORY JOHNSON

No. 505,---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

Here comes Emory Johnson again!

Here comes Belle Bennett again!

Here comes Mary Carr again!

All in one picture — and all three in the very best piece of work they ever did in all their born days!

You'll have to get a new box-office. Your old one is going to be smashed. But you can well afford the new one, for you are going to make a fat and juicy profit from this perfectly remarkable trio of box- office attractions.

This time it is "The Fourth Commandment" which gives Emory Johnson the greatest opportunity he ever had to prove his knowledge of audiences and what they like.

This time it is "The Fourth Commandment" which gives Belle Bennett a chance to rise to new heights — and she attains them in a way that you'll hear about for a long time to come.

This time it is "The Fourth Commandment" in which Mary

TRIUMPHS AGAIN

Carr portrays a role, which to be frank, was made to order for her, and her alone.

I give you fair warning that when you see certain of the scenes in this wonderful story of love and tribulations—from the box-office pen of Emilie Johnson—you are going to have a lump in your throat as big as an ostrich egg.

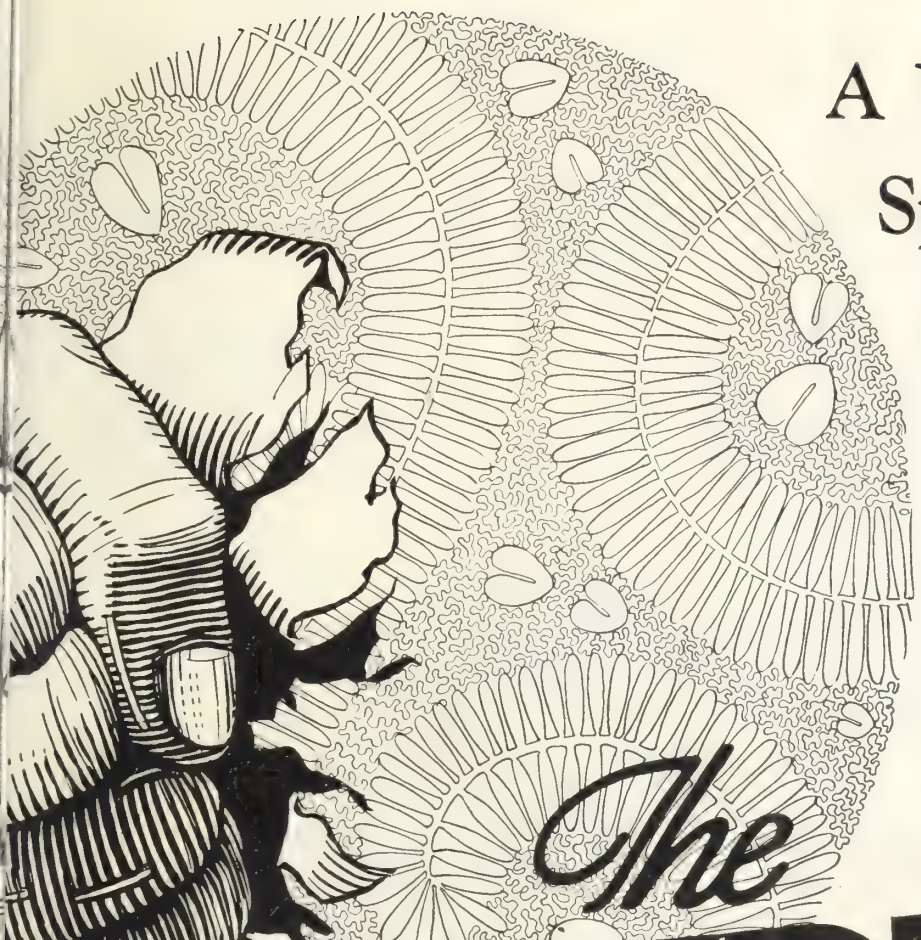
Your own emotions are going to go on a spree, and if this can happen to a hardened critic, such as you are, what in the world is going to happen to your patrons?

If ever a story was made for your box-office, this is it. I don't mean by this that it is a certain formula and strictly commercial in its success. It has the art that is so hard to put onto the screen — the art that reaches down into the very depths of your soul and remains there!

"The Fourth Commandment" is going to be a sweeping world-wide clean-up for exhibitors. Get set for a real sensation, prepare to bill it and advertise it as you never did for any other picture and thus protect yourself from everlasting regrets.

A great cast—a heart throb story—a director who knows what you want as well as you know yourself! That's the combination you are going to get. But you'll have to tie it up before someone beats you to it!

Heart Punch!
COM



A Universal Special Built for the Millions!

The FOURTH AMENDMENT

An Emory Johnson Heart Knockout!

She Can Play S

Belle Bennett, who was discovered in "Stella Dallas" to be one of the greatest actresses on the screen, although in her early thirties, plays sixteen or sixty with equal ease.

Gorgeous Belle Bennett of "Stella D resses on the Screen or Stage Who Young Girl or Elderly Woman—In at Her Greatest in a Role Whi

In "The Fourth Commandment" she sacrifices love in a lowly home for luxury but does not find happiness.

Little Wendell Phillips Franklin brings back memories to Belle Bennett of her beloved Billy's childhood — Billy, for whom she would have given her life and who died just as she won her greatest success.

TO play sixteen and sixty and to be equally satisfying to an audience, to portray a young girl of 1905 and a haggard street beggar of 1926 and to ring not even one false note, that is a triumph of acting and make-up of which few actresses can boast. It was the triumph of Belle Bennett in "Stella Dallas" and it will be her's to an even greater degree in "The Fourth Commandment."

It is no matter of chance that Belle Bennett has given to the screen some of its most tragic moments. She, herself, has experienced the depth of sorrow and she has come through a finely tuned instrument on which life's greatest melodies may be played.

For years she tried to gain recognition. From a traveling tent show in the Middle West, to parts in early picture productions, through grinding stock in cities from San Francisco to Atlanta, New York engagements, road engagements, everything that an actress can do, Belle Bennett has done and yet her tremendous talent was recognized by only a few. Then came the casting for "Stella Dallas." Actress after actress took the test for the coveted part. At length it was awarded to Miss Bennett. It was the greatest moment of her professional career—and it was followed a few days later by the greatest tragedy of her life, the death of her son Billy. But like the trouper she is, Belle Bennett went on. She played her role and into it she put the heartache that was continually hers. She made "Stella Dallas" one of the most moving pictures of all time.

Belle Bennett made her stage debut when only few weeks old as a "prop" baby in "The Fatal Wedding." She was less than four years old when she played Little Eva in "Uncle Tom's Cabin." Her parents were the owners of a traveling tent show and from the time she could talk she took part in their performances.

At the age of thirteen she eloped with an actor in her father's company and lost her first child when fifteen. Her son, Billy, who was to become the great interest in her life

xteen or Sixty

as" Fame Is One of the Few Act- an Be Equally Convincing as a he Fourth Commandment" She Is Extends over Twenty Years.

Beautiful features, acting experience extending over practically her entire life, and sympathy born of sorrow have brought Belle Bennett to the heights.

It seems unbelievable that this worn, middle-aged woman is the same exquisite Belle Bennett pictured above.

Discontented with the plain life which her husband, a struggling young architect, could give her, Virginia (Belle Bennett) became the easy prey of an unscrupulous man of wealth and left her husband for him.

was born a few years later and died just as his mother was on the threshhold of success. His father deserted her shortly after Billy's birth. Through the years that followed she was working always for Billy. No wonder her screen mothers grip the heart!

Her picture career started in her early teens in "Sacrificial Fires." Following came "Your Best Friend," "Flesh and Spirit," and others. Just when she appeared to be well started on the road to fame she was badly injured in a fall from her horse. In 1915 she returned to the screen and made her first appearance with Universal in "The Death Stone of India," "In the Fires of Rebellion," and "The Charmer." Then she played for a brief time with Famous Players and later became a star on her own account with the Triangle Company in "Ashes of Hope," "The Bond of Fear," "The Hell Cat of Alaska" and others.

Then she returned to the speaking stage playing in "Mary's Way Out," "Happy Go Lucky," "The Wandering Jew," "Lawful Larceny," and "The Demi-Virgin." For eighty-five consecutive weeks she was the leading lady in the Alcazar stock company in San Francisco—the same old Alcazar which has given so many famous players to the world. Each week for eighty-five weeks she played six night performances, two matinees, and learned her part for the following week. Yes, Belle Bennett knows the meaning of "work."

In Atlanta, Ga., where she later became the leading woman with the Forsyth Players, she received the highest salary ever paid a stock player up to that time.

Her second return to the screen was made in "The Mother-in-Law" in which she appeared with Vera Gordon. This was followed by "Potash and Perlmutter" and "Stella Dallas." Since then she has played in "The Reckless Lady" and "The Lily."

When Emory Johnson began planning "The Fourth Commandment" he realized that Belle (*Continued on Page* 39)

The FOURTH COMMA

Belle Bennett
in a Portrayal
That Bares
the Soul of
Woman!

NDMENT

The Special
They'll Talk About
—and Argue About
—and Return to
See Again!

The
UNIVERSAL WEEKLY
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Paul Gulick, ~Editor
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Editorial

SO big, so powerful, so compelling is "The Fourth Commandment," the first picture which Emory Johnson has made for Universal, that it was decided to devote this entire issue of the Universal Weekly to this production. It is an attempt to give exhibitors an idea of the magnitude of this epic of mother love.

Showmen who have played previous Emory Johnson successes—"In the Name of the Law," "The Third Alarm," "Westbound Limited," "The Mailman." "Life's Greatest Game," "The Last Edition," to mention but a few—know his sure-fire touch which never fails to register at the box office. He knows motion picture audiences and he knows how to give them what they want.

But if you thought these were good, wait until you see "The Fourth Commandment." This time he has put his remarkable knowledge of showmanship values into a *super-production*—big in story, big in cast and big in production values. He has been backed to the fullest extent by the great Universal resources. He has turned out the greatest achievement of his entire career.

When such an astute showman as Fred J. McConnell actually raves about the box office value of "The Fourth Commandment" you can bet your bottom dollar on it. On October 4th in his nationally read editorial column in the Exhibitors Daily Review, headed "Mac Observes," he wrote:

"'The Fourth Commandment.' In a year of many big pictures. Stands out like a beacon. A Woolworth or Singer Building on the skyline of New York."

And again:

"It is a great picture. Splendidly handled. With a strong, vibrant story. That spells box office. From start to finish."

Mr. McConnell's entire editorial appears elsewhere in this issue.

Far-sighted showmen who intend to take advantage of this master picture will read every page of this issue of the Weekly so that they may firmly grasp what is coming to them, and realize what a wonderful opportunity is their's to reap profits such as they have seldom had in the past.

If you made money on such heart-throb pictures as "Over the Hill," "Way Down East," and "Stella Dallas," wait until you play "The Fourth Commandment." You'll have to hire an armoured car to carry your daily receipts to the bank.

Men who have established reputations as showmen and unexcelled judges of the picture public have seen this picture and have characterized it as the big "surprise picture" of 1927. Once every year or so there is a big, heart-interest, human photoplay that goes straight to the bosom of the American people. This will be one of them, they say.

Set your dates now. Lay out your exploitation campaign—there are four pages of exploitation ideas in this number and many more in the press book—and prepare for a rush at your box-office.

Set

a date for the greatest heart-throb drama of the decade

"The Fourth Commandment"

A Drama of Power and Beauty

Gordon and "Mother" Graham force open the door only to find Virginia and Sonny gone.

"Either she leaves or I do," cries Virginia in a jealous rage.

Virginia finds herself the unwanted one when Sonny's wife, in her turn, demands that the mother go.

it's her
The FOURT
COMM

"Spells Box - Office from
Start to Finish" says wise
Fred McConnell, Editor
Exhibitors Daily Review.

MOMENT

Emory Johns

Emory Johnson, director of "The Fourth Commandment."

WHEN the Universal officials left the projection room in the Home Office after the first showing of "The Fourth Commandment" they said:

"Emory Johnson has done it again."

Everyone who has followed Johnson's career knows what they meant. Somehow, some way, this director extraordinary takes the lives of ordinary folks—the folks who may live next door to you, certainly on your street—and puts them on the screen with all their joys and sorrows so humanly, so realistically and yet so skillfully dramatic that everyone seeing them loves and weeps with them. That, in showmen's language, means "a box office picture." And box office pictures they have always proved.

Unique in the realm of motion pictures are Emory Johnson and Emilie Johnson. Unique because they are the only mother and son successfully producing pictures.

"Directed by Emory Johnson, story by Emilie Johnson" is fast becoming a "sterling" stamp on motion picture entertainment.

The Johnsons have been associated with the motion pictures for nearly twelve years. It is a far cry from the secluded home of a Lutheran minister at the royal court of Oscar II of Sweden to the bustle and orderly chaos of a motion picture studio in Hollywood, yet that is the gap bridged by Mrs. Johnson. The adopted daughter of a Swedish minister who became a bishop and a great national figure, Mrs. Johnson came to America when she was twenty.

Her son Emory, who was born in San Francisco in 1894, studied architecture at the University of California. He was in a fair way to make a name for himself in his profession when he met "Broncho Billy" Anderson, the idol of early movie fans. "Broncho Billy" offered him a role in one of his pictures and America lost a promising young architect to win a brilliant motion picture director.

His early training, however, has contributed much to the success of his pictures. Taught to perceive and create beauty, his productions are noted for their beautiful lighting, beautiful sets and charming exterior scenes.

Glorifier of the American Working Man

Emory Johnson has been called the glorifier of the American working man because he prefers to take the man in the street for his hero rather than some darling of fortune. With characters of this type, set in a story with a melodramatic punch written by his mother, he has produced a long series of successes: "In the Name of the Law," "The Third Alarm," "Westbound Limited," "The Mailman," "The Spirit of the U. S. A.," "Life's Greatest Game," "The Last Edition," "The Right To Be Happy," "The Mystery of the Gray Ghost," "Green Magic," "A Mother's Secret," "Green Eyes," "Alias Mike Moran," "Trixie from Broadway," "The Hellion," "The Husband Hunter," "The Sea Lion," "Don't Doubt Your Wife," "Always a Woman," "She Couldn't Help Herself," and others.

100 % Exploitation Pictures

His pictures are filled with exploitation possibilities. Frequently they tie up with some large group such as the mail service, railroad men, printers, etc. Three of the nine stories which the Johnsons will do for Universal will deal with the military—the Army, Navy and Marine Corps.

In "The Fourth Commandment" Emory Johnson has been backed by the full power of Universal's great resources. To elaborate sets and costumes have been added one of the greatest casts ever assembled. Headed by Belle Bennett, ever-to-be-remembered for "Stella Dallas," there is Mary Carr of "Over the Hill" fame, Henry Victor, until recently

...n, Director Extraordinary

Mrs. Emilie Johnson, who wrote "The Fourth Commandment."

one of the most popular English stage and screen stars and known in this country for his work with Barbara La Marr in "The White Monkey," and with Rod La Rocque in "Braveheart," Robert Agnew, one of the most popular juveniles in pictures, beautiful June Marlowe, who achieved so great a success in "The Old Soak," Wendell Phillips Franklin, one of the most remarkable child actors on the screen, Kathleen Meyers, Frank Elliot, Leigh Willard, Brady Cline, Catherine Wallace, Knute Erickson, Lorraine Rivers, Malcolm Jones and Stanley Taylor.

Mother Love His Theme

"The Fourth Commandment" deals with one of the most moving themes in drama—mother love. There is the love of the older mother for her son which arouses the jealousy of the son's wife. The wife leaves her husband's home when he refuses to put his mother out, and she in turn, when her son is grown, is faced with the cruelty of a jealous wife.

With this theme Emory Johnson has worked out a powerful picture drama. It pulls at the heartstrings and drives home its message of "Honor Thy Father and Thy Mother." It will send everyone away resolved to be a little kinder and more thoughtful of his mother.

The power of the message of "The Fourth Commandment" lies in the personal application of the story. "It might happen to you," points out Emory Johnson. So true to life is it that every spectator may find something of his own experiences in its smashing scenes. Its message to wives and mothers is sure to create wide discussion, more perhaps than any picture of its kind in recent years. The problem of the wife and the mother-in-law sharing the same home has proved one of the eternal problems of the human race.

"Don't Cut a Foot" Said the Critics

Those who have had the privilege of seeing the picture have been tremendously moved. When Emory Johnson prepared to show his work to a selected group in Los Angeles, after spending many hours editing and cutting it, he found that his total footage was considerably over the length required.

Confronted by the problem of cutting out many of the scenes he was at a loss to choose which ones to eliminate for every foot of film seemed to have value. By careful selection, however, he at last had the picture titled and ready to show.

Just before the screening an excited film editor whispered to Mr. Johnson, "There is still eight hundred feet more than the schedule."

Johnson told him it would have to be run as it was and at the conclusion of the showing, he asked the reviewers what he should cut out.

"Nothing," chorused the critics. "It's the best picture of its kind in years. Don't touch a foot of it."

That was the verdict of Hollywood's professional critics, men and women who see the best pictures produced in the world each year, and that has been the verdict of the trade paper critics in New York who have recently seen the picture in the projection room of the Universal Home office. On page 39 you will find what the editor of the Daily Review thinks of it.

Backed by Exploitation and Publicity

"The Fourth Commandment" as well as being an artistic and dramatic triumph will prove a showman's picture. Mr. Johnson's sure-fire direction and Mrs. Johnson powerful story backed by an advertising, exploitation and publicity campaign worthy of the greatest super production will make this picture known to every moviegoer in the country. Once the picture is shown in a town, the discussion which it will start with publicize it far and wide.

Emory Johnson, Belle Bennet and Arthur Todd, the cameraman, shooting a scene for "The Fourth Commandment" at close quarters.

REA

RICH

In all the History of Specials– Never Such a Cast!

Belle Bennett, Mary Carr, Henry Victor, Robert Agnew, June Marlowe, Sonny-boy Wendall Franklin, Kathleen Meyers, Claire Du Brey and others that count at the Box-Office.

The FOURTH COMMANDMENT

The Greatest Mo

WHEN all the stories in the world have been told, the mother stories will stand out as the greatest of all. And when the screen story of "The Fourth Commandment" has unfolded before the moist eyes of millions in all parts of the world, the greatest of all mother stories will have been told, and people can quit going to movies, for they will have seen the all-embracing essence of human experience as no one has ever seen in on the screen before.

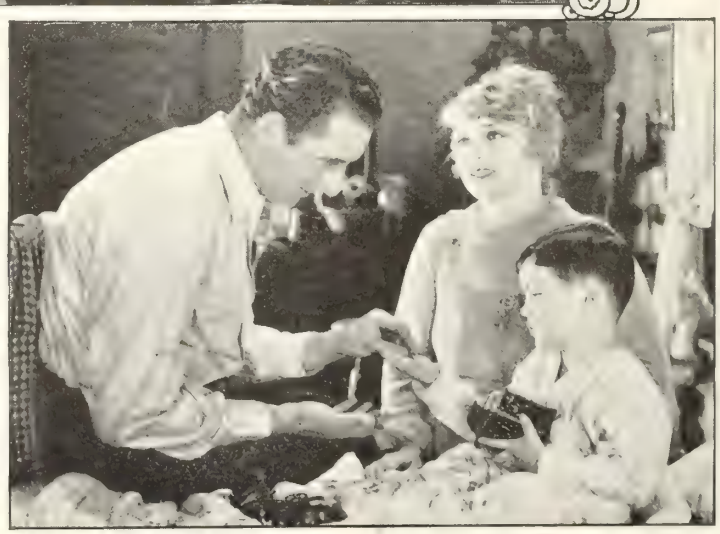
Mothers are said to be the same in all places and in all times, but humanity has had to wait until now for the great epic of motherhood. Of course the picture classic had to be written by a mother—the mother of Emory Johnson, the director—and it had to be portrayed by the greatest mother of the screen.

Mother Theme Never Handled With Such Genius Before

The grand epic of maternity has been going on in the world since the first mother bore the first child, but no one saw the cosmic bigness of the mother theme until Emilie Johnson dipped her pen in the flowing blood of experience. Never before has this most dramatic of all themes been handled with such genius.

Princes and paupers, wise men and fools, have been swept away like leaves on the resistless emotional tide that sways to the will of the eternal mother. So tremendous and so overwhelming is the mother theme that the strong have leaned on the shoulders of the weak to weep at the sight of the cheapest theatrical drivel, concocted by showmen more crafty than wise, for the purpose of playing on the emotions with honeyed sentiments about mothers. Hokum by the high hatful has been dished out to tender hearted audiences who have been made to shake with emotion and reek with scalding tears, all because of a mother—a mother wearing a halo. Mother tales have been told by the thousand. Tears have been shed over them that would swell small rivers. But the world had to wait until today for the really great mother story, "The Fourth Commandment."

The story has always been known, but it waited until now to be told, because it required rare vision and courage to tell it. No sickish sweet mother sentiment was permitted by the author to defraud the naked truth in her motion picture masterpiece.



Belle Bennett and Mary Carr are the mothers in "The Fourth Commandment."

her Of Them All

"The Fourth Commandement" was not designed to make people weep—but it *will* make them weep. It will move them as they have never been moved by a picture. And it will make them *see*. It is sincere.

Mary Carr, famous for her mother portrayal in "Over the Hill" and other big pictures, is the mother in "The Fourth Commandment." She plays a simple role—unadorned by tearful, maudlin sentimentality.

Throughout the entire action of the picture, which records the highlights of three generations, during which cities are laid waste and families dismembered, not one self-pitying tear is shed by the screen's greatest mother. Her performance is quiet and restrained. But because of her simple and unemotional portrayal audiences will be carried away in the overpowering drift of the epic of motherhood.

The earth trembles and a city crumbles into dust. Thousands are left homeless. Millionaires are brought low. Paupers exalted. The struggle for place and power begins anew.

The picture opens with these melodramatic scenes which tell in terms of swiftness, violence and grandeur, the tabloid tale of the "big quake." And then comes the gripping, heart rending human sequel that follows after the swarming hordes have scattered to new shelter.

The Mother With the "Face of an Angel"

Never has a more gasping spectacle than the opening scenes of "The Fourth Commandment" been presented on the screen. But these colossal disturbances pale into insignificance when compared to the dramatic power of the mother of screen mothers. Quiet, unassuming and smiling always, this white haired woman who has "the face of an angel" can, with a gentle gesture, sway an audience that sits unmoved through blood and fire—sway them to laughter as well as tears, for "The Fourth Commandment" strikes chords at both ends of the scale.

Belle Bennett, in the leading role, pyramids the glory that she won in "Stella Dallas," for in "The Fourth Commandment" she is absorbed in a subject bigger than the world and portrays a character that will stand as a unique and marvelous achievement.

Both mothers know the cruelty of a jealous woman—their sons' wives—in this drama.

HEART

The

FOURTH COMMA

PUNCH!
NDMENT

Producti

An Earthquake Vividly Depicted, Go duction of a Paris Boulevard Are Fe

A FIRE and earthquake, patterned after the great San Francisco disaster, opens "The Fourth Commandment." It reverses the fortunes of the Millers and Grahams, destroying the wealth of the former and bringing riches to the lowly Grahams, through the work of rebuilding the city.

This opening sequence is an awe-inspiring reproduction of a great disaster. Many thousands of dollars were spent in filming the scenes that show buildings tumbling, streets afire and the great flight of the refugees. It is one of the mechanical triumphs of motion pictures.

The story then moves forward fifteen years showing the life of Gordon Graham, a struggling young architect, Virginia, his wife, and Sonny, their adored child. Their home is a lowly one and causes Virginia to become discontented with her lot. She eagerly accepts her mother-in-law's offer to take care of Sonny so that she may go back to work and add to the family income. Then when Sonny grows to love his grandmother more than her, she becomes fiercely jealous and leaves her home, taking Sonny with her.

In the next phase of her life Virginia is surrounded with luxury. As the "wife" of Frederick Stoneman, she lives in a richly fu[r]nished home. Servants attend her every need, yet she is desperately lonely.

The sets for this part of the pro-

In Stoneman's home Virginia leads the life of one of fortune's pampered darlings possessed of every luxury money can buy.

CENTER: *A perfect reproduction of a Parisian boulevard was built at Universal City for the closing scenes of the picture.*

A few of the lavish sets are shown on these pages.

As she sits at her perfectly appointed dinner table in a dining-room a duke might envy with servants to attend her, Virginia longs for the day in the cottage with Gordon, "Mother" Graham and Sonny.

on Values

geous Interiors and a Faithful Repro-tures of "The Fourth Commandment."

duction are some of the most beautiful ever used in pictures. To Emory Johnson, the director, who studied to be an architect before embarking on a picture career as an art director and later an actor, much credit must go. A worshipper of beautiful things all his life, he incorporates as much beauty as possible in each of his productions.

Audiences will revel in this period of Virginia's dramatic life. They will see themselves in this gorgeous home, a veritable American castle The spacious dining hall, a copy of a room in a famous English castle, a boudoir such as every woman dreams of and other rooms in the Stoneman mansion are shown. But it, too, passes.

Turned out of her home, stripped of her jewels, to pay the victims of Stoneman's embezzlement, Virginia goes to live with Sonny and his wife. But the love her son bears her soon arouses the jealousy of his wife, and just as years before she had demanded that her husband's mother go, now she is forced to leave.

Her last days are spent in the streets of Paris, a despised beggar playing a little street organ. The famous boulevards are brought to life, peopled with a typical Parisian crowd. A costly limousine passes the beggar. In it she recognizes her family. This Parisian scene, constructed at Universal City and faithful in every detail, is the last of the many elaborate settings in this fascinating photoplay.

One of the gorgeous settings built for "The Fourth Commandment" where roulette is played by fashionably gowned men and women.

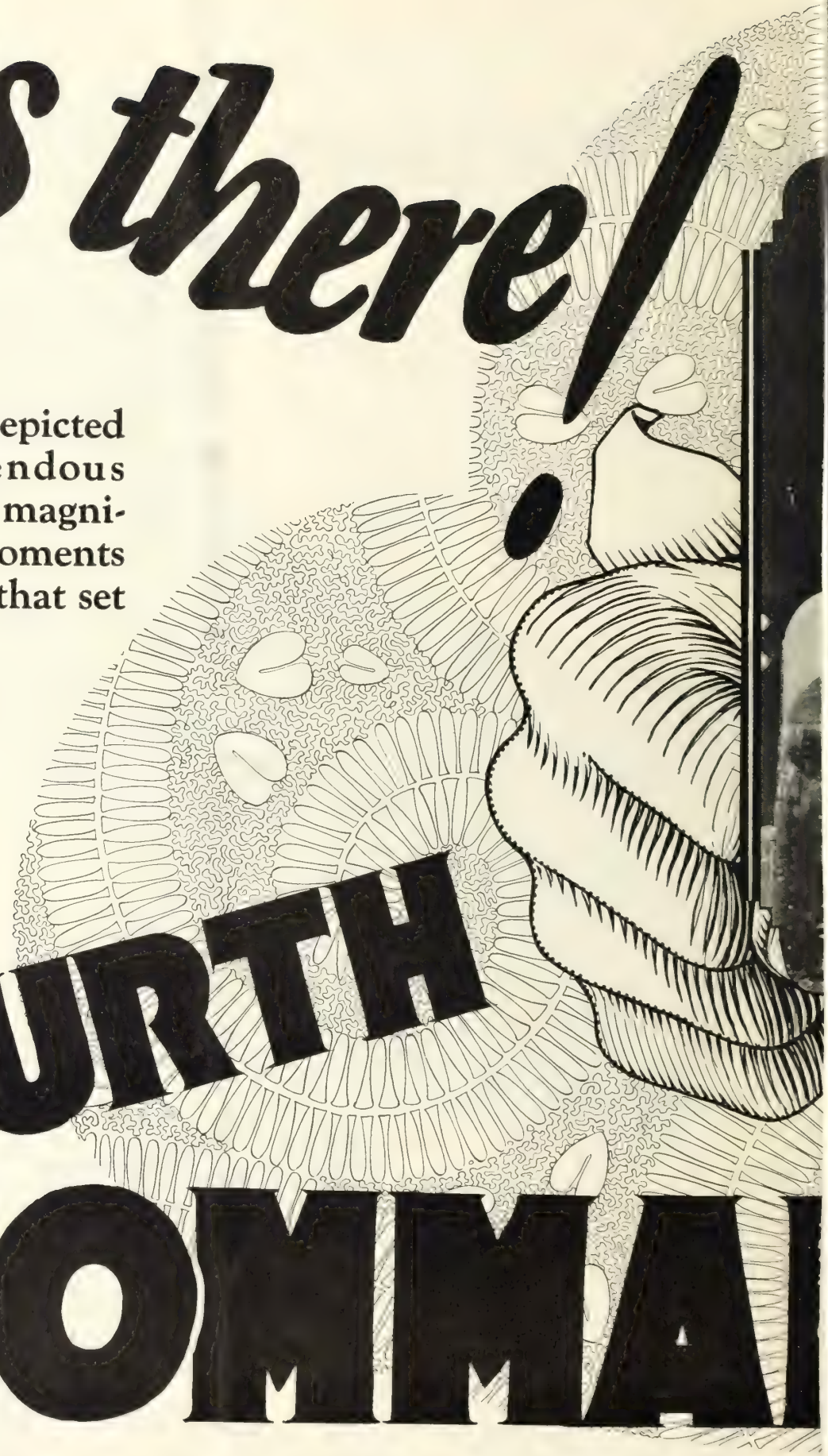
CENTER: *The dining hall of one of the most famous castles in England was copied for this room in Frederick Stoneman's home.*

Cut glass chandeliers, silken covers, thick rugs, rare old oil paintings and period furniture went into this boudoir set—one of those in which Virginia moves as the "wife" of Stoneman.

Money was not spared in making this production.

It's there!

An Earthquake depicted in all its stupendous terror; scenes of magnificent beauty; moments of heart appeal that set the pulse afire!



The FOURTH COMMA

Paris—City of Contrasts
—Glittering Gayety and
Pitiful Pathos!

NDMENT

Heart
POP
COM

t INCH!

As Big as the Heart of Every Mother; as Tender as the Appeal of a Kiddie's Arms; as Sweeping as the Tide of Human Passions —Truly a Special Aimed at the Box-Office!

"The FOURTH MANDMENT"

Advance Exploitation for

The Keynote

The One Big Idea Around Which All Your Stunts—All Your Advertising and All Your Publicity Should Revolve—Making Everything You Do Tie Up With Everything Else.

TO overlook the heart throb element in "The Fourth Commandment" is to pass up easy money—and lots of it.

Therefore every ad, every story, every stunt has been based on the Heart Element and the symbol of human emotion the heart shape. Look at the exploitation suggestions. See how the heart symbol and shape has been worked into all of them.

That's the Keynote. That's Your Cue.

Just imagine how the red heart used in all the ways suggested here will blanket your town or your neighborhood. If you go after this strong—if you make up your mind to do it—the fans will think that "The Fourth Commandment" is the only show in town.

Lobby Teaser

HAVE two tablets cut out of compo board. On the left hand one have lettered vertically the Roman numerals I—II—III—IV—V and on the other VI—VII—VIII—IX—X. Cut out the IV, put a red transparency behind it and box a flasher light so that the IV will flash on and off in red. Mount these on an easel and put it in the corner of your lobby where the light will attract. Or you can paint the tablets on a square board, and above and below say: "COMING—The Greatest Heart Throb Drama Ever Filmed."

EVERY DAY A "SPECIAL" DAY

THE "Fourth Commandment" is ideally suited for special showings. You can dedicate each day to certain members of the "family" and so get the benefit of concentrated appeal in your advertising copy.

For example, you can call Sunday "MOTHERS DAY" and lay special emphasis on the mother angle in your advertising for that day. Follow this up with special banners about the lobby of your theatre welcoming the mothers. You can get statements from leading mothers of your city touching on the picture and exhibit these on a three-sheet easel stand in front of the theatre. Here are some suggested "days."

MOTHERS DAY
FATHERS DAY
DAUGHTERS DAY
MOTHER-IN-LAWS DAY
GRANDMAS DAY
SONS DAY
SWEETHEARTS DAY

It is a simple thing to write the proper tie-up lines for each day.

Heart for Box-Office

THIS is good because you can use it not only for advance, but you can change it later to use throughout your run. Have a heart cut from compo board as high as will completely hide your ticket booth. Paint it a solid red. Have your lettering in yellow with black outlines or black with yellow outlines. Make a heart-shaped hole for the ticket window and in the blank spaces use this copy: "COMING—The Greatest Heart Throb Drama Ever Filmed—With Belle Bennett in the Finest Emotional Performance Ever Seen on the Screen." It will cause a lot of talk, as it will be seen by every passerby.

Heart Throwaways

EVERY printer knows how to make a cut-out die out of steel rule for use on an ordinary printing press. Have several sizes of red paper hearts made in this manner by your printer. By using and scattering the different sizes they will attract a lot more attention than if they were all one size. The cheapest paper will do. On one side print COMING and on the other "The Greatest Heart Throb Drama Ever Filmed." Later you can substitute the words NOW PLAYING with the title.

Don't forget that nothing can be more effective in advance work than strong posters with heart-punch scenes. As soon as you book get your posting plans laid out. 24-sheet stands are ideal for advance work.

Put These Tie-Up Stills to Work

Every one of these will get you space in a window. If you use them for advance use a hand-lettered card with suitable wording—leaving out the title, but instead "Watch for the Greatest Heart Throb Drama Ever Filmed—COMING to the STRAND THEATRE."

Bakery Tie-Up

Electric Tie-Up

Milk Tie-Up

"The 4th Commandment"

Prologues and Presentations

Sympathetic Introductions That Will Put the Audience In the Mood of the Picture.

IF you do not want to use an elaborate presentation or prologue such as are illustrated here, you can do very nicely with a program of

Mother Songs. For this and to give variety you can have a male voice, a female voice, a male or a mixed quartette.

"Mother Machree," "Mother o' Mine," any of the popular Mother Songs may be had arranged for any voice or group of voices. Ask your music dealer.

Here is a choice of two effective prologues, which appear more elaborate than they really are. That is, they can very easily be staged, but they will seem from the front to be really big.

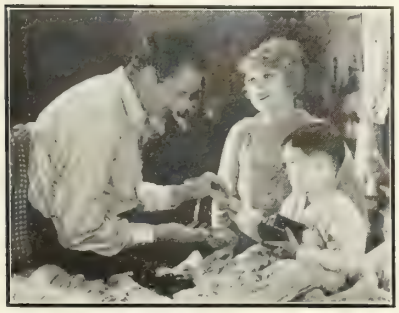
The first consists of a cloud and sky backdrop, with practical rocks in the foreground representing the peak of a hill or mountain. Open on a dark stage. A cold dim blue light comes on gradually. Lightning flashes across the sky. Thunder and wind are heard. If you can use a moving cloud effect so much the better. As the storm reaches its height the thunder dies down to a distant r u m b l e. The lightning flash is replaced by a flash of red light representing sheet lightning. Black out. Bring on the light slowly. Cold gray or blue light getting warmer till you have a dawn effect. From the upper right a sunburst floods a figure standing on the practical rocks at centre. An old and venerable man of great dignity with long flowing white beard and hair. He is dressed in a long white robe. If his feet show he should wear sandals. On his left arm he carries a compo board tablet, at the top of which is seen the word HONOR. The balance of the inscription is supposed to be covered by the flowing sleeve of his robe. He raises his eyes and holds this pose while a voice or voices off stage sings "Mother o' Mine."

Something entirely different but very much in the mood of the picture is shown in the next illustration. Divide your stage width in five sections as shown. A little less than waist high fix a rail across, and from this hang a black cloth. On this letter the title of

(*Continued on Page* 38)

Order Early from Your Nearest Exchange

These stills are available at your nearest Universal Exchange. See that you get them well in advance. They begin working for you the minute you put them out. Get all the good you can from them for both advance and current use.



Savings Bank Tie-Up

Kitchen Ware Tie-Up

Laundry Tie-Up

"THE 4TH COMMANDMENT"
WIFE AND MOTHER CONTEST

A Question That Reaches Into Every Home. The Greatest Cause of Heart Aches In the World. As An Exploitation Stunt It Will Pull Circulation and Advertising For the Newspaper— and Put "The 4th Commandment" Over Big at the B. O.

HERE IS THE COMPLETE DOPE FOR LAUNCHING A GREAT CAMPAIGN
READ EVERY WORD

The illustration below gives the idea behind the contest in a nutshell. It's a winner. A contest that will interest every one of your patrons from sixteen to sixty.

A question that will interest every wife and mother—and every sweetheart; a contest that will interest the men—married and single.

Every man will be interested in what his wife, mother or sweetheart thinks.

Every woman is a sweetheart—or a wife—or a mother—or expects some day to be.

Every married woman is interested in the mother question—as a mother and as a daughter—and under normal conditions—her husband's mother plays some part in her life.

Sell this idea to your newspaper that runs the most "features" as circulation builders. Ring in the advertising department as well as the circulation manager. Frame up a Double Spread Co-operative advertisement—taking a generous space in the centre for the picture and your theatre.

Get the advertising merchants to offer prizes to the winners of the contest—and to display these prizes with your "4th Commandment" window cards while the contest is running.

Advertise that the contest is being conducted under the auspices of YOUR THEATRE and the DAILY PAPER.

Half Tone Cuts For Tack Card

With the newspaper co-operation you can interest a large number of contestants—but you will find it well to call attention to the contest on your screen by means of slides, and on the street with tack cards.

The GREATLY REDUCED cut shown here is a suggestion for a card. The cuts may be secured at your exchange. The ACTUAL SIZE of these cuts is 4½x4½ inches—and they were designed to be used on a quarter sheet card—11x14 inches.

The copy on the card can also be used as the basis of the opening advertisement in the paper.

Circulation Builder and Ad Getter

As stated, this is an ideal contest for the newspaper because it has those qualites that make it a great circulation scheme as well as an advertising opportunity extraordinary. Therefore, work out the details with the heads of these departments. Sell the advertising manager on the idea of getting a double spread of advertising. Have every advertisement enclosed in a heart border. Look over the double spread of sheets in the press book, and you will find borders enough for all. Be sure to cop the centre position for your theatre to boost "The 4th Commandment."

Tell the circulation manager to print some of the letters that come in from day to day—with a line stating that publication of a letter does not mean that that letter wins a prize. That is what sells the papers, but you'll find that he knows that already.

Merchants To Donate Prizes

In all contest advertising give list of prizes with names of merchants donating them—and state that the prizes may be seen in these merchants' windows. Include admission to your theatre in the list of prizes.

The first paragraphs of this article will give you a lot of dope for publicity stories and for other advertisements.

Print Letters Daily

TO STIMULATE INTEREST and to SELL PAPERS the newspaper should print a few selected letters daily—with a Daily Warning to "Watch For Your Letter. It May Appear Tomorrow." With proper co-operation from your newspaper—by announcing the contest on your screen and the merchants' ads and window displays, you can get the whole town interested in this contest and in the picture, for it deals with a question that is always vital.

Here in miniature is the sort of tack card that has been found most effective. The actual size of the cuts which you can get from your Exchange is 4½ inches wide. Change the copy to suit your local conditions, but follow the general style of display given here. The usual size of a tack card is 11x14 *inches. That is what the 4½ inch cuts were made for.*

Publicity Story

WIN A PRIZE!

Daily Star and Strand Theatre Inaugurate "Fourth Commandment" "Wife or Mother Contest"—Splendid Prizes for Best 200 Letters

The Question

When a man's wife and his mother just "can't get along" with each other—and the home life becomes so unhappy that the man must choose between wife and mother—WHICH SHOULD HE CHOOSE?

What Is the Answer?

The DAILY STAR wants to know. And so does Manager ..... of the ....., Theatre. And they are so anxious to know that they are going to award (number) handsome prizes for the best answers sent to the Contest Editor, of the DAILY STAR before midnight (give closing date of the contest)?

This contest is free. It is open to everyone. Young and old. You do not have to buy anything, or to make a formal entry of any kind.

All you have to do is to write your answer to the question in the box above and mail it to the Contest Editor of the DAILY STAR.

Vital To All

It doesn't matter whether you are married or single, or whether the problem is now affecting your life. It is so important a question that a free, full and frank discussion of it cannot but be helpful. Perhaps from your letters and from the interest in the subject aroused by the contest, a way out, a solution may be found for some unhappy men and women to whom the situation has brought misery and despair.

Send In Your Letters

Remember, there are no requirements that anyone cannot fill. Give the best answer you can in 200 words or less. That is all. If you think you have not enough experience of life to answer fittingly, go to the (Name of theatre) and see "The Fourth Commandment" in which Belle Bennett plays both wife and mother, in one of the most brilliantly enacted roles ever seen on the screen. You do not have to see the picture to enter the contest, and the suggestion is made merely to be helpful.

Rules of the Contest

1. **Letters must not be longer than 200 words.**
2. **To facilitate handling please write on one side of the paper only. Letters need not be typewritten, but must be clearly legible.**
3. **Prizes will be awarded to the best (number of) letters which in the opinion of the judges give the soundest or most logical reasons for the views stated in the letter. In other words, you have an opinion on the subject; state your reasons for that opinion, and if they bear out your contention better than the letters of others support their opinions—your letter will win a prize.**
4. **No questions regarding the contest will be answered either in person, by phone or by letter. See the picture and send in your letter—that is all there is to it.**
5. **Prizes will be awarded as follows: (List the prizes here).**
6. **The judges will be: (Give names of judges here).**
7. **Letters must be mailed so as to reach the CONTEST EDITOR, DAILY STAR, not later than midnight (give date).**

Theatre Lobby Tie-up

Tie the Contest Up With Your Theatre Like This

Tie the CONTEST Up With Your Theatre Like This

When the letters begin to come in to the newspaper select some of the best of them and mount them on a piece of compo board—heart shape if you like— or on a square piece the size of a three sheet. The illustration will guide you. You can use small red hearts for decorations. Use your judgment—if you want to use a picture of Belle Bennett mounted heart shape, it will make a nice spot. Use copy something like this:

Letters Submitted in The Great

"FOURTH COMMANDMENT" CONTEST

Which should a Man Choose

HIS WIFE OR HIS MOTHER????

See the Picture NOW. Read the DAILY STAR for FULL PARTICULARS—THEN send in your letter.

WHICH?

Should a Man Choose

WIFE or MOTHER?

Many a man has learned to his sorrow that no house is large enough for two families. When forced to decide between them, which should a man choose—his WIFE or his MOTHER?

Prizes for the Best Answers

See the Great Heart Throb Drama

"THE 4TH COMMANDMENT"

at the (Theatre Name)

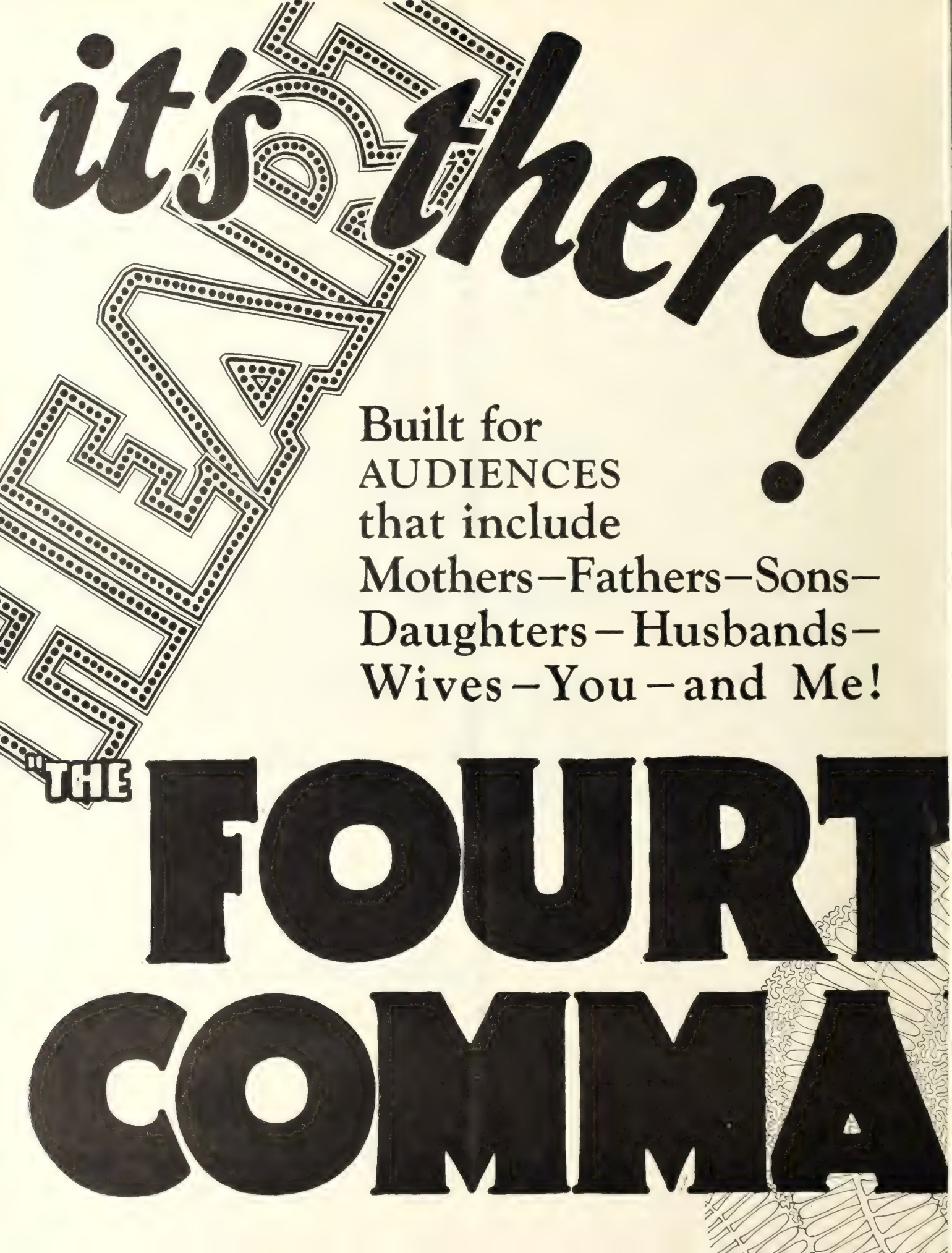
Write YOUR answer to this question in a letter of not more than 200 words. On one side of the paper. You may win a valuable prize. Watch the STAR daily for letters that will be published during the Contest.

Send your letter to CONTEST EDITOR

The DAILY STAR

See the story of the great "4th Commandment Wife or Mother Contest" on page 00 of this paper—and watch the STAR daily for further developments.

Opening Ad.


it's there!
Built for
AUDIENCES
that include
Mothers–Fathers–Sons–
Daughters–Husbands–
Wives–You–and Me!
"THE
FOURTH
COMMA

A
NDMENT

A Perfect Cast Portrays 'T

Henry Victor

WITH a record of screen and stage successes in England, Holland, France and Spain, Henry Victor came to the United States and in the support of Rod La Rocque in "Braveheart" and opposite Barbara La Marr in "The White Monkey" immediately took his place among the foremost American screen actors. Now in "The Fourth Commandment" where he plays Gordon Graham, Belle Bennett's husband and Mary Carr's son, he does the finest work of his entire career.

In England he is famed as the star of "The Prodigal Son," made from Hall Caine's popular novel, for "The Picture of Dorian Gray," as the male lead in Rider Haggard's "She" in which Mlle. Delysia played opposite him, as the leading man for Hilda Bayley, Fay Compton, Constance Binney and Isabel Elson, and for many other productions.

It is a strongly emotional role that Mr. Victor plays in this Emory Johnson Production. Torn between love for his aged mother and his beautiful but jealous young wife he is faced by the ultimatum that either his mother must leave or his wife will go. But before he can bring peace to his home his wife leaves taking their small, adored son with her. He faces lonely years during which he becomes one of the foremost architects in the country, but in the end he is rewarded by the love of his childhood sweetheart played by June Marlowe.

Henry Victor, the talented English actor, plays Gordon Graham, Belle Bennett's husband.

Kathleen Meyers

AS the petulant young wife of Sonny, Virginia's son, Kathleen Meyers rounds out the story of a wife's jealousy of her mother-in-law in "The Fourth Commandment." She in her turn, just as Virginia had done years ago, informs her husband that his house is not large enough for both her and his mother. Virginia leaves to become a beggar on the streets of Paris.

Kathleen Meyers as Sonny's wife.

In playing her role in "The Fourth Commandment," Kathleen Meyers returns to the studio which gave her first opportunity to show her worth. She started in serials with Eddie Polo when he was making chapterplays for Universal. Since then she has been in constant demand and among her recent pictures are: "Mulhall's Great Catch," "Kosher Kitty Kelly," "The Flying Mail," "Gentle Cyclone," "Sir Lumberjack," "The Traffic Cop," "Smiling at Trouble," "The Goat Getter," "Heads Up," "Go West," "Sit Tight," "High and Handsome," "His Supreme Moment," "Midnight Secrets," and "Dick Turpin."

June Marlowe

WHEN the Wampas in 1925 picked June Marlowe as one of their twelve Baby Stars they knew what they were doing for in the short time that has intervened June has proved herself of real starring quality. In "The Fourth Commandment," in which she plays the childhood sweetheart of Gordon Graham (Henry Victor), she has the opportunity to show her ability to a marked degree for like Belle Bennett she has a role which calls for a transition from youth to late middle age. Appearing in the early sequences as a belle of 1905, she attains age with exquisite finesse and the final scenes find her staid and matronly despite her real youth and modern slimness.

June has been acting in pictures ever since she was graduated from Hollywood High School, and in the space of three years has advanced to the featured roles in some of the most notable film productions of the season. She stills regards being made love to by John Barrymore in "Don Juan" as her most thrilling professional experience. After her appearance as Ina Heath in "The Old Soak"—the girl for whom Clemmie, Jr., steals his mother's bonds—critics the country over have been talking of this beautiful new ingenue.

Beautiful June Marlowe is Gordon Graham's childhood sweetheart, who shares his later triumphs, after Virginia has deserted him

Strangely enough she made her entrance into pictures by request instead of by her own initiative. A friend at the F. B. O. studio persuaded her to have a screen test made. The test came out so well that she was chosen to play the lead with George O'Hara in the "'Fighting Blood" series.

At the conclusion of these pictures she was sighted by Warner Bros. and was featured in a number of productions including "The Tenth Woman," "The Lighthouse by the Sea," and others. Principal Pictures, producers of Harold Bell Wright stories, selected her for the lead in "When a Man's a Man."

When her contract with Warner Brothers expired she was chosen by Edward Sloman to play the ingenue lead in "The Old Soak," and as a result of her excellent performance in it she was assigned under a long-term contract to the studio at Universal City.

he Fourth Commandment'

Robert Agnew

BOBBY AGNEW, one of the best known juveniles on the screen, plays the role of Belle Bennett's child grown to manhood in "The Fourth Commandment." To continue a characterization begun by a child actor, as Agnew does in this case, is said by experienced players to be one of the most difficult feats of acting. Characteristic expressions and mannerisms that are natural with the child must be carried through the interpretation of the man. Natural resemblance is essential and ability to imitate is of course the prime factor in such a portrayal.

Bobby spent many days with little Wendell Phillips Franklin who plays "Sonny" as a child closely studying his movements and expressions and particularly the whimsical "pie-face" smile which is a marked feature of his many scenes. The resemblance between the two is startling and Agnew's remarkable ability completes the characterization with surprising reality.

Born in Dayton, Ky., Bobby was educated for the commercial world. Prior to the world war he was in the government accounting offices. For the early period of the war he was General Pershing's secretary, later serving several of the nation's famous men in the same capacity.

The close resemblance between Robert Agnew and Wendell Phillips Franklin, shown in the next column, makes plausible Bobby's role of Sonny grown to manhood.

At the close of the war he was induced to enter vaudeville with a friend. His natural ability won him a prominent place on the Keith vaudeville circuit.

In 1921 he was given his first part in motion pictures, that of the jockey in "The Sporting Duchess" with Alice Joyce. Incidently, he has just completed another jockey role in "Down the Stretch" which King Baggot has just finished at Universal City with Marian Nixon in the feminine leading role.

Since his picture debut Agnew's rise has been rapid. He has been starred in "The Great Love," "Wild Oats Lane" and in "Clarence." He played the role of Harry Van Alstyne in "Wine," the spectacular Universal production featuring Clara Bow, and he has been seen in "Valley of Doubt," "The Highest Law," "Sin That Was His," "The Passion Flower," "The Sign at the Door," "Frisky Mrs Johnson," "Blue Beard's Eighth Wife," 'Seventeen," To the Ladies," "Kick In," and "Pawn Ticket 210."

Wendell Phillips Franklin

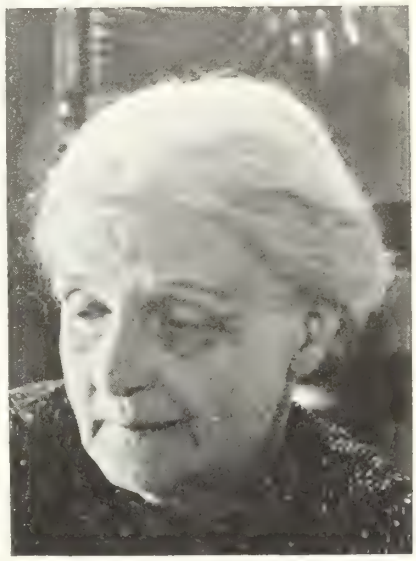
LITTLE WENDELL PHILLIPS FRANKLIN will capture the heart of every man and woman who sees him on the screen as Sonny in "The Fourth Commandment." He is unaffected before the camera, and although this was his first picture work, he portrays his role with the sureness of a veteran.

Wendell Phillips Franklin as Sonny.

Wendell objects to being called "a find."

Nevertheless Emory Johnson considers him one of those rare and talented children who really are "discoveries" in the parlance of the cinema world.

Belle Bennett, who is his mother in this production, prophesies that the little actor will some day be as famous as any player on the screen. In fact, it was through her intervention as a friend of the family that Wendell's parents permitted him to appear in the picture. Now his future is being planned, and Wendell himself has changed his ambition from being a policeman to an actor.



Wonderful Mary Carr plays Gordon's beloved mother, whose presence in his home causes Virginia to leave in a jealous rage.

Mary Carr

SUPPORTING Belle Bennett in the powerful story of mother loce, "The Fourth Commandment," is Mary Carr, beloved screen mother of "Over the Hill." With her fine sympathy and understanding she is a splendid example of the old-fashioned woman whose life interest is her family.

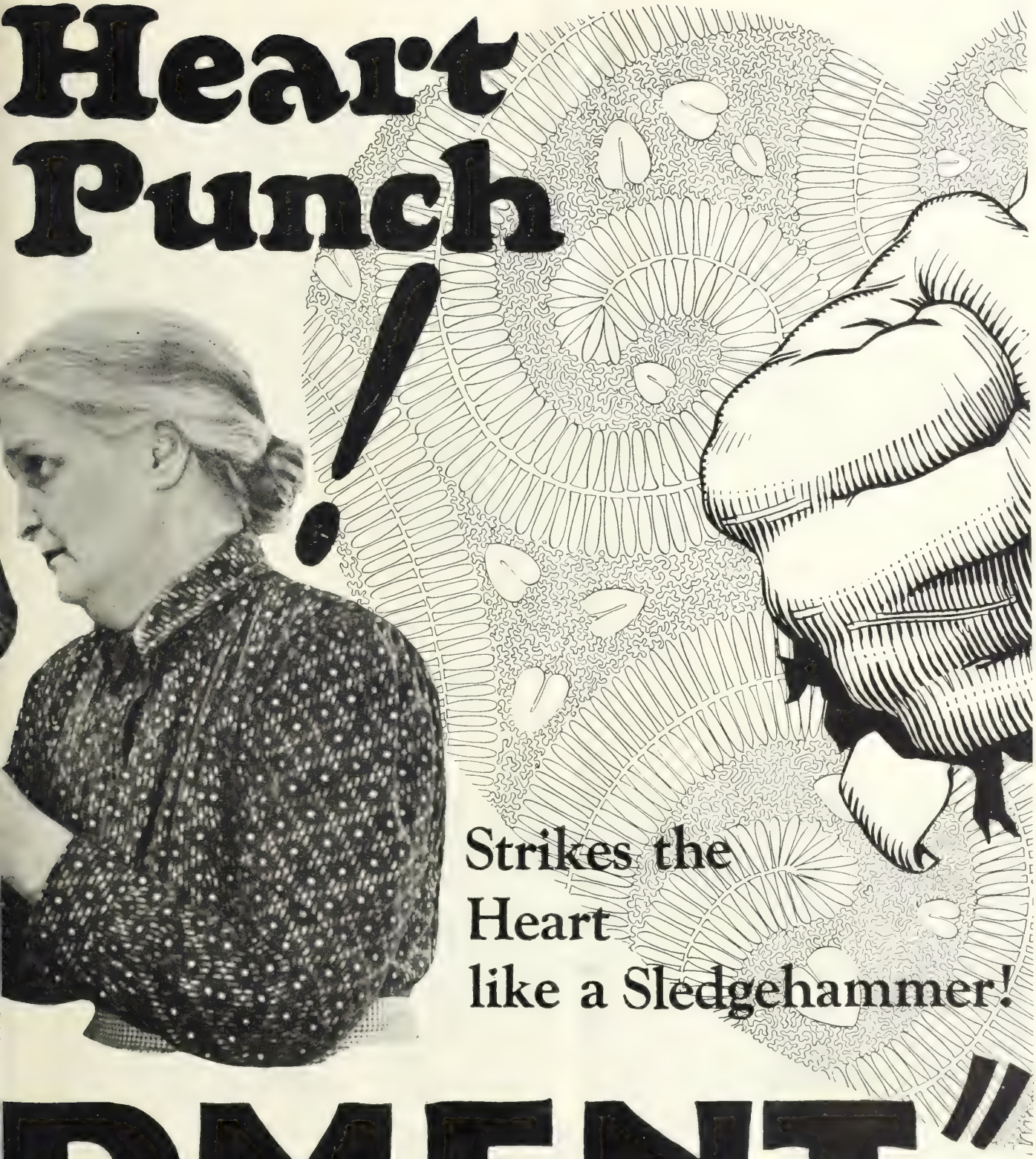
In Emory Johnson's picture as the adored mother of Gordon Graham she arouses the jealousy of Gordon's wife played by Belle Bennett. As she is driven out into the rain by the rage of her son's wife, she wrenches the heart of every man, woman or child who sees her.

Mary Carr was discovered by the man whom she later married while appearing in amateur theatricals when a young girl. At his suggestion she was asked to take the leading role in a stock company during the illness of the leading lady. She was so successful that she continued on the professional stage.

Her first great motion picture success was in "Over the Hill" and she has been in constant demand for similar roles ever since. Among the many productions in which she has played an important part are: "Thundercap," "Silver Wings," "The Custard Cup," "You Are Guilty," and "The Wise Guy."

If The FOURTH COMMAN

Heart Punch!



Strikes the
Heart
like a Sledgehammer!

DMENT"

"The Fourth Commandment"

A Brief Synopsis of Mrs. Emilie Johnson's Story.

A GREAT disaster reverses the fortunes of the Graham and Miller families. The once prominent and wealthy Mrs. Graham runs a boarding house to keep her son Gordon in college, while the Millers once poor, are now millionaires. A childhood love affair between Gordon Graham and Marjorie Miller is frustrated by the socially ambitious Mrs. Miller.

After gratuating from college, Gordon is employed by an architect. He marries Virginia, the architect's secretary. A child is born to them. When he is four years old, Virginia, who longs to go back to work in order to add to her husband's small income, eagerly accepts her mother-in-law's offer to live with them and take care of Sonny. A year passes. Virginia is pained when she discovers that her little boy loves his grandmother more than his mother. In a jealous rage she flings bitter accusations at the old lady and threatens to leave unless her mother-in-law, who has stolen the affections of her child, goes away. The old lady prepares to leave while Gordon attempts to make peace. Virginia, insane with fury, takes the child into her room and locks the door. When they investigate some time later they find the window open and the room empty.

Virginia marries her employer, who is wealthy. Sonny, grown to manhood, marries a high tempered little flapper. They try love in a cottage. Most of her housekeeping is done on the ukulele, but they get along. Virginia's husband is convicted of embezzlement and imprisoned. She is suddenly destitute. Sonny takes her in.

Jealous of Sonny's affection for his mother, the young wife attacks her furiously and slaps Virginia's face. The scene that occured in Gordon's home years before is repeated in Sonny's house.

Sonny tries to patch up a peace between his wife and mother, but without success. They all move to Paris where Sonny has found a modest position. Virginia, discouraged, decides to end it all. She leaves a note on a bridge overlooking the Seine, telling her son that she thinks it best to go out of his life, forever. The police find it and deliver it to him.

A convention of world renowned architects takes place in Paris. Gordon, now wealthy, is one of the leading delegates. Accompanied by Marjorie Miller, his boyhood sweetheart, now his wife, he rides in state through the streets of Paris with Sonny at his side.

A decrepit woman of middle age is playing a street organ and begging. She looks up when the limousine passes. The woman is Virginia, haggard and weak. She recognizes her family in the brilliantly lighted car and attempts to reach them, but the car darts into the jam. Virginia feels a twinge of pain in her heart. A moment later the gendarmes pick up the body of the unknown street begger that is blocking traffic.

"Honor Thy Father and Thy Mother" reads the inscription on the vase in which Sonny saves his pennies—but he forgets the "fourth commandment" when he is grown to manhood.

Emory Johnson gives Mary Carr, the screen's greatest mother, a lesson in handling babies during the making of "The Fourth Commandment," and even the baby sees the joke.

PROLOGUES AND PRESENTATIONS

(*Continued from Page* 29.)

the picture—"The 4th Commandment," or if you prefer—the words "Honor Thy Father and Thy Mother." In the first section have a pretty young blonde girl of seventeen or eighteen. As the curtain rises, the orchestra plays a suitable theme which will be found on the music cue sheet. A spot comes on over her head, and as this blacks out, the next section showing the love scene is lit by a spot from below at the side to give variety. Each section is thus lighted, while all others are black. As the last section is lighted black all out, and then bring lights on all for a few seconds. Now come into "one" and back out as the old mother takes her seat at the street organ or piano. She sings "Mother o' Mine" as in the picture, and as she finishes the lights dim out with the last notes of the song. You may embellish this as much as you like—as, for instance, the singing of an appropriate chorus with the lighting up of each section. You will find music cues for each of these as the illustrations are taken from stills of actual sequences in the picture.

Belle Bennett Endures Hardships For Johnson Super

IT'S nice to be a movie star—but it's nicer to lie in bed.

At least that is what Belle Bennett is beginning to believe as the result of recent experiences while making "The Fourth Commandment."

One week the company worked nights. Two of them until grey dawn crept into Cahuenga pass. Cold nights they were—even the native sons admitted it.

The third night was a wet one. Miss Bennett stood the brunt of rain and wind machines as long as Emory Johnson demanded, then she sought the comfort of warm blankets and hot coffee. Even then her off-stage naps were marred by shivers. Three o'clock in the morning "The Fourth Commandment" company "knocked off" and hurried home for a good long sleep.

Then Emory Johnson declared the night work completed. Belle Bennett rejoiced, but too soon. Late afternoon found her poised on the edge of a railroad trestle contemplating a leap before the camera. A train passed beneath and oil smoke rose up in blasts. When the smoke screen lifted Miss Bennett resembled Al Jolson, Harry Wills, and Farina—she was so black, cinematographer Arthur Todd couldn't find her in the camera.

But after she had seen the completed picture, Miss Bennett admitted that the production was well worth all her hardships for it gives her the greatest role of her career.

Gordon Graham, an ambitious young architect, finds happiness in the home he has made for his wife and mother—until the crash.

Everybody in "The Fourth Commandment" company had a good time the day Director Emory Johnson showed them how a cake should be made. Wendell Phillips Franklin, Belle Bennett, Henry Victor and Mary Carr each took a hand in the proceedings.

"The Fourth Commandment" Spells "Box Office" Says Editor

FRED J. McCONNELL in his editorial column in the Exhibitors Daily Review, "Mac Observes," in the issue of October 4th, paid high tribute to "The Fourth Commandment." He believes it will prove one of the great pictures of the year. Following is what he wrote:

"THE FOURTH COMMANDMENT"

If Emory Johnson. Never makes another picture. His "FOURTH COMMANDMENT." Will stamp him a great director.

Because it is a great picture. Splendidly handled. With a strong, vibrant story. That spells box-office. From start to finish.

Mary Carr and Belle Bennett give portrayals of that age-old conflict between mother-in-law and daughter-in-law. That should make film history.

Miss Bennett in a difficult part. Showed her complete command of the artistry of screen acting. Mary Carr gave her usual cameo-like performance. She is absolutely supreme in mother parts.

"The Fourth Commandment." In a year of many big pictures. Stands out like a beacon. A Woolworth or Singer Building on the skyline of New York.

There is no stronger note in the entire range of human emotion than mother love. It eclipses self-pride, ambition, and everything else. "The Fourth Commandment" is a story of mother love. And it will bring many a tear to those who in the hurry and scurry of every-day events. Have forgotten the little lonely old mother back home.

Credit Emory Johnson with a big picture. And write his name high on the records of directorial ability.

SHE CAN PLAY SIXTEEN OR SIXTY

(*Continued from Page* 7.)

Bennett was the player he must have for his leading role. She could bring this powerful story to life as no one else could and make of it one of the masterpieces of screen literature. For Belle Bennett *has* lived and adds to a remarkable acting talent a knowledge of life.

Yes, she can play sixteen or sixty and make you believe in her character as few players can.

They'll Sob!
They'll Cry!
The FOU
COMMAN
Hits H

They'll Talk!
They'll Argue!
RTH
IDMENT
OME!

The Greatest Box-Office Accessory an Exhibitor Ever Had!

Puts the punch of profit in YOUR box office—when you show Universal Pictures. Publicity, too—with the added value of Universal's PERSONAL correspondence with thousands of ticket buyers throughout the country. Universal's national advertising is one big aid to exhibitors. And don't you forget it—IT'S ALL VELVET FOR YOU!

The advertisement reproduced to the left will appear in the Saturday Evening Post issue of November 6th, 1926.

UNIVERSAL WEEKLY

Vol. 24 No. 14 Nov. 13, 1926

Booked *on Sight* by Crandall's Big Circuit—Watch its Speed!

Carl Laemmle Presents

THE COLLEGIANS

With George Lewis, Hayden Stevenson and Dorothy Gulliver

10 of 'em—2 Reels Each

UNIVERSAL JUNIOR JEWELS

Yes Sir! This year,

Universal runs away from the field in First Run CLASS Comedies

In laugh-making gags, in box-office draw, in variety of subjects, in exploitation possibilities (look at the newspaper tie-ups with Newlyweds and Their Baby, Buster Brown, Let George Do It, etc., etc., etc.,) in screen personalities (F'rinstance SNOOKUMS — some Baby!) and in everything that draws the movie fan to your box-office. Yes, Sir! There's class in every reel of Universal's Comedy line-up.

UNIVERSAL

Book These Stern Brothers Comedies For P-R-O-F-I-T-S!

13 "BUSTER BROWN" Comedies. Based on R. F. Outcault's famous cartoons. Universal Junior Jewels. Produced by Stern Brothers. 2 reels each.

13 GEORGE McMANUS' "The Newlyweds and Their Baby." Based on the famous cartoons of the same name. Stern Brothers Productions. 2 reels each.

13 "WHAT HAPPENED TO JANE" Comedies. With Wanda Wiley. Stern Brothers Comedies. 2 reels each.

13 "THE EXCUSE MAKER" Comedies. With Charlie King and an All-Star cast. Stern Brothers Productions. 2 reels each.

13 GEORGE McMANUS' "Let George Do It" Comedies. Based on the famous cartoons. With Sid Saylor. Stern Brothers Productions. 2 reels each.

CLASS

HAS THE COMEDIES!

HILARIOUS UNIVERSAL COMEDIES!

12 New "THE GUMPS." From Sidney Smith's famous cartoons in 300 daily newspapers. Samuel Van Ronkel Productions. 2 reels each.

25 BLUEBIRD Comedies. Including such stars as Arthur Lake, Charles Puffy and Neely Edwards. Directed by Dick Smith and Slim Summerville. One reel each.

13 MUSTANG COMEDY WESTERNS. From W. C. Tuttle's famous stories in Adventure Magazine. With Ben Corbett and Pee Wee Holmes. 2 reels each.

VARIETY!

Come On In Again

No. 507,---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

NEARLY two years ago I presented a brand new plan of selling pictures to the exhibitors of America. I named it the Universal Complete Service Contract.

It was so entirely new that I did not know myself whether it was perfect or not. I said so.

Even in the face of my own uncertainty, SEVEN THOUSAND EXHIBITORS IN THE UNITED STATES AND CANADA BOUGHT IT!

Over a year has passed and it has gone through the acid test of actual usage IN SEVEN THOUSAND THEATRES! It is now known that this Universal Complete Service Contract is the FAIREST, SQUAREST AND MOST EQUITABLE PROPOSITION THAT HAS EVER BEEN SOLD TO EXHIBITORS.

Why?

Because, out of seven thousand customers, NOT ONE HAS COMPLAINED, NOT ONE HAS SAID HE DID NOT GET A SQUARE DEAL. On the contrary, hundreds upon hundreds have taken the trouble to write their unstinted praise of the plan. I now know that this plan has enabled hundreds of exhibitors to

The Water's Fine!

continue to make money and stay in business, particularly in the smaller towns.

The exhibitor has benefitted in many vital ways:—It has given him short product which he felt he could not afford before. It has given him excellent Western pictures for his Friday, Saturday and Sunday changes. It has given him the cream of the outstanding feature productions (our Jewels)—the very Class A of the whole industry. It has given him at all times a variety to fit any day or change in the week at one specified weekly cost, one paper shipment and one payment.

Now, I am going ahead with the Universal Complete Service Contract on a greater scale than ever. While I cannot trace a direct profit to it, as far as Universal is concerned, I know it has cut down our overhead cost—and that's as good as profit.

Universal made many mistakes in handling this, because of its newness. There were many places where it was not sold, but rather given away. I am not squealing. We have lived up to every contract, good or bad, and everybody is happy!

If you are not one of the seven thousand who got the happiest surprise of their lives when they discovered what this plan really meant to them—IT'S NOT TOO LATE TO GET ABOARD EVEN NOW.

It's in a class by itself in the history of the industry and if you dont look into it, you'll miss something that is better than your best dreams!

CARL LAEMMLE

UNIVERSAL PICTURES CORP 730 FIFTHAV

REG. DENNYS FIRST SUPER COMEDYTA

OFFICE ATTRACTION OUR UPTOWN TH

RUN HOUSE STOP HAPPY INFORM YO

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WANT TO PLAY THEM ALL STOP CO

J H GOLDBERG

PRESIDENT

GRAM

CABLEGRAMS TO ALL THE WORLD

TIME FILED

STANDARD TIME

AVE NEW YORK NY

TAKE IT FROM ME PROVED SUPER BOX

THEATRE RECENTLY INAUGURATED AS FIRST

YOU BUSINESS EXCEEDED EVEN OPENING WEEK

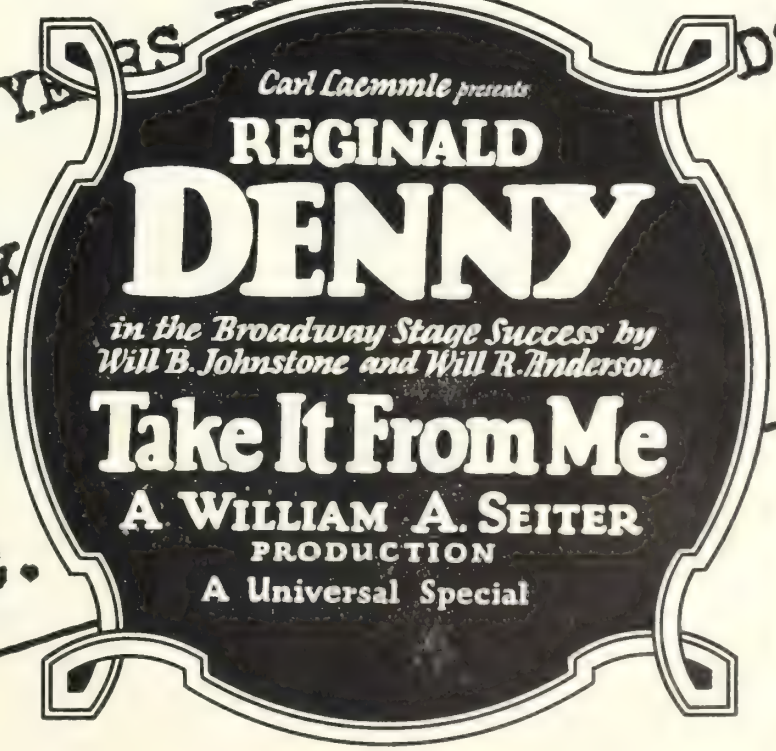
DENNY BOX OFFICE DRAW STOP IF TAKE IT

DENNY COMEDIES THIS YE[illegible]

CONGRATULATIONS THANK[illegible]

BOOKING MGR WEST

'COAST THEATRES INC.



HITS ON THE GREATER MOVIE LIST

Poker Faces

"Another Harry Pollard box office knockout. Audience wild with enthusiasm."—De Luxe Theatre, Los Angeles, Cal.

With EDWARD EVERETT HORTON and LAURA LA PLANTE, George Siegmann, Tom Ricketts, Tom O'Brien, Leon Holman, Dorothy Revier. From the novel by Edgar Franklin.

A HARRY POLLARD Production

The Marriage Clause

"Will delight the multitude. It will do good business throughout the country."—N. Y. American.

With BILLIE DOVE, FRANCIS X. BUSHMAN, GRACE DARMOND, WARNER OLAND, Henry Victor, Caroline Snowden. Based on the Saturday Evening Post story "Technic" by Dana Burnet.

A LOIS WEBER Production

The Old Soak

"Unusual story that sends them away well pleased. Very entertaining and pleasing. Very good business."—Liberty Theatre, Kansas City, Mo.

Starring JEAN HERSHOLT with June Marlowe, George Lewis, Gertrude Astor, George Siegmann and an outstanding cast. From the play by Don Marquis.

An EDWARD SLOMAN Production.

Her Big Night

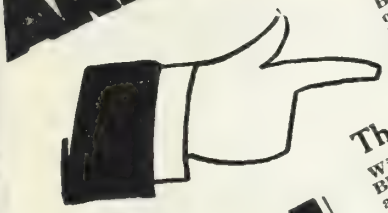
"Business very good at the Embassy, Baltimore, Md. An interesting farce comedy thoroughly enjoyed by audiences."—N. Y. Morn. Telegraph report.

Starring LAURA LA PLANTE with Tully Marshall, Cissy Fitzgerald, Mack Swain, Lee Moran and others. From Peggy Gaddis' "Doubling for Cupid."

A MELVILLE W. BROWN Production

UNIVERSAL JEWELS

ORE
BIGGER ONES
ARE COMING



Spangles

With MARIAN NIXON, PAT O'MALLEY, Hobart Bosworth, Gladys Brockwell and many others. An Arthur F. Beck Production. From the story by NELLIE REVELL. Directed by FRANK O'CONNOR.

The Runaway Express

With JACK DAUGHERTY, Blanche Mehaffey, Tom O'Brien and a great cast. Based on "The Nerve of Foly," by Frank Spearman. An EDWARD SEDGWICK PRODUCTION.

Perch of the Devil

With MAE BUSCH, PAT O'MALLEY, Jane Winton, Theo. Von Eltz, and a fine cast. From GERTRUDE ATHERTON'S powerful novel. A KING BAGGOT production.

Prisoners of the Storm

Starring HOUSE PETERS with PEGGY MONTGOMERY, WALTER K. McGRAIL and others. Based on JAMES OLIVER CURWOOD'S "Quest of Joan." A LYNN REYNOLDS production.

The Whole Town's Talking

With EDWARD EVERETT HORTON, Virginia Lee Corbin, Otis Harlan, Trixie Friganza and an excellent cast. From the play by JOHN EMERSON and ANITA LOOS. An EDWARD LAEMMLE production.

Oh Baby!

With Madge Kennedy, Little Billy, the vest-pocket comedian, and a corking cast. Written and directed by HARLEY KNOWLES.

The Wrong Mr. Wright

Starring JEAN HERSHOT with a big supporting cast. From George Broadhurst's great play. Directed by SCOTT SIDNEY.

Too Many Women

Starring NORMAN KERRY. From the sensationally successful story by Gabriel Reuter. ...

The Bargain Bride

Starring MARY PHILBIN. From the story by A. BRODE.

The Mystery Club

With Matt Moore, Edith Roberts, Warner Oland, Mildred Harris and a wonderful cast. Based on ARTHUR SOMERS ROCHE'S Saturday Evening Post story, "Crimes of the Armchair Club." A HERBERT BLACHE production.

Butterflies in the Rain

With LAURA LA PLANTE, JAMES KIRKWOOD and an outstanding cast. From the internationally famous story by ANDREW SOUTAR. An WARD SLOMAN production.

Beware of Widows

Starring LAURA LA PLANTE. From OWEN DAVIS' big Broadway success.

The Sensation Seekers

With BLLIE DOVE, HUNTLEY GORDON, and a marvelous cast. From the story by ERNEST PASCAL. A LOIS WEBER production.

Taxi Taxi

With EDWARD EVERETT HORTON and MARIAN NIXON. From the Saturday Evening Post story by George Weston. A MELVILLE W. BROWN production.

Held by the Law

With an all-star cast headed by MARGUERITE DE LA MOTTE. By BAYARD VEILLER. An EDWARD LAEMMLE production.

Down the Stretch

With ROBERT AGNEW and MARIAN NIXON and a fine cast. From "Blister Jones," by JOHN TAINTOR FOOTE. A KING BAGGOT production.

The Love Thrill

Starring LAURA LA PLANTE with Tom Moore, Bryzni Washburn, Jocelyn Lee, Arthur Hoyt. From the story by MILLARD WEBB and JOSEPH MITCHELL. Directed by MILLARD WEBB.

and they're all
UNIVERSAL JEWELS

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
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Vol. XXIV **NOVEMBER 13, 1926** **No. 14**

UNIVERSAL MOVIEGRAMS

CLAIRE WINDSOR has been engaged by Universal to play the lead opposite Norman Kerry in "The Claw," the Cynthia Stockley story which King Baggot is directing. Forrest Stanley has one of the important supporting roles in this production.

UNIVERSAL has at last discovered a Little Eva for its production of "Uncle Tom's Cabin," now being made under Harry A. Pollard's direction. "The "find" is Virginia Gray, aged nine, whose screen test from among hundreds of others was adjudged most satisfactory. It is probable that Virginia, accompanied by her mother, Mrs. Florence Gray, who is manager of Universal's film library, will join the Pollard company on location near Memphis, Tenn.

PAUL LENI, noted European artist and director, whose first production for Universal is to be "The Cat and the Canary," has selected Arthur Edmund Carewe for the leading role. Mr. Carewe played the mysterious Persian in "The Phantom of the Opera" and is considered ideally fitted to appear in this picturization of John Willard's famous stage melodrama.

MELVILLE BROWN, having entirely recovered from the injuries sustained in a automobile accident recently, plans to start production this week at Universal City on "Slow Down." Barbara Worth, Claude Gillingwater and Armand Kaliz, noted musical comedy and vaudeville star, have been chosen to support Reginald Denny, the star of the production.

Now Look Out for the Gag Men!

Melville W. Brown's Success with "Her Big Night," His Very First Directoral Effort, Likely to Start Flood of Applications for Directorships on the Part of Los Angeles Army of Gag Men.

VERY few people who see "Her Big Night," which is a Laura La Plante Universal Jewel, will have any idea that this picture is a director's first effort. First efforts are not usually so successful as this one. The road of a director is usually long and weary, beset with mistakes, disappointments and failures, but in "Her Big Night" Melville W. Brown bursts full blown, at one step, as it were, into a successful director. Not that anyone doubted that Brown was going to be successful In fact, Carl Laemmle was so certain of it that he signed a five years contract with Brown to direct before he ever gave him his first directorial assignment. He had been associated with too many successful pictures to argue anything except success in directing his own. Another thing:—Brown is a gag man.

There are gag men galore on every lot. Look out for the rush of gag men directors from now on, all pointing the accusing finger at Brown—"He was a success. Try Me." But Brown was a good gag man. In the parlance of the studios a gag man is one who illustrates in action a joke or a phase of character drawing for a busy director who has all he can do to keep his story intact and keep it from becoming illustrated sub-titles. There is no finer training, it may be added, in the world for a director than to be a gag man, and this has been proven in a number of occasions before Mr. Brown's splendid success with this Laura La Plante picture.

Brown learned his gagging under a mighty good school, too. Before he went into moving pictures he had played on the legitimate stage, in vaudeville and in stock. He was born and brought up in Portland, Ore., and his first thoughts were directed toward mechanics but he was soon so attracted to the stage that he ran away and joined a stock company. In one of his engagements he played with Charlie Chaplin and it was the acquaintance which he made at that time which determined him to apply for work in the studios. He went to Chaplin and Chaplin helped him get a job with the same company, writing gags for comedies and acting small parts. In Chaplin's "Shoulder Arms," he plays five different roles, and in another Chaplin comedy, three different roles.

But all the time he was doing gags for Chaplin and for the Mack Sennett company he was writing vaudeville sketches and scenarios for moving pictures. Eleven successful vaudeville playlets were written by him and several of them are still playing on various circuits. One of his scripts fell into the hands of Bernard McConville and when he went to the Universal lot he engaged Melville Brown to do scripts there. The following Universal scripts stand to his credit:—"Smouldering Fires," "The Gaiety Girl," "Where Was I?" "What Happened to Jones," and "The Goose Wo-

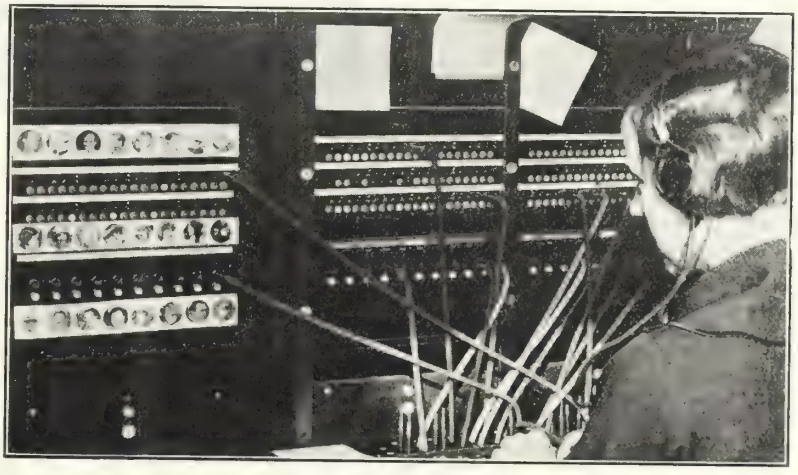
(Continued on page 34)

RALPH GRAVES and June Marlowe have been added to the cast of "Alias the Deacon," another Broadway stage success which Universal is planning for release on its 1927 program. Jean Hersholt plays the title role under the direction of Edward Sloman.

Universal Weekly's Own Page of Pictures

After hundreds of Little Evas had been tried out for the coveted role in Universal's super-production of "Uncle Tom's Cabin"—this is just one morning's group of applicants—Harry Pollard found her already at Universal City, Virginia Grey, whose mother is Universal's film librarian.

And here's Uncle Tom, himself, known to his family as James B. Lowe, and a noted colored actor.



Telephone operators at Universal City add interest to their switchboard by using photographs of the stars in place of mere names.

A thrilling moment in one of the most exciting racing pictures ever filmed "Down the Stretch," which King Baggot recently completed at Universal City with Marion Nixon and Robert Agnew in the leading roles. The story was written by the late ***Gerald Beaumont.***

"Uncle Tom's Cabin" Company Making Costly Location Trip

WITH ELIZA, Simon Legree, Uncle Tom, Little Eva and all the famous old creations of Harriet Beecher Stowe's pen aboard in the flesh, a Universal company more than seventy-five strong left Los Angeles last week to make exterior scenes in the Old South for "Uncle Tom's Cabin."

Even the bloodhounds were along, four of them, baying their departure.

A special train carried the big company of actors and assistants from the Southern Pacific station and will take them first to Memphis, Tenn. An old side-wheel Mississippi River boat has been engaged for the company, and the troupe under the direction of Harry Pollard will spend six weeks or more shooting scenes along the river.

The lengthy location trip will cost more than $50,000, it is estimated, and will include scenes on the river, the levees, in cotton fields and in and around old Southern homes. Chambers of Commerce in several of the principal cities of the South will cooperate with Universal in making the picture.

Seventy-five persons make up the acting and technical personnel of this Universal expedition into the heart of the Old South to secure authentic slave scenes for the story which was instrumental in bringing about the Civil War. Three baggage cars are necessary to carry the equipment, while the party is travelling in three pullman cars. The train also carries a diner and club car, making an eight coach 'all movie' special direct from Los Angeles to Memphis.

Among the actors making the trip are Arthur Edmund Carewe, Lucien Littlefield, James Lowe and the new little Eva, Virginia Grey. Gilbert Kurland is in active charge of the movement.

Publisher Boosting Coming U Picture

WHAT is pointed out as a distinct novelty in publisher-producer co-operation is the extent to which Bobbs-Merrill, the publishing firm, is boosting the forthcoming Universal picture "The Chinese Parrot" in its newspaper ads on the book by the same name.

"Read the book — Watch for the Universal picture" is the slogan which is appearing in newspapers all over the country.

"The Chinese Parrot" is a gripping mystery novel with strong comedy angles, written by Earl Derr Biggers, the author of "Seven Keyes to Baldpate" and other successes. Universal bought the picture rights of the story long before the book was off the press.

Edward Sloman who is now at work on "Alias the Deacon" in which Jean Hersholt is to star.

Herbel Appointed Universal Western Sales Director

H. M. HERBEL, for the past year manager of Universal's Pittsburgh exchange, has just been appointed Western sales director for Universal and will move his headquarters to the Universal Home Office within a few days, it was announced early this week by Lou B. Metzger, general sales manager for that organization. Herbel succeeds L. J. Schlaifer, former Western sales director, who has just been promoted by Carl Laemmle to an important position in the Universal Chain Theatrical Enterprises.

Before going to Pittsburgh, Herbel was sales manager for the Stern Film Corporation for a year. Prior to that he at various times was division manager and exchange manager for Universal. His wife is Gladys Walton, former Universal star.

Schlaifer has been with Universal a number of years, as Seattle exchange manager and as assistant sales director for the West Coast. He succeeded Metzger as western sales director when that executive was made general sales manager a year ago.

Manheim Returns From European Inspection Trip

N. L. MANHEIM, export manager for the Universal Pictures Corporation, has just returned to New York after a six weeks' tour of the Universal exchanges in Europe. He is enthusiastic over the picture outlook on the Continent and especially over the growing popularity of Universal pictures.

One of the principal activities of Manheim's European trip was the selling of Universal's exchange in Amsterdam, covering the Holland territory. He consummated a deal which was started by Carl Laemmle several months ago, by which the Universal office was turned over to a local distributor, even including the personnel, which is to be retained by the new company for a period of two years.

Manheim also made an arrangement with the new company by which Universal pictures will be distributed throughout Holland on a percentage basis.

The Universal export chief reviewed many German pictures during his stay on the other side of the Atlantic and expresses his wonder at the great improvement in German films.

Gulick in West To Inspect Studio And Arrange Drive

PAUL GULICK, director of publicity for the Universal Pictures Corporation, left New York several days ago for Universal City, Calif., the west coast studio plant of that producing company. It is his first trip to California. He will be away from New York more than a month.

The trip is a combined vacation and an inspection trip. While at Universal City he will inspect the studio publicity department, which is under his jurisdiction. He will also confer with the studio executives concerning the concentrated publicity drive which will accompany the launching of Universal pictures this winter and next spring.

On the eve of his departure he was on the receiving end of a leather shower, his co-workers in the Universal home office presenting to him a handsome travelling bag, fitted out with a full array of bay-rum containers, etc. etc.

Gulick has been with the Universal organization thirteen years, and has been director of publicity for the past six years. Mrs. Gulick is accompanying him on the coast trip.

Three of the five electric signs in the choicest Broadway locations which blaze nightly announcements of coming Universal pictures. They augment Carl Laemmle's national advertising, for visitors to New York remember them when they return home, and watch for the coming of these pictures to their local theatres.

Reginald Denny Writes Auto Story For Own Production

REGINALD DENNY has turned author.

The popular Universal star has revealed another side of his many-sided genius and has written an original automobile story which will probably serve as his next film vehicle.

Mel Brown, Universal director, and Ray Cannon, scenarist are preparing the continuity at the present time, and according to present plans the picture will be placed in production around the first of November.

"On my recent trans-continental personal appearance tour I was greeted on every hand with requests that I do an action story of an automobile nature," Denny said. "As no one else seemed to be able to provide the sort of story I wanted, I decided to write it myself."

The Denny opus is one of the type best represented by "California Straight Ahead," one of his most successful pictures from a box-office standpoint.

The film star's talent would seem to be unlimited as he was a successful stage star before entering the films, sang in light opera prior to his legitimate success, was amateur boxing champion of Great Britain, holds an aviator's commission in the Royal Flying Corps and is a sportsman of considerable renown. One of his latest exploits was hunting California mountain lions with a bow and arrow.

Emory Johnson's Next Picture To Be Super Police Feature

EMORY JOHNSON, whose "In the Name of the Law" still is remembered as the outstanding police picture of the decade, is to make a super police picture for Universal. With all of the production facilities of Universal City at his back and with an unlimited budget, he has been authorized by Carl Laemmle, president of Universal, to go to work on a police picture that will be the last word in entertainment, thrills, exploitation value and box-office worth.

It will be called by the stirring title, "Help! Fire! Police!" Emilie Johnson, the director's mother, who collaborated with him on "In the Name of the Law" and other Emory Johnson thrillers, already has begun work on the big Universal police picture. It will go into production shortly, following "The Fourth Commandment," his first big super picture, which he recently completed.

Nat Rothstein, who was associated with Johnson during the exploitation and nation-wide launching of former Johnson successes, such as "In the Name of the Law," "Westbound Limited" and such thrillers, is now at Universal City, where he will bend his efforts toward assuring "Help! Fire! Police!" a maximum of thrill power and exploitation values.

It is promised by Universal that the new thriller will be made on a scale twice as big as "In the Name of the Law." Johnson joined the Universal forces with a program which called for double the expenditure on his Universal pictures over what he had been able to spend on his previous features. It is likely that the production cost of "Help! Fire! Police!" will go even higher.

No definite idea can be given as to the probable release date of the new production. It probably will not reach the screen before the 1927-1928 season, as it will go out as a super production, and Universal's schedule of super productions for the current year is well filled.

Kenton to Direct Next Gump Series

ERLE KENTON, prominent comedy and feature director, has signed a contract to direct the next series of "Andy Gump" comedies, according to announcement from Samuel Van Ronkel, who produces the comedies for Universal release.

Ernest Pagano and Clarence Marks, well-known scenarists and comedy constructionists have also been signed to collaborate with Kenton on the pictures.

With this change in directorial and scenario staff, the producer plans to make the future "Gump" comedies more of the "situation" type of picture rather than straight comedy. Joe Murphy, Fay Tincher and Jackie Morgan will continue in their roles.

"The FOURTH COMMA

with **BELLE BENNETT**

Mary Carr, Henry Victor, June Marlowe and other box office stars. Directed by Emory Johnson. Story by Emilie Johnson.

An Emory Johnson Production **Presented by Carl Laemmle**

A UNIVERSAL SUPER PRODUCTION

CLASS OF
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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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DESMOINES IOWA 27

J SCHLAIFER

SALES DIRECTOR UNIVERSAL FILM EXCHANGES INC. 730 FIFTH AVE NEW YORK NY

CREENED FOURTH COMMANDMENT FOR MOTION PICTURE THEATRE OWNERS OF IOWA IN

ONVENTION HERE THIS MORNING STOP HAVE NEVER HAD A PICTURE PRAISED SO HIGHLY

T WAS THE CONCENSUS OF OPINION THAT FOURTH COMMANDMENT IS DESTINED TO BE

HE OUTSTANDING PICTURE OF THE YEAR CONGRATULATIONS TO UNIVERSAL AND EMORY

OHNSON ON THIS WONDERFUL PRODUCTION

GEO. C. NAYLOR.

NDMENT"

"CLEAN UP!

AT THE "ALHAMBRA" MILWAUKEE—

$23000.*

LAST WEEK FOR THE "MIDNIGHT SUN"

★

From box-office reports
VARIETY *of*
October 27, 1926.

Churchill Ross, playing a college crammer, has been added to "The Collegians" and draws a laugh every time he appears on the screen.

Hollywood Showing Of "The Collegians" Wildly Applauded

ONE of the most remarkable things about "The Collegians" is the way each episode manages to be better than the previous one. Everybody was tickled to death with the very first episode and, like all series, everyone said "I hope the rest are just as good." When the second one came in and proved even better, and then the third one and the fourth one, everybody was not only delighted at the excellence of the pictures but at this remarkable circumstance, and now comes William Lord Wright, who is supervising these pictures at Universal City, and says that the fifth episode, entitled "Around the Bases," was previewed at Bard's Theatre in Hollywood, and what do you think happened?

"The reaction," said Mr. Wright, "from the audience was even more spontaneous than on the preview of any preceding 'Collegians' productions. And I want to tell you that I didn't think that was possible.

"I want to call your attention to the new character we have incorporated, Churchill Ross, who, as Doc. Webster, the erudite, aenemic college crammer, is sure of a laugh whenever he appears on the screen.

"After the picture was finished, there was an unsolicited outburst of applause which spoke volumes for the picture."

"Collegians" Proving So Popular That New Series Is Planned

PRE-RELEASE presentation of "The Collegians," the super-two-reel comedies of college life written by Carl Laemmle, Jr., and produced at Universal City, has demonstrated such great exhibition value on the part of the series that plans have been made to extend production to include a second series of ten, it has just been announced at the Universal Home Office. This series was released generally November 8th, when the first, "Benson at Calford," reached the screen. The remaining nine of the first series will successively be released every two weeks thereafter. Plans for releasing the second series have not yet been determined.

One or more of "The Collegians" have been shown to the public in various cities. An indication of their popularity may be had from the following telegram from the Rialto Theatre, Washington, D. C., where the first of the series was shown last week.

"'The Collegians' opened yesterday. A real rush all day. Our patrons loosened our seats roaring at the shirt rush. Universal's 'Collegians' certainly something different. They will please any type of audience anywhere. Without doubt a greater box-office attraction than 'The Leather Pushers.' Hurrah for 'The Collegians.'"

Carl Laemmle, Jr., left New York for Universal City last week to take an active part in the production of the two-reelers. This marks the first definite step of Carl Laemmle's son into actual production. It was necessary for him to cut short his college career in order to get into harness in the big Universal studio plant, but he was eager to get into the film game with both feet and without delay. In addition to writing the stories for the ten new "Collegians," he will help to supervise the production of the remaining comedies in the current series.

"The Collegians" are being made with George Lewis as the star. Harry Edwards directed the first three and Wesley Ruggles is doing the remainder. Hayden Stevenson and Dorothy Gulliver play the leading supporting roles, while scores of Hollywood's prettiest flappers and juveniles are being used in minor roles, supplying a maximum of youth and beauty to the series. These comedies are said to be the costliest two-reelers ever made.

Carl Laemmle, Jr., Shows "Collegians To His Fraternity

CARL LAEMMLE, JR., whose authorship of "The Collegians," marked his first active step in the motion picture producing business, took another step last week when he staged his first pre-view showing.

He projected four of the new series in the Universal projection room before the critical eyes of his fraternity brothers, in order to get their reaction on the college life features of the new comedies. After the showing, he was heartily congratulated by those present, who hailed the new series as the best college pictures ever shown on the screen.

Carl Laemmle, Jr., staged his first preview recently when he invited his fraternity brothers to see four of "The Collegians" series at the Universal Home Office. They were unanimous in calling the new series the best college pictures they had ever seen.

BIG BOOKINGS FOR the Greatest

Richard Talmadge Production

"The Fighting Don"

Here Are Just a Few:

Sears Amusement Co.,
Kansas City, Mo.

Capitol Enterprises,
Kansas City, Mo.

Southern Enterprises,
Southern U. S.

Saenger Amusement Co.
New Orleans, La.

Crandall Circuit,
Washington, D. C.

Sparks Circuit,
Florida

Hotstettler Circuit,
Middle West

Stanley Co. of America
Philadelphia, Pa.

West Coast Theatres,
California

Balaban & Katz Circuit
Chicago and environs

Multnomah Theatres,
Portland, Ore.

M. & S. Circuit,
New York., N. Y.

These are the other Five:

"The Speed Boy"

"Cheating Danger"

"The Hurry-up Man"

"Up and At 'Em"

"The Flash Kid"

Presented by
CARL LAEMMLE
in association with
A. CARLOS

Released by UNIVERSAL

Directed by
Irvin Willat

Rembusch Signs For All U Product For Indiana Chain

FRANK REMBUSCH of the Rembusch Theatre Enterprises, operating the Crumps and American Theatres in Columbus, Ind., the Alhambra Theatre in Shelbyville, Ind., the Whynot Theatre in Greenfield, Ind., the Grace and Maxine Theatres in Martinsville, Ind., the Artcraft Theatre in Franklin, Ind., and the Gem and Gaiety Theatres in Indianapolis, recently signed contracts for Universal's entire new product for his chain of theatres. Mr. Rembusch, who is also president of the M. P. T. O. of Indiana, is a staunch friend of Mr. Laemmle and has perfect faith in the Laemmle line-up for 1926-27.

Frank Rembusch, head of the Rembusch Theatre Enterprises of Indiana, signs contracts for Universal's entire new product for his chain of houses. In this group from left to right are: Frank Horn, manager of Mr. Rembusch's Crump and American Theatres in Columbus; C. I. Curson, manager of his Alhambra Theatre in Shelbyville; Mr. Rembusch; S. C. Saffell, city salesman, and W. H. Esch, manager of Universal's Indianapolis Exchange.

Sloman Sees Stage Production Of Next Picture

EDWARD SLOMAN has returned from San Francisco, where he viewed the stage production of "Alias the Deacon," the picturization of which he will direct for Universal.

Sloman discovered many subtle bits of business in the stage rendition of the play which did not appear in the story, hence he felt that his trip up north was amply repaid.

The director's specialty seems to be the transcription of the drama to the screen, his last work, "The Old Soak," promising to eclipse the success of it's stage version.

European Operetta To Be Adapted By American Girl

ENID HIBBARD has been selected by Carl Laemmle to make the adaption of "Polish Blood," Europe's most successful operetta, which Universal will screen.

The celebrated Vienna success was purchased by Carl Laemmle while the Universal head was in Europe last summer. Announcement of Miss Hibbard's selection was made by Edward Montagne, scenario editor at Universal City.

While Universal has several of the foremost continental writers on its staff, it was decided to give the treatment of the European operetta to an American writer and Miss Hibbard won the assignment because of the gifted manner in which she has acquitted herself upon other assignments.

Universal's Release Schedule, Biggest in History, Far Advanced

THE biggest season for the release of new pictures in the history of Universal is the ambitious program voiced by Carl Laemmle, upon his return to Universal City this week. He is back at the reins of the company after a serious illness in Europe which kept him in the hospital many weeks.

Approximately half of the pictures on the big schedule have been completed or are now in production with almost a dozen directors busily preparing to start on the other stories scheduled for the season.

The big schedule provides for at least five big pictures in the super-production class, three of which have already been filmed. One is now in production and one in the preparation. They are:

"Uncle Tom's Cabin," now being filmed; "Show Boat," from Edna Ferber's new novel, in preparation; "Love Me and the World Is Mine," E. A. Dupont's first American picture; "Michael Strogoff," the Cineromans production of Jules Verne's novel; and "Les Miserables" a Film de France production of the Victor Hugo classic.

Six feature productions are now in various stages of preparation at Universal City and all are expected to start work within the next month. They include:

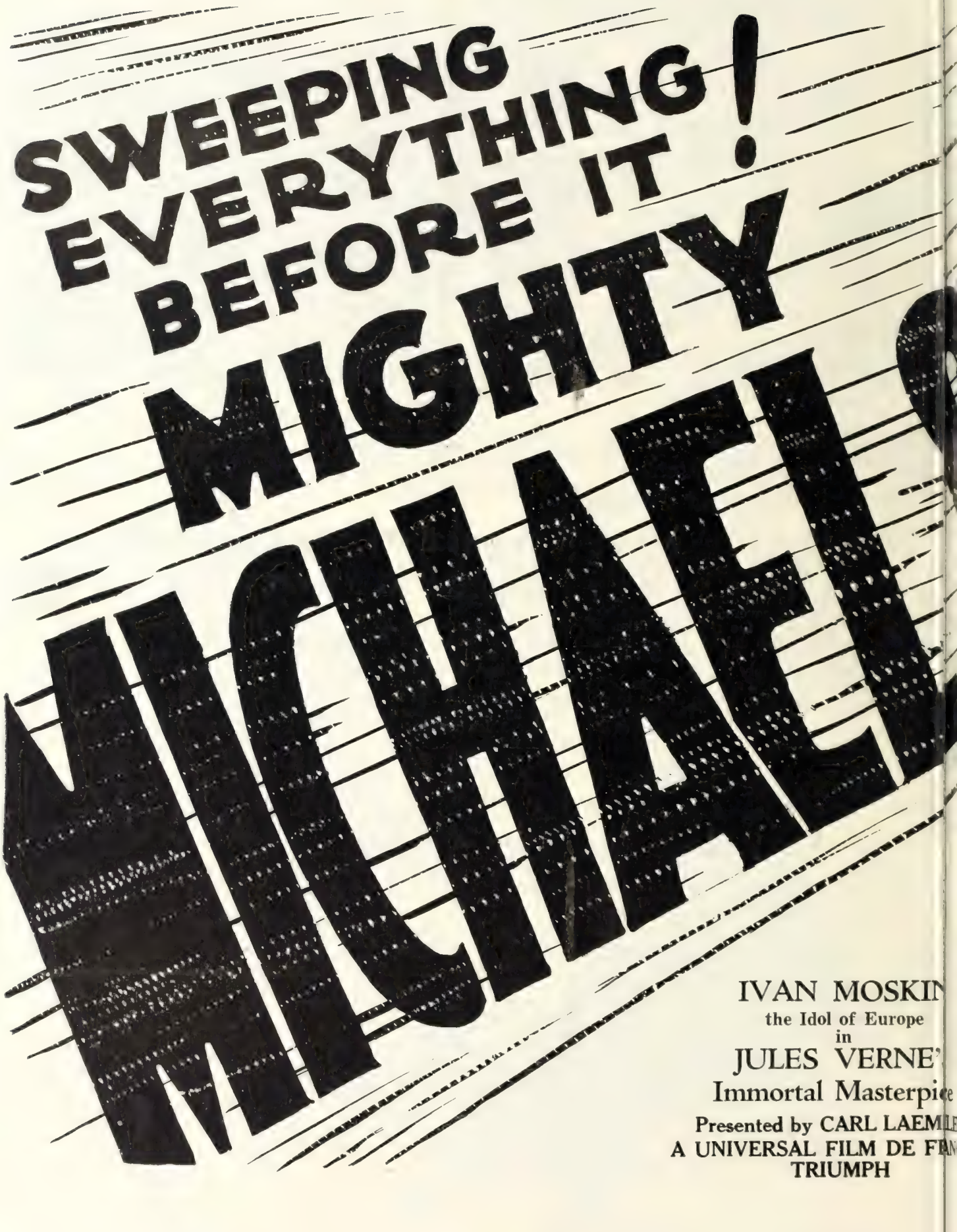
"The Cat and the Canary," directed by Paul Leni with an all-star cast; "The Claw," a King Baggot production starring Norman Kerry and Claire Windsor; "Fast and Furious" for Reginald Denny; "Alias the Deacon," an Edward Sloman production starring Jean Hersholt; "Nine Points of the Law," starring Hoot Gibson; "Let's Go Home," a special farce production based on the experience of the Army of Occupation.

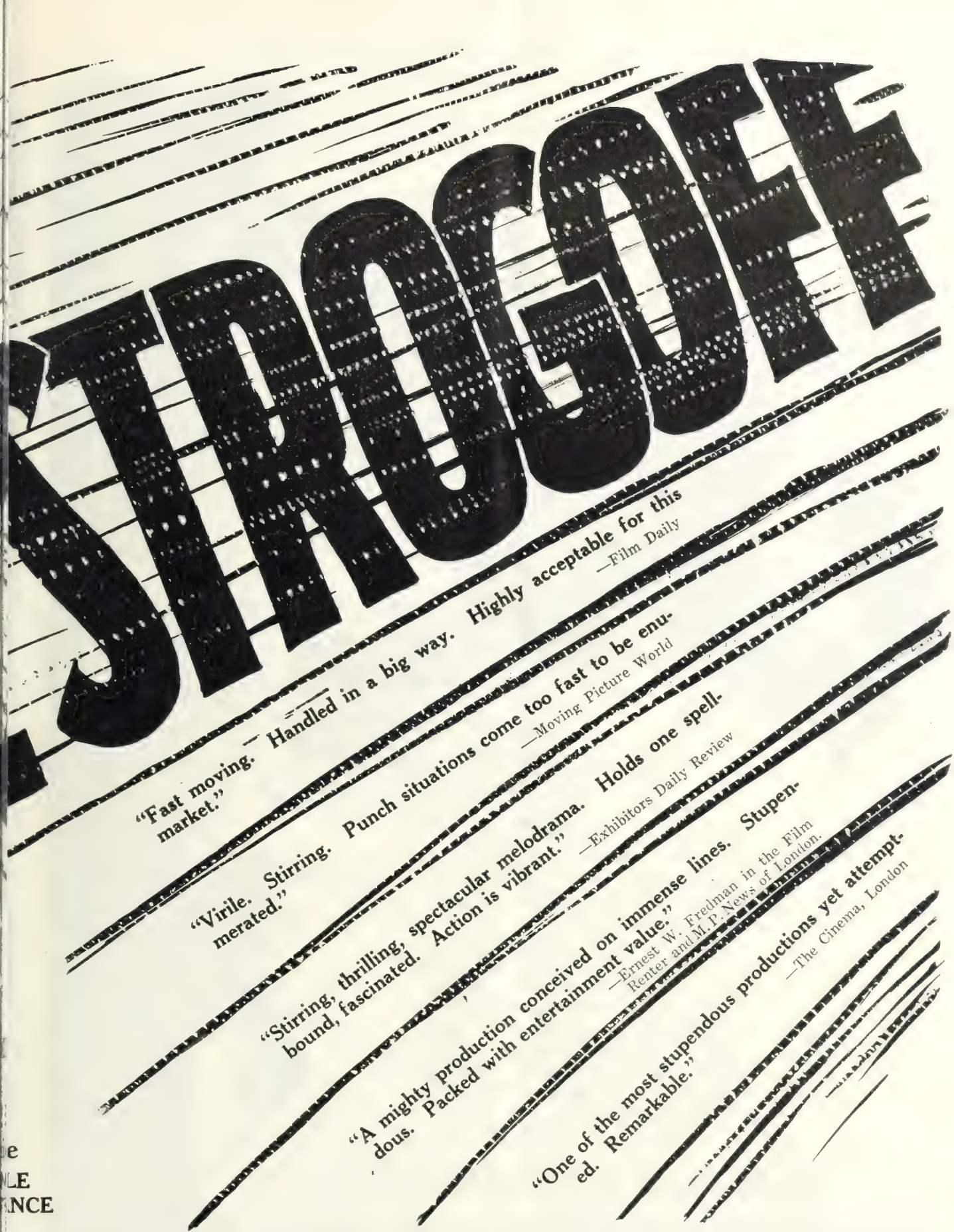
Features which will be ready for release within the next few weeks are:

"The Love Thrill," starring Laura La Plante; "The Sensation Seekers," a Lois Weber production; "Down the Stretch," a King Baggot production; "The Cheerful Fraud," starring Reginald Denny; "The Wrong Mr. Wright," starring Jean Hersholt; "Held by the Law," an Edward Laemmle production; "The Buckaroo Kid" and "The Silent Rider," starring Hoot Gibson.

Other pictures scheduled for early release include the "Collegian" series of ten two-reel features, based on the stories by Carl Laemmle, Jr., with George Lewis in the leading role; two series of two-reel westerns starring Edmund Cobb and Fred Gilman, and comedies starring Neely Edwards and Charles Puffy which were supervised by Scott Darling.

It was announced at the same time that Harvey Thew would prepare the continuity for "Fast and Furious."


SWEEPING EVERYTHING BEFORE IT !
MIGHTY
IVAN MOSKIN
the Idol of Europe
in
JULES VERNE'
Immortal Masterpie
Presented by CARL LAEM
A UNIVERSAL FILM DE F
TRIUMPH


STRAIGHT
"Fast moving. Handled in a big way. Highly acceptable for this market."
—Film Daily
"Virile. Stirring. Punch situations come too fast to be enumerated."
—Moving Picture World
"Stirring, thrilling, spectacular melodrama. Holds one spellbound, fascinated. Action is vibrant."
—Exhibitors Daily Review
"A mighty production conceived on immense lines. Stupendous. Packed with entertainment value."
—Ernest W. Fredman in the Film Renter and M.P. News of London.
"One of the most stupendous productions yet attempted. Remarkable."
—The Cinema, London

e
LE
NCE

HOOT GIBSON

'NUFF SED!

THAT'S all you have to tell them, when you play this Western idol — just plaster his name as big as it'll fit on your advertising. Then let his name work for you. You know that when fans think of Westerns, they think of Gibson. You know that he's the boy to make Westerns with universal appeal—for young, old, highbrow, and just regular fellers. Knowing this, book him! He's the surest money-maker on the film market today!

Released by UNIVERSAL

Four Stern Brothers Comedy Series Represented in November Releases

Five Selected Two-reelers, Including a Buster Brown Comedy and a Newlyweds and Their Baby, Due to Reach the Screen This Month

THE November release announcement of the Stern Film Corporation indicates that the Stern Brothers are putting out a carefully selected group of strong comedies this month. Their release schedule includes five two-reelers, one representative of each of the Stern Brothers series of the current season.

The releases are made up of a new Buster Brown Comedy, one of the new "Newlyweds and Their Baby" comedies, an "Excuse Maker" comedy, a new "Let George Do It" comedy and the latest "What Happened to Jane" comedy. All of these releases are Stern Brothers Comedies in the regular Stern Brothers line-up except the Buster Brown comedy, which is being released by Universal as a Junior Jewel.

The Buster Brown two-reeler is "Buster's Narrow Escape," and is cited as a further advance in the entertainment value of these popular comedies. It was made by Gus Meins, with the well-known Buster Brown trio in the principal roles. Tige is played by Pete, the dog comedian; Buster by little Arthur Trimble, and Mary Jane, Buster's sweetheart, by Doreen Turner.

The "Newlyweds" comedy is "Snookums' Buggyride." It is the third of this sensational baby series in which the role of Snookums, the delightful youngster created by George McManus in his celebrated Newlyweds cartoon strip from which the series is adapted, is played by Sunny McKeen, a baby "find" discovered and introduced to the screen by Julius Stern. Pretty Ethlyne Clair has the role of Mrs. Newlywed and Mr. Newlywed is played by Jed Dooley. Gus Meins, who did such fine work with the Buster Brown comedies, is directing the Snookums series. "Snookums' Buggyride" was released November 3rd.

The next Stern Brothers release is "Please Excuse Me," one of the "Excuse Maker" comedies, starring Charles King, which reaches the screen November 10th. Constance Darling plays the leading supporting role in this two-reeler, which deals with the escapades of a young sheik in his efforts to outwit his rival. The comedy was directed by Sam Newfield, and has achieved great success in its pre-release showings.

Two shots from "Snookums' Merry Christmas," the special "Newlyweds and Their Baby" comedy which Stern Brothers will release during the Holiday season.

On November 17th, the Stern Brothers will release "Jane's Engagement Party," of the "What Happened to Jane" series. This picture features Wanda Wiley, with Tony Hayes in support. It also was directed by Newfield, and is a hilarious fun-film filled with the rapid action gags and stunts which have made Miss Wiley famous.

The last Stern Brothers release in November will be "George's in Love," a new two-reeler of the "Let George Do It" series, adapted from the world-famous George McManus cartoon strip, with Sid Saylor as the star. Thelma Daniels plays opposite him in this one. This series of comedies is in great demand, the Sterns assert, the pre-release showings of the early comedies of the series on Broadway and elsewhere definitely establishing the series as high-class comedy product for first runs. "George's in Love" is the best of the series made so far. Francis Corby directed it.

Make "Snookums" Special for Christmas

A SPECIAL Christmas Holiday Comedy will be put out by the Stern Brothers featuring "The Newlyweds and Their Baby," it has just been announced at the home office of the Stern Film Corporation. It will be called "Snookums' Merry Christmas" and will be an extra release, in addition to the thirteen "Newlyweds and Their Baby" comedies scheduled for the coming year. It will reach the screen December 22nd.

The great demand for special Christmas pictures and the difficulty on the part of exhibitors to find such offerings, coupled with the unusual suitability of the remarkable baby Snookums and the Newlyweds characters for such a picture, prompted the Sterns to undertake this venture.

The Newlyweds company is already at work on the special, under the direction of Gus Meins. It is promised as the most entertaining Christmas picture ever made. Sid Saylor plays the role of Mr. Newlywed, the fond papa, and pretty Ethlyne Clair that of Mrs. Newlywed.

As soon as completed the picture will be rushed to the Universal Laboratory at Fort Lee, N. J., whence prints will be speeded to all Universal exchanges so that the exhibitors may preview it well in advance of the holidays. Special papers and other accessories will be made up for the film, decorated with Christmas colors and ornaments. Trailers for it also will be made by the National Screen Service.

"Watch This Column" Comments

Readers of the Saturday Evening Post, Photoplay and Liberty Write Carl Laemmle Their Opinions of Universal Pictures

"HER BIG NIGHT" WILL PLEASE ALL

"'HER BIG NIGHT' is good entertainment,—it will please any picture-goer. Miss La Plante has gone steadily from success to success. Winsome, winning Laura is perfect and does some surprisingly good acting. The cast is splendid, an orgy of screen favorites, and capably directed."

A. A. Gimera,
Braddock, Pa.

"THE OLD SOAK" BROUGHT TEARS

"I SAW 'The Flaming Frontier,' 'The Midnight Sun' and 'The Old Soak.' They were all that you promised me they would be, and then some. I sure enjoyed them. Shed some tears at 'The Old Soak.'"

Mrs. Theresa G. Irwin,
Williamstown, N. J.

"ROLLING HOME" IS VERY GOOD PICTURE

"I HAD the pleasure of seeing Reginald Denny in 'Rolling Home' a few months ago. it is the sort of comedy which appeals to grown-ups who like to see others in an embarrassing situation. My opinion can be summed up in one sentence—a very good picture."

Fred R. Bieri,
Denver, Colo.

"PHANTOM BULLET" VERY ENJOYABLE

"I FOUND 'The Phantom Bullet' very enjoyable. The idea of the photographs was excellent."

Charles Chinchen,
Balham, Eng.

"GUMP" COMEDIES CERTAINLY ARE FINE

"I HAVE seen 'The Gumps' Comedies, and they certainly are fine."

George Lawrence,
Collinsville, Okla.

"CHIP OF FLYING U" ONE OF THE FINEST

"'CHIP OF THE FLYING U' was indeed one of the finest presentations I have witnessed."

G. Schnoitman, New York City.

"THE TEXAS STREAK" GAINS NEW FAN FOR GIBSON

"I MUST write and tell you how much I enjoyed Hoot Gibson in 'The Texas Streak.' To tell the truth, I never cared much for him, but the other night we went to the show and they had him in 'The Man in the Saddle.' I thought it very good. So when our neighborhood theatre advertised 'The Texas Streak,' I wanted to see if it was anything like his other play, and I found it even better. Now I want to see more of him."

Laurence Raymond,
Buffalo, N. Y.

"TAKE IT FROM ME" FILLS EVERY SEAT

"REGINALD DENNY opened at the Liberty in Oklahoma City, October 10th, for a whole week's run. I viewed 'Take It From Me,' Sunday, and, oh, boy, it was great. Every seat filled and standing in the lobby."

Albert Keller,
Oklahoma City, Okla.

"MIDNIGHT SUN" IS MARVELOUS

"MY most hearty congratulations for your marvelous picture, 'The Midnight Sun.' I'm surely glad I took your advice and saw this wonderful production. My compliments to Miss La Plante and Mr. O'Malley. I've a new favorite in your company—Raymond Keane."

Miss Mildred Powers,
St. Louis, Mo.

ENJOYED "SKINNER" MOST OF ALL FILMS

"I RECENTLY saw Reginald Denny and Laura La Plant in 'Skinner's Dress Suit.' It is one of the best pictures I have ever seen. I have been to many moving pictures, but never to one that I enjoyed as I did this one. I have never seen Miss La Plante before, but I like her very much. Mr. Denny is always good in anything in which he plays."

Miss Katherine Van Denbergh,
Battle Creek, Mich.

"POKER FACES" IS ONE OF VERY BEST

"THIS evening I saw 'Poker Faces,' one of the best pictures I have seen. It was a delightful little comedy, cleverly directed and handled by the actors. Edward Everett Horton is one of the best comedians on the screen today. I saw him in 'The Whole Town's Talking,' in which he did very good work."

Duncan Boss,
Paterson, N. J.

"FLAMING FRONTIER" WONDERFULLY CLEVER

"YOUR picture, 'The Flaming Frontier,' won my applause entirely. Wonderfully clever picture, I think, carefully handled and well acted. In fact, one of the best Universal pictures I have been fortunate enough to witness."

H. E. Engert,
Ft. Smith, Ark.

LAUGH A MINUTE AT "POKER FACES"

"'POKER FACES' I found to be a rip-roaring farce, well acted and well screened. It is worth anyone's while to see this picture, which has a laugh every minute."

William Shelton,
Seattle, Wash.

"SPOOK RANCH" AMUSING PICTURE

"'SPOOK Ranch' was amusing most of the time, as was 'Chip of the Flying U.' Hoot Gibson is always good."

R. P. Campbell,
Baltimore, Md.

COULD STAND MORE OF IMMORTAL GUMPS

"THE pictures of the immortal 'Gumps' are most enjoyable, and I am sure we could stand more of them."

William Shelton,
Seattle, Wash.

"THE STILL ALARM" IS BIG SENSATION

"'THE STILL ALARM'—a big 'sensation' — wonderful production."

Wm. H. Boyd, Calais, Me.

VALENTINO

GREATEST ROMANTIC FIGURE ON THE SCREEN!

your opportunity to get two of his most remarkable pictures!

Rudolph
VALENTINO
and Carmel
MYERS
in
"ALL NIGHT"

Story by Edgar Franklin
Directed by Paul Powell

MAE MURRAY
with Rudolph
VALENTINO
in
"The Delicious Little Devil"

Directed by Robert Z. Leonard

WHEN all the greatest heroes of the screen have come and gone, Valentino will remain as the one outstanding interpreter of love and romance. This is your opportunity to get him in two of his most effective portrayals — two of the pictures his admirers will crowd to see.

Released by UNIVERSAL

JUST listen to William A. Johnston of the Motion Picture News: "Ten subjects are planned, but I believe that like 'The Leather Pushers' they will run to forty and still on, and gather accumulated popularity. Exhibitors feel the same way about them, for they are booking ahead of 'The Leather Pushers'."

Starring

George Lewis

with Hayden Stevenson
and Dorothy Gulliver

UNIVERSAL Junior Jewels

GOAL

They've scored in these houses:

Stanley-Crandall Circuit
Washington, D. C.

Wabash Theatre Co.
Chicago, Ill.

Coston's Theatre
Chicago, Ill.

Circle Theatre
Indianapolis, Ind.

Aladdin Theatre
Denver, Colo.

Rialto Theatre
Washington, D. C.

Dreamland Theatre
Columbus, O.

Loew's Dayton Theatre
Dayton, O.

Palace Theatre
Hamilton, O.

10 of them

2 reels each

Carl Laemmle Jr.'s

The COLLEGIANS

You can count *on* Universal Every time

THE WILD HORSE STAMPEDE: Special cast —Good Western. Drew some extra business. Good paper on this and a good title. I think these two items are as important as the picture, but a title and a line of paper like this will make some business. When my patrons come to see a Western they want a real Western, not a half and half proposition.—L. M. Jones, Arcadia theatre, Vandergrift, Pa.—General business.

THE TEXAS STREAK: Hoot Gibson—Gibson is one of our best box office bets and this proved to be one of [illegible] pictures. "

From the Exhibitors Herald issue of October 23rd 1926.

for **PAPER** *with the* **BOX OFFICE Punch!**

This department store window in which a barber demonstrated the new Laura LaPlante bob during the first two days of "The Midnight Sun's" run at the Orpheum Theatre, Lincoln, Nebr., drew a crowd all day long—even in the rain.

"Laura La Plante Bob" Introduced As Part of "Midnight Sun" Campaign

LINCOLN, Nebr., is a "tough" town for exploiteers. Due to a disagreement between the theatres and newspapers, not one word about the theatres, outside their advertisements, is printed in the papers, not even reviews.

But C. T. Charack, Universal exploiteer, who went to Lincoln for "The Midnight Sun" engagement at the Orpheum Theatre put over a stunt which had the whole town talking and gave him extra mention in the newspapers as well. He sold the Gold Department store the largest in Lincoln, the idea of introducing the Laura La Plante bob, a suggestion from the Universal Press Book. Since Lincoln is a college town, he knew that this stunt would go over well for the college girls will take up anything new.

An expert barber from Omaha was brought to Lincoln to show how this cut was done. He gave free trims to the first 25 women, who made application on Monday and Tuesday of his visit, in the big elaborately dressed display window pictured above. A mirror, dressing table and barber chair were placed at one side; the rest of the window was given over to cut-outs, stills, portraits and hand painted cards on "The Midnight Sun" engagement at the Orpheum. The store devoted nearly half of their advertising space each day to an announcement of the new Laura LaPlante bob with mention of the fact that "The Midnight Sun" was then showing at the Orpheum. Of course, this demonstration in the store window drew a crowd all day long—even in the rain according to a report from the store—and all the bobbed haired women, meaning nearly all of feminine Lincoln, were discussing the merits of the new cut.

On the third and last day that the barber was in Lincoln he worked in the department store's barber shop, charging the regular price for his work and instructing the store's barbers in the new cut. Each patron of the shop as she left received a rotogravure post card photograph of Laura LaPlante, a stock Universal accessory, with copy on the back referring to the Orpheum engagement.

The department store was delighted with the tie-up, for it stimulated the business in their barber shop and the theatre reaped its reward in capacity business throughout the week.

Assisted by Harold Bennett, house manager of the Orphuem, Charack secured several window tie-ups, including ones on radio, electrical appliances, cosmetics, jewelry, and a large window in a pool room which they were permitted to dress as they liked. They also secured the use of the roof of a two-story building on

(*Continued on page* 34.)

An interesting corner in O. L. Meister's elaborate lobby for "The Still Alarm" at his White House Theatre, Milwaukee. Mr. Meister uses wax figures extensively.

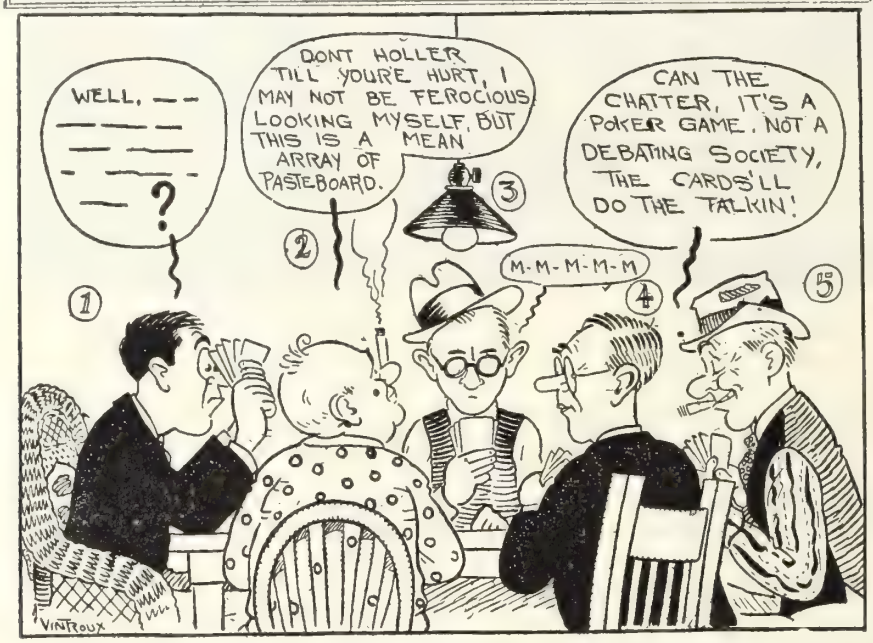
"Take It From Me" Party at Dance Hall

THE State Theatre, Flint, Mich., tied up with a local dance hall on "Take It From Me" parties to be given in celebration of the coming of the Denny super comedy. Five thousand free tickets to these parties were carefully distributed to department heads of various stores and telephone exchanges. The tickets were printed with a cut of Denny so arranged that he appeared to be saying "Take it from me, this will be some party."

THE CHARLESTON GAZETTE. TUESDAY, OCTOBER 19, 1926.

WHO HOLDS THE WINNING HAND?

An All-Winner, No Loser-Contest for Judges of "Poker Faces"



Here is a clever stunt for "Poker Faces," which T. J. Kearse of the Kearse Theatre, Charlestown, W. Va., recently put over.

Keen Judges of Poker Faces Win Tickets to See Comedy

SOMETHING new in newspaper contests recently was originated in the fertile brain of T. J. Kearse of the Kearse Theatre in Charleston, W. Va. He was about to play "Poker Faces," Universal's farce comedy featuring Laura LaPlante and Edward Everett Horton, and he persuaded the cartoonist of the Charleston *Gazette*, Kendall Vintroux, to draw a cartoon of a poker game. Some of the players were wise-cracking in typical poker fashion; others were keeping a cagey silence. Each figure was numbered in order that they might be identified more easily.

The *Gazette* then printed this cartoon with the information that here was a chance to win free tickets to the Kearse Theatre. The paper explained:

"You've often heard that to be a judge of poker faces is to know half the game. Here's where you practice your understanding eye. . . . A hand has just been dealt. Mr. Vintroux has cartooned in these 'poker faces' some of the characteristic poker expressions he has noted on the faces of five of Charleston's most celebrated poker players. The object is for you to select from about this board the 'poker face' which you believe has glimpsed the winning hand and, if you're correct, the '"Poker Face" Contest Manager' at the Kearse will send you a free pass to see the screaming film farce."

Both Papers Tie-Up With "Cohens-Kellys"

WITH the "Cohen and Kelly" joke contest running in the Quincy *Herald* as an interest-developer for "The Cohens and Kellys" at the Belasco Theatre, Quincy, Ill., C. T. Charack, Universal exploiteer in St. Louis, hopped over to the Whig *Journal* and planted another "Cohen and Kelly" stunt there. Will Sohm, manager of the house, agreed to give $5 in gold to the first baby born in Quincy after May 30th and christened either Jacob or Patrick.

Indians Discuss "Flaming Frontier" In Visit to Schools

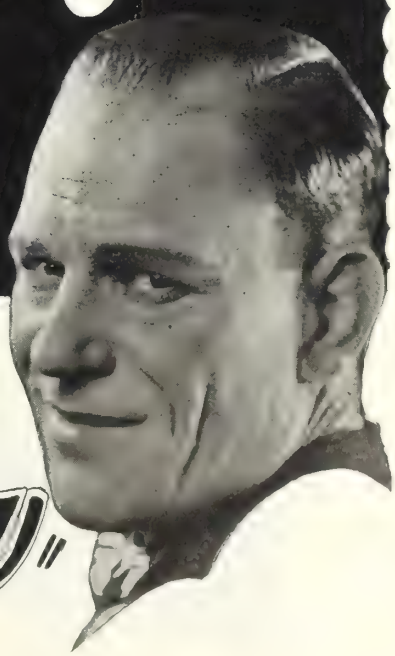
IT was a big day up in the Bronx, which of course is part of New York City, when Chief Fair Cloud, a real live Indian, and Princess White Sunshine, his daughter, paid a visit to eight of the grade schools. Most of the children had never seen an Indian at close range before, and their eyes nearly popped out of their heads when he marched into their school rooms with his slow, stately tread.

The Chief delivered a lecture on the Indian Wars, mentioning the Custer battle at the Little Big Horn in particular, and then invited all his hearers to come to special showings of "The Flaming Frontier" at the Belmont and Crescent Theatres at ten o'clock on the following Saturday morning. He promised to speak to them again at this time and that the Princess would sing the "Star Spangled Banner," in which they could join her.

Did the kids accept his invitation? They did to the number of 4,000, necessitating four policemen to maintain order, and even then the office rail at the Belmont was broken.

The Adams Theatre, Detroit, advertised "The Trap" with this man dressed as a North Woods trapper on the street.

ASK your Universal Exchange to show you the * two surest Box Office Draws of the year !



* "The Trap" and "Outside the Law"

The Greatest Line of Posters ever produced for Richard Talmadge

—they're by Universal, of course! Use 'em unsparingly — and don't stop using UNIVERSAL ACCESSORIES if you want to keep the S. R. O. sign shining and the box-office happy, all-year-round.

"Phantom" Draws Biggest Receipts Of Any Picture

"PLAYED 'Phantom of the Opera' last Friday night, October, 8th, and box-office showed larger receipts than for any other picture, barring none. Everybody enjoyed it immensely and expressed the wish that we would have more pictures like 'The Phantom.'

"Your interest shown by writing personal letters to patrons proved a big aid to its success, for which I thank you very much.

"Was awfully glad to hear of your recovery from your recent illness and sincerely hope that by this time you are feeling in the 'Pink,' and ready to produce more pictures of the caliber of 'The Phantom.'"

—L. H. Cameron,
Celtic Hall,
Antigonish, N. C.

"Outside the Law" Grosses More Than Chaney's New Film

"THRILLS in the exhibition field are supposed to be few and far betwen during the summer season, but your group certainly handed us one when you very thoughtfully re-released 'Outside the Law.'

"Playing one week behind the opposition's presentation of Chaney's new picture, 'The Road to Mandalay,' 'Outside the Law' grossed *more* business on a four days' run than the former, and my people were more than satisfied.

"I am looking forward in pleasurable anticipation to the business I will surely do on 'The Trap,' because Chaney is the man of as many hours as you keep your box-office open."

—Thos. A. Brown,
Strand Theatre,
Iowa City, Iowa.

Says "The Collegians" Will Please Anywhere

"THE Collegians' opened yesterday. A real crush all day. Our patrons loosened our seats roaring at the shirt rush. Universal's 'Collegians' certainly something different. They will please any type of audience anywhere. Without doubt a greater box-office attraction than 'The Leather Pushers.' Hurrah for 'The Collegians.'"

—Rialto Theatre,
Washington, D. C.

Mr. and Mrs. Kaufman of Benton, Ark., standing in front of their Imp Theatre, which has been playing Universal product 100 per cent. for the last fourteen years. The day this photograph was taken Hoot Gibson in "The Phantom Bullet" was the feature.

Imp Theatre in Benton, Ark., 100% Universal for 14 Years

THE Imp Theatre, Benton, Ark., is a good illustration of the growth of a theatre and exhibitor who has stuck to the Universal banner. Fourteen years ago, in a store room half the size of the present theatre building, the Imp had its beginning. The name was derived from Carl Laemmle's famous Independent Motion Picture concern which was more familiarly known as the "Imp." The house at that time used the Imp Brand exclusively and has used Universal service regularly ever since. Wallace R. Kaufman, the present owner and manager, was employed as operator for the theatre during its early days. Later he purchased the theatre from its former owner, and under his managership the house grew into the splendid new theatre building that now carries the old Imp name. Mr. Kaufman, his wife and their new coach are shown in front of the theatre in the above photograph.

Seven U Features Played in Week

THE Rialto Theatre, Jacksonville, Fla., is one of the many theatres which joined in the Laemmle Surprise Celebration. A program for the week of October 24th. which the Weekly has received, shows a Universal feature playing every night in the week. These were: "Spook Ranch," "Lorraine of the Lions," "The Still Alarm," "The Cohens and Kellys," "Siege," "Where Was I?" and "The Riding Rascal."

"Flaming Frontier" Only One to Cause Hold-Out at 7:30

"IN all the years that I have been engaged in the motion picture business I have never seen such enthusiasm displayed by the public as there was at this theatre during the run of Universal's 'Flaming Frontier'—a true-to-fact historical picture.

"So great was their desire to see this wonderful picture that they waited for hours to gain admission, an event that breaks all records for this theatre. It is without a doubt the greatest picture of its kind ever filmed and one that every true American should see.

"It pleases me to say that a Universal picture was the only picture that caused a hold-out at 7:30 P. M. at this theatre and creates a thought that every exhibitor should stand by Universal pictures."

—J. V. Hogan, Manager,
Stratford Theatre,
Chicago, Ill.

'Way Down South

By EARLE E. GRIGGS

HAVE been in the edge of the storm-swept Florida region for the past two weeks, and, for recuperative powers, just hand the palm to the Floridians. Very few evidences of the recent tragedy are evident, and business is going on as usual.

* * *

HARRY BOTTO, for the past three years manager of the Wallace Theatre, Bradenton, has joined Universal Chain Theatres as manager of the theatres in Fort Myers, the Arcade and the Omar. Botto was salesman for Universal for several years out of the New Orleans and Jacksonville exchanges, resigning to take charge of the Wallace. He assumed this position before Universal bought the Sparks chain of theatres in Florida, and had been buying Universal pictures 100 per cent when that deal was consummated. Although Universal owns a theatre—the Palace—in Bradenton, Botto continued to get the service there, in keeping with Mr. Laemmle's dictum that his own houses would be deprived of it if the opposition had been buying it and desired to continue.

* * *

CLAUDE F. LEE, manager of the Fort Myers Universal houses for nearly a year, took over the operation of the Danville, Va., houses November 1, these having recently been purchased by Universal.

* * *

ROY S. CAMPBELL, formerly Universal salesman out of the Atlanta exchange, but for nearly a year manager of the Universal houses in St. Augustine, the Jefferson and Orpheum, has shown remarkable success in his management, having never had a losing week since he went to the "oldest city."

* * *

SOL SAMUELS, manager of the Rialto Theatre, Orlando, Fla., a Universal theatre, spent the last week in October in Atlanta, this being the second lap of his 1926 vacation. Mr. Samuels is keeping his second-run theatre right up among the rest in profits per capacity.

* * *

HAVE just been informed by Dan Michalove, assistant sales director of the south for Universal, that New Orleans has been added to his territory, and therefore has been added to mine. That means more work, of course, but it means more work among a mighty fine bunch of Universalities, Richardson, Maurin, Whelehan, Nungesser, etc., as all who attended the March sales convention can (and will) testify.

* * *

JOHN R. BARTON, manager of the Universal exchange at Jacksonville, has just returned from a very successful invasion of south Georgia, where he and Harry C. Simpson, Florida salesman, secured good contracts at Brunswick and Waycross, Ga.

* * *

I UNDERSTAND the southern premiere, of "Michael Strogoff" is set for St. Augustine, Fla., at the Jefferson Theatre, in the middle of November. Roy Campbell, manager of the Jefferson, has already notified me that my services would be in demand for the advance campaign, and I am rarin' to go, for, though I have not seen the picture, I have read the story—and I am completely "sold" on it.

"LAURA LA PLANTE BOB" INTRODUCED AS PART OF "MIDNIGHT SUN" CAMPAIGN

(*Continued from page* 29)

which to place a large cutout of a setting sun with "The Midnight Sun" written across it. This was situated on an ideal corner for display purposes for it could be seen for several blocks.

Because of the peculiar newspaper situation in Lincoln L. M. Garman, manager of the Orpheum, used a large amount of paper and accessories. Ten 24's, 25 1's, 25 3's, 75 inserts, 100 window cards, two banners and 5,000 "Midnight Sun" tabloid newspapers announced the coming of the big Universal production.

NOW LOOK OUT FOR THE GAG MEN

(*Continued from page* 10)

man." He also "gagged" "The Signal Tower" and "Fools Highway." It was his work especially in "Where Was I?" and "What Happened to Jones" that determined Carl Laemmle to make a director out of Melville Brown. He was signed to a contract even before he had had his first opportunity to direct, although he had had some experience in a small way in directing comedies at the old Keystone.

"Her Big Night" is no flash in the and Mr. Laemmle's faith in him has been amply justified. His action runs along so smoothly, intelligently and with such admirable technique that the use of sub-titles is reduced almost to the point of introduction of characters, the reproductions of letters and notes and the depiction of important data for the audience. Where the titles are used, each is pertinent and conveys a literary kick as well as moving picture information.

"Her Big Night" is no flash in the pan, either. His second picture, already seen in the Universal projection room in New York, has been called even more humorous and technically perfect than "Her Big Night." It is entitled "Taxi! Taxi!" and is taken from a George Weston story. It co-stars Edward E. Horton, who was seen here in "Poker Faces" and "Beggar on Horseback," and Marion Nixon. Now he is ready to start work on "Slow Down" with Reginald Denny as his star.

Ali Hartman's Film Fables From Big u

TRAVELING Sheik George Ross has abandoned the ship of the desert and in his travels about the lands of Promise, Brooklyn and Jersey, has procured for himself a ship of the Air in order to visit all the temples which are now in his jurisdiction. He says he uses hot atmosphere for fuel to make his ship cover the immense distance he has to oversee, at the procuring of which he is no novice. (Don't use too much, George.)

Selah

* * *

CHARLEY O'REILLY, the genial Cadi of the temple soon to be known as the Park Lane at 89th street and 1st Ave., says that Al Guild's daughter, if she were grown up, would make a handsome addition to his temple, but he will have to await until such time as she will be available. Charley is, however, spending much time and shekels to make his temple known as the Bohemian Annex, a gathering place for vast multitudes under his cheerful leadership. (May your treasure chest grow.)

Selah

* * *

TRAVELING Sheik Leo Abrams reports that Cadi Irving Lesser has added to his temples the Capitol at Bayshore in the Land of Long Island. Irving is a live wire and 100 per cent Universal and therefore entitled to have a temple in every town and hamlet in his chosen land of endeavor. (Why not two say we.)

Selah

* * *

PASHA LOU GELLER, he who is the Keeper of the Temple called Moshulu, Bedford and 86th Street Garden Theatres and is so enthusiastic over Universal Pictures of which he is a 100 percenter, imparted the news to us that he is the proud father of Minna Altera Geller who is now 17 months old and is increasing in height, weight and wisdom. (Lou, both are good.)

Selah.

For the 1st time in history

The Silent Rider

by George Morgan. Featuring SILVER-STREAK, King of Dog Actors, Malcolm McGregor and Louise Lorraine. Directed by William Craft.

Fighting with Buffalo Bill

Written by HIMSELF. Starring WALLACE MACDONALD. Directed by Ray Taylor.

The Fire Fighters

by John Moroso. Starring JACK DAUGHERTY and HELEN FERGUSON. Directed by Jacques Jaccard.

The Return of the Riddle Rider

by Arthur B. Reeve and Fred J. McConnell. Starring WILLIAM DESMOND. Directed by Robert Hill and Jay Marchant.

Whispering Smith Rides

by Frank Spearman. Starring WALLACE MACDONALD. Directed by Ray Taylor.

And Every One As Good As "The Silent Flyer"

Crandall Circuit
(Ten Theatres)
books a serial and that serial is Universal's

SILENT FLYER

one of the Famous Authors Five!

Denny Excels Himself in Latest Say Critics of "Take It From Me"

"TAKE IT FROM ME"—it's just one grand and glorious fancy-free funny farce!

Reggie Denny is just one of those movie heroes who has a nice little fortune left to his easy grasp by a thoughtful, but, departed uncle — then there was that tricky will which provides—and oh, how it provides—that he do so-and-so to win the remaining mass of money and, of course, the girl!

Reggie, as Tom Eggers, has one of those nice (?) fiancees who has loved him ever since his money arrived by special delivery—but when said dough has been deposited on a horse with a jockey who wore his winter underwear and lost the race by weight only, then the farce begins to gain speed, both in action and giggles—the latter bursting suddenly into loud and uproarious laughs.

Young Eggers finds himself the owner and manager of a large department store. His two pals, a couple of "between-season" vaudeville performers, proceed to run said department store according to uncle's will, which carries that suspense clause that Tom must make the store pay in three months or lose it.

Reggie and his co-workers put their wits together and then the fun—there is an endless amount of it—begins. Money-loving fiancee, a sweet and innocent heroine, villains, policemen, a fashion show and thousands of department store bargain hunters, dashingly mixed into a delightful farcical situation entirely palatable to any from eight to eighty.

William A. Seiter, is responsible for the excellent direction and it is most befitting that he and Reggie receive another laurel for a pure hokum comedy, constructed for laughing purposes only.

Blanche Mehaffey does nicely with the role of Grace Gordon, who loved our hero on first, second and all other sights. Ben Hendricks, Jr., and Lee Moran, as the two misplaced vaudeville actors, added to the fun and offered excellent support to Reggie.

Lucien Littlefield, Ethel Wales, Jean Tolley, Vera Lewis and Tom O'Brien also were in the cast.

—*Los Angeles Record.*

THIS thing of having world premieres promised to settle down into a habit at the Uptown theatre, which outshone last week's opening performance last night by a world premiere of "Take It From Me," featuring Reginald Denny.

Those who have seen Denny in "Skinner's Dress Suit" and other rollicking comedies will like this new Universal super-comedy film that is the first of the bigger releases of the company on the 1926-1927 schedule.

Denny excels himself in this picture, which has a real plot, replete with love interest and is worked out in that interesting way that William Seiter productions generally are. Denny and Seiter are getting to be like the Siamese twins of picturedom, but the happy combination seem to make the box-office manager smile, as well as the public, so everybody should be satisfied.

"Take It From Me" is a picture that would lose its charm in telling of the plot, sufficient to say that it can be highly recommended, and special emphasis should be placed on the work of Jean Tolley, Marian Nixon's successor in Denny's films.

—*Eleanor Barnes in the Los Angeles News.*

(Footage: 6649)

If You Liked "Skinner" You'll Enjoy "Poker Faces"

By ROB REEL, in the Chicago American

DID you like "Skinner's Dress Suit," Fans?

If so, you'll probably be crazy about "Poker Faces," for this latest film bearing the brand of Universal is very much like "Skinner."

Laura La Plante, who made such a likable "Honey" in that cinema of business and love, is again cast in the role of the wife of an aspiring young office manager, but this time it is Edward Everett Horton who essays the main comedy role.

If anything, I thought "Poker Faces" was even funnier than "Skinner," at least for three-fourths of the way. More farcical situations developed during that time, and whereas that other film only elicited chuckles from me, this one aroused several healthy laughs.

The plot this time hinges around the efforts of a certain business man for whom the hero (played by Horton) works to meet a big customer at the train, keep him amused and away from competitors until he signs on the dotted line of a big contract. Horton called "Poker Face" because of his inscrutable countenance, is called on to pose as the junior member of the firm and help entertain the customer with promise of a nice fat raise if things go well. Complications arise, however, when Horton's wife leaves him just when she is needed for dinner at his employer's house. (Footage: 7808)

"The Mystery Club" Is Well Acted Mystery Yarn

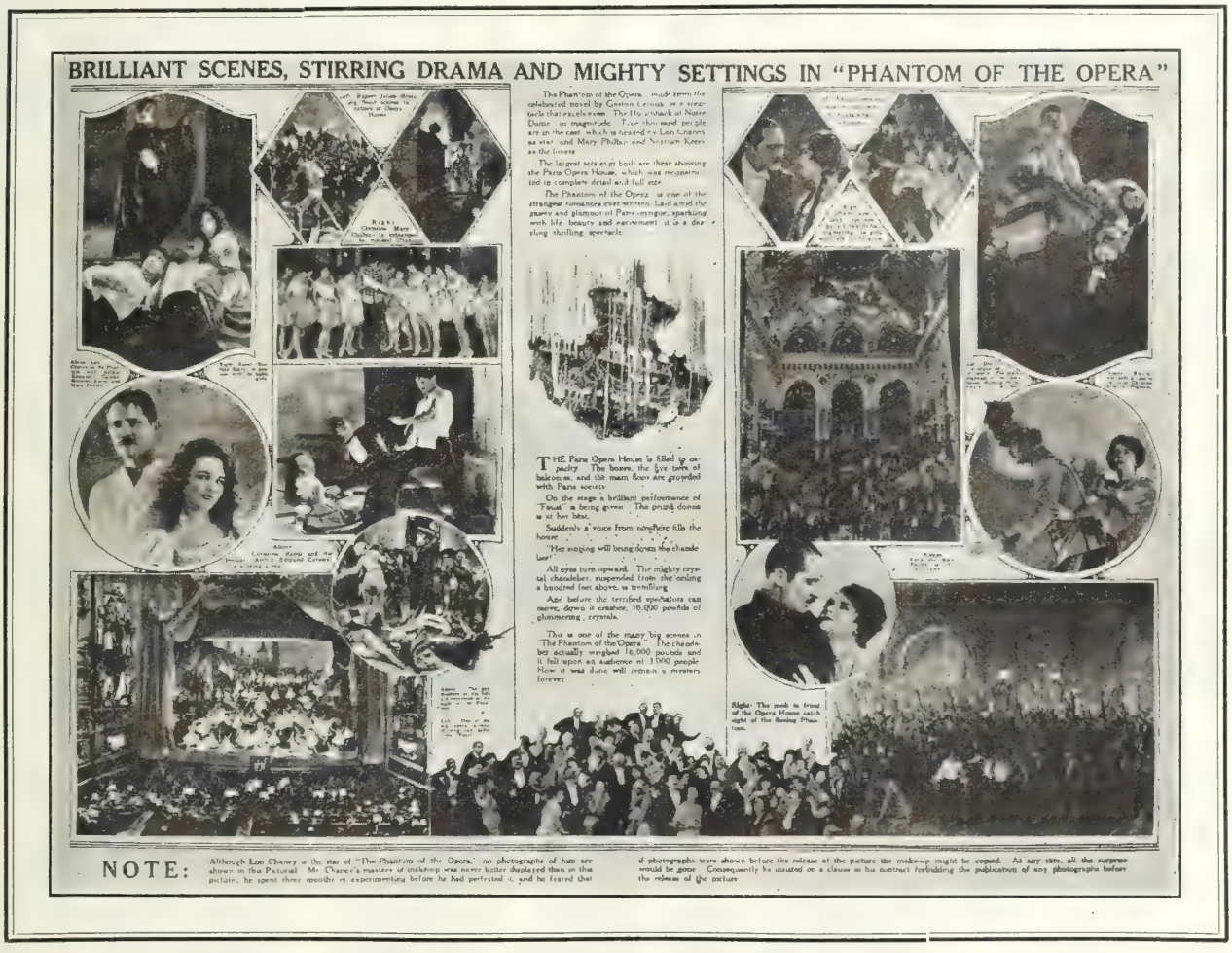
By PALMER SMITH in New York Evening World

IF you enjoy a good mystery yarn well acted see "The Mystery Club" at the Broadway this week. The film from the Universal studios is directed by Herbert Blache. It is the screen version of the series of stories, "Crimes of the Armchair Club," by Arthur Somers Roche.

The membership of the Armchair Club is represented by such capable actors as Matt Moore, Warner Oland, Henry Herbert, Nat Carr, Jed Prouty, Charles Lane and Aldred Allen. Allen is a police inspector. The action results from an argument over the intelligence of criminals. The members believe criminals are unintelligent and to prove it each agrees to contribute $25,000 to a pool. Each is to commit a crime (murder barred). Those who escape police detection will share the pool. The victims are to be friends who will accept restitution in due time. The murder of the police inspector moves the club to call off the pool, but the crimes follow. Dick Bernard (Matt Moore) is the principal suspect and he is somewhat involved because he has been charmed by the girl (Edith Roberts), who is involved in some of the crimes. Others are suspected, but the real solution is well hidden until the conclusion. It is a good story, well told and capably acted throughout.

(Footage: 6969)

Last Chance for the Greatest Herald Bargain This Year!



Reproduction of the brilliant roto herald for "The Phantom of the Opera."

DON'T LET THIS BARGAIN SLIP THROUGH YOUR FINGERS!

The minute you book the picture—the minute you call on your local Accessory Manager—place your order for several thousand BEAUTIFUL, ROTOGRAVURE HERALDS on "THE PHANTOM OF THE OPERA."

UNIVERSAL will extend its helping-hand offer until January 1st, 1927. Until then these ultra-roto heralds can be secured from your nearest Universal Exchange for only $5.50 per thousand. This is less than cost and is a reduction of TWO DOLLARS from the present price. The price was $7.50 per thousand.

Heralds are Prestige and Business Builders! Lay the Foundation—Now!—With This Great Roto Herald Bargain!

Victor
Hugo's
THE HEART
OF HUMANITY
"Masterpiece of production."—Westminster Gazette. "Nothing on screen to compare."—Sunday Herald. "Artistic success."—Weekly Dispatch. "Great film epic; biggest ever made."—Birmingham Gazette. "Colossal screen production."—The Western Mail.
London Goes
"LES MISE
A Universal
Film de France
Triumph
Presented by Carl Laemmle

Wild Over
RABLES
THE BARRICADES
"Seldom equalled for grandeur and realism."—Daily Graphic. "Epoch making event."—The Times. "Acting brilliant, scenes magnificent."—Daily Mail. "One of finest films ever made."—Daily News. "Vivid grip on eye and mind."—Morning Post. "Most artistic and pretentious film of the year."—News of the World.

A PAGE OF SYNOPSES

"HEARTS FOR RENT"

One-Reel Blue Bird Comedy
Featuring **ARTHUR LAKE**

ARTHUR and his mother, looking for a home, see a furnished room sign on a house and go in to inquire. They are met by Slicker Sam, who has just rented an apartment on which he has paid a small deposit. Pretending to be the proprietor of the house, he shows them his own apartment, which they lease for a year, paying him the first and last months' rent in advance. While they go away to fetch their luggage, Sam rents the same apartment to Thelma and her father, who likewise go out after paying two months' rent.

Sam skips with all the money when he sees Arthur returning. Arthur puts his clothes in the chiffonier and leaves the room. A moment later he sees Thelma's pa going through the drawers, wondering what it's all about. Thinking him a burglar, Arthur pushes a gun at him and forces him into a closet, which he locks. Then he sees Thelma, whom he takes for a female burglar, but she gets the best of him with her eyes and escapes. Both run and get policemen, accusing each other of being burglars. The cops are perplexed. The girl and boy both show their receipts for rent paid on their new apartment. Then Slicker Sam shows his nose and they chase and capture him.

The real landlord returns. Explanations change the face of things and the two burglar families live happy ever after.

"MOVIE MADNESS"

Two-Reel Stern Brothers Comedy
Featuring **EDNA MARIAN**

BETTY chases her pet pig into the road where she runs into Paul Stanhope, the movie hero whose picture she carries next to her heart.

The leading lady of his company objects to being choked at five dollars a day and quits the job. Betty, who is willing to be choked by a movie hero for nothing, is put in her place. They are looking for a farm house set and she offers them her home. They need another window and chop one in the wall. Another scene calls for an arched door, so they demolish the house a little more, breaking the furniture as they go through the play. Then it begins to get dark, so they chop a hole in the roof to admit light. A rainstorm breaks and they quit work thanking her for the use of the house and leaving another picture of the hero to remember them by.

She dotes over the picture while the room fills with water and almost engulfs her. Her father comes home and is frantic when he sees the house. Rushing up stairs he dives under water, captures the girl in a swimming race and administers a fatherly beating.

"TRAPPED"

Two-Reel Mustang Picture
Starring **FRED HUMES**

JOHN MOORE, whose cabin has been used as a cache by the McDermott gang of fur smugglers operating on a government game sanctuary, expects his daughter Mary home from an eastern school. He asks Wolf McDermott to pull out his gang as he wants to go straight for his daughter's sake. Jules La Farge, one of the gang, rushes into the cabin and tells them that he has been discovered setting a trap by Game Warden Donnelly.

La Farge was enabled to make his escape when a pretty girl in a buckboard runaway caused Donnelly to turn from the pursuit of La Farge and save the life of the girl. Shortly after La Farge's arrival Donnelly escorts the girl to her father's house. There he accosts the McDermott gang and tells them he is going to search the place. They knock him out and are bent on killing him when Moore drives them off with a rifle. Donnelly, who loves Mary, warns Moore to keep out of the company of McDermott, as he is going to nab him.

The next day McDermott tells Moore that he is going to bring the pack horses and make his getaway with the cache. Moore runs to find Donnelly and confesses that he is being forced to let them use his place to hide the contraband furs, and that Mary is alone in the cabin. McDermott knocks at the door. Mary bars it. The Wolf forces his way in, but Donnelly gets there in time to arrest the gang after a big fight, and the love affair proceeds to a happy finish.

"THE RADIO DETECTIVE"

Ten-Episode Adventure Picture
Featuring **JACK DAUGHERTY**

No. 10—"Radio Romance"

EASTON EVANS rescues Ruth Adams from the forest fire and then gives her the filing record with which she races to the county clerk, pursued by one of Vario's henchmen, while Easton holds off Vario and the remaining one. In the fight Vario is thrown to his death. Ruth, almost overtaken by the henchman meets on the road Craig Kennedy, who rides out in answer to a radio call sent out by the Boy Scouts. She gives him the record to file and then returns with Rae Vario, who has yielded to Kennedy's reasoning and deserted her scheming half brother, whose death she regards as the working of the hand of Justice.

The happy wedding day of Easton and Ruth ends the story.

"TWIN SISTERS"

Two-Reel Stern Brothers Comedy
Featuring **WANDA WILEY**

MARIAN, a green country girl, comes to the city seeking her sister, a stage dancer. She loses her twin's photograph, the only means of finding her, and then gets caughts in a traffic scrimmage and loses her dress. In a pair of overalls given to her by a charitable workman, she finds seclusion and despondency on a park bench.

Mollie, her sister, is met at the stage door by a group of admirers, whom she spurns. One persistent lover follows her to the park, where her car stalls. He declares his love and threatens to shoot himself if she refuses him. She gives him a gun and he goes to the bench where Marian is sitting. An accidental shot is fired into the air and he runs away in a fright, while Marian faints.

Mollie sends her chauffeur to bring the body. The body of the girl with the overalls is mistaken for the dead lover and taken to Mollie's home. While Mollie goes to the door to greet her fiance, the count, Marian comes out of her faint and puts on some girl clothes which she finds hanging in the closet. Then the jilted lover breaks in and declares his love to Marian, who looks exactly like Mollie, but who has never seen him before. She takes an immediate fancy to the stranger and permits his embrace, but a moment later when she steps out and her sister steps in and tells him to take the air, he thinks he is talking to the same girl, and that she must be crazy.

Marian, in the meantime, has been kissed by the count and has slapped his face, making a hasty exit and falling in the arms of the man of her heart, much to his amazement, as he thinks she has just told him to get out. Mollie, at the same time, amazes the count by facing him with endearing words. The preplexed lovers presently meet and come to swords to settle the matter of which one shall have the girl, but they are prevented from shedding blood by the timely discovery that there are two girls. The long lost twins fall in each other's arms and all are happy in the prospect of a double wedding.

Continued Prosperity For U. S. Seen

ECONOMIC STRUCTURE SOUND, BANKERS SAY

Envoys of 22,000 Banks Voice Optimism Over Future

Prosperity throughout the Uni... States is of a substantial ch... and will be continued, d... the fifty-second anny... of the American Ba... Los Angeles assert... of opinion among... express confid... economic stru... guarantees o... conditions. ...ing insti... sessions. ... leading ... tions fol... "Wall Str...

Oscar W... Bankers Ass... tional Bank of Birmingh...

"Some surprise is perhap... ness activity in the Unite... tinuing at so prospersous ... a time. General business ... part of the year expect... more or less serious so... 1926 and even the m... expect this year to su... ume and vigor of its ... day, however, the con... business will continue ... throughout the rest ... the records for the ... pleted it will outra... 1925 and stand as ... the nation's history. ...

"If these expec... constitute a striki... that conditions h... relieve the Unite... trasts in the bu... merely to doom ... perity and depr... sue a more eq... economic mana...

M. A. Tr... American B... First Natio...

"Labo...

"As far a... ness in the ... to run in ... orders are n... are sufficient ... well employed. ... the keenness of ... narrowing of ... from Chicago ... than at this t... dicates that this ... receivable than in ... movement of frei... large and well ... undoubtedly contr... tained so-called h... merchandise. Rep... agricultural states a... aging. The percenta... difficulties is unquesti...

T. R. Preston, s... dent, American B... president Hamilton N... Chattanooga:

"General business for 1926 ... exceed in volume the year 1925. ... were never more prosperous than they ... now and never rendered better service t... the public, and if the government will only let them alone and keep hands off them as well as off other legitimate business, I see no reason why we should not have a long period of prosperity. Much of our prosperity I think is due to the reduction in taxes, but these are still much too high."

Francis H. Sisson, president trust company division, vice president Guaranty Tru... New York:

"With ... autumn season and t... sual signs of busi... or a continu... and ... the remaining m... more definite. ... creasing trade ... d in some di...

"Prosperity has become such a common- we all appreciate what lucky stars we were place in the United States that I wonder if born under when we were set down in this country. If we do not, it only takes a glance at the peoples of other nations and a comparison of the standard of living of the masses of our people with what we find elsewhere to wake us up to our good luck in being Americans.

"Compare our workmen, millions of whom own their own homes and automobiles, enjoy steady employment at good wages and live in an atmosphere of personal liberty and political security, with conditions in ... with its political and religious op... ...omic hardship, or with Italy ... but a dictatorship, or ... and chaos, or ...mare—or even ... condition. ... they be... they ... ast

the laborers themselves. The policy of high wages has come to be generally accepted in this country and hand in hand has gone with high efficiency of labor, with the result that there is a very great purchasing power in our country."

J. F. Sartori, president, Security Trust & Savings Bank, Los Angeles:

"There is little doubt that business throughout the country is very satisfactory and will continue at a high level during the balance of this year. In fact, a sufficient volume has already been recorded to justify the almost certain estimate that the total for 1926 will exceed that of the record year 1925.

Bright Crop Future

"The prosperity which is prevalent throughout the country as a whole is strongly reflected in California. General business throughout this year has been at a high level; crops have matured early and, in most cases, the yield will be large; industry is making steady progress."

Haynes McFadden, secretary, ...ia Bankers Assoc.:

"... strides are being made industrially ..., particularly in textile and hydro- ...velopment, no unemployment ex- ... people are happy and satisfied. ... the recent bank failures have ...unted. Except for the banks ... the failure of the Bankers ...ia's institutions, both state ... as strong and as clean ...ber of banks that can ... the country. Without ...ships that necessarily ... of banks closing in ...es, the state's liquid ...nservative observers ... public confidence ... closed banks have ...rmer fiscal agent ... auspicious ad- ... now in process ... results, it ap- ... the good and ...ving it fewer ...

...airman of ... Nationa...

...as shared ...rosperity ...es have ... factors ... pros- ...ciency ... very ...tates ...

...St. ...th ...

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...

THE BEST FRIEND AN EXHIBITOR EVER HAD!

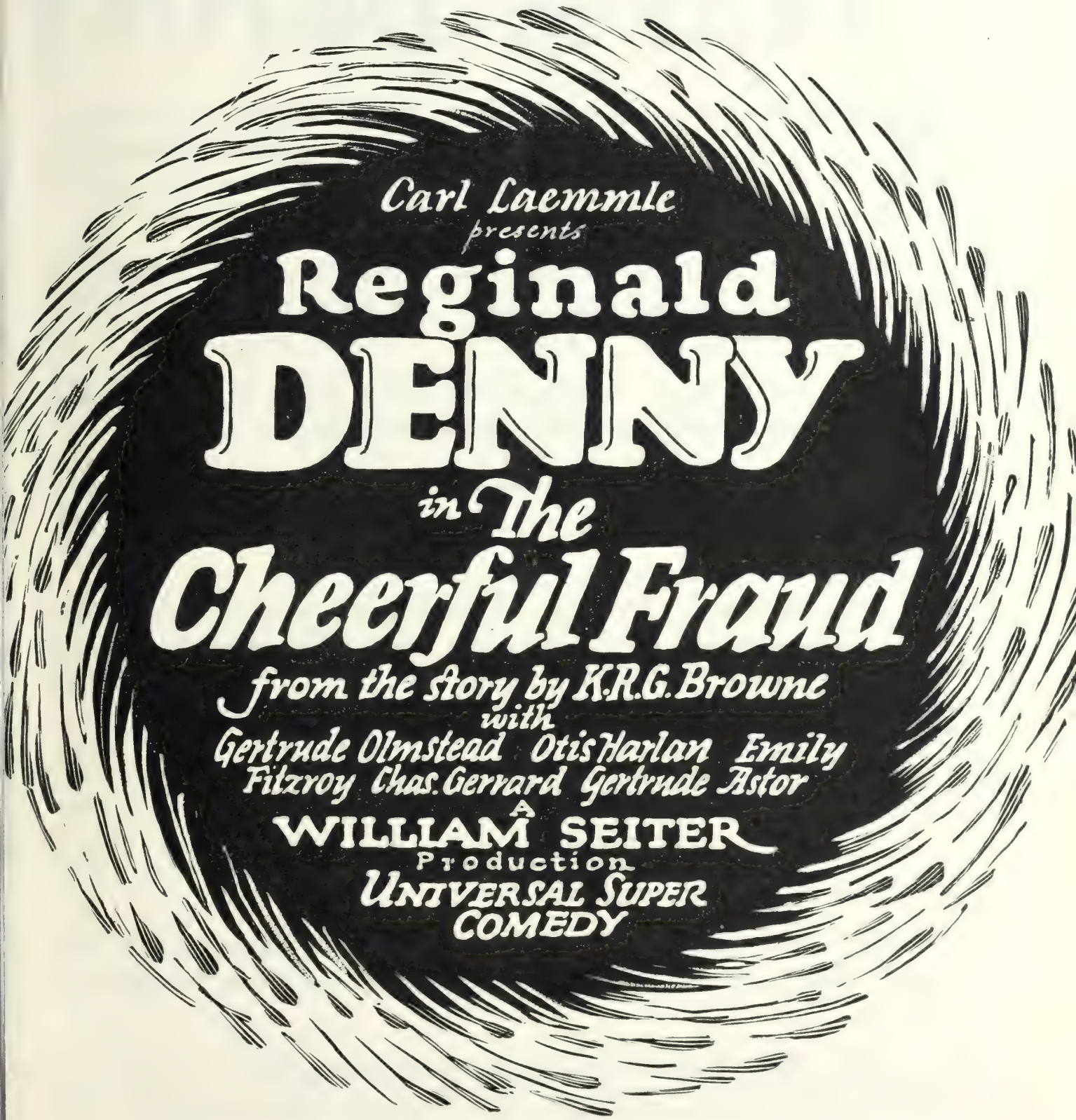
When the millions of Saturday Evening Post, Liberty and Photoplay Magazine readers get this advance publicity and sales talk every week of the year—Man!—that's what the world calls exhibitor co-operation — a real nation-wide ticket selling campaign — ABSOLUTELY UNEQUALLED IN THE INDUSTRY!

The advertisement reproduced at the left will appear in the Saturday Evening Post issue of Nov. 20th, 1926.

UNIVERSAL WEEKLY

Vol. 24 November 27, 1926 No. 16

In a Whirligig of Fast-Stepping Laughs



IT'S A DENNY

YESSIR! The man who wrote "The Cheerful Fraud,"—K. R. G. Browne,—must have had Reginald Denny in mind from the moment he conceived the first germ of the plot.

He must have sat before his typewriter and said: "Now for a story in which one rapid-fire surprise twist follows another.

"Now for a story in which the hero lands in one laughable, ridiculous predicament after another.

"Now for a story that moves with the speed of a machine gun—and each cartridge report a loud, full-throated laugh.

"And then—to top it all off—I'll give them a whirlwind ACTION climax, a wild, reckless auto ride that has them on the edge of their seats—with Denny mixing laughs with the gasps!"

The author must have gone about the job that way—because that's what "The Cheerful Fraud" is on the screen!

It is Reginald Denny at his best. It is William A. Seiter production-cleverness at its best.

That's a great combination. The unique Denny, the brilliant Seiter, and a story that fits them both like a pair of gloves.

After all, when it comes to entertainment, there is no substitute for ACTION—is there? And when you get that

WHIRLWIND!

action blended with LAUGHS as only Denny can create them—say, what a sure-fire bet that makes!

"The Cheerful Fraud" is sure-fire.

It certainly is a Super-Comedy worthy in every way of this SPECIAL ISSUE of Universal Weekly. You can bank on it, a Special Issue is always a tribute that shows what we think of a picture!

On other pages of this Special Issue you can read the story of "The Cheerful Fraud"—and we can hear you saying now, "That is surely built for the Denny the FANS want to see."

Look at that surrounding cast! No wonder you'll be saying, "Gosh, Universal didn't spare any expense to make it a SUPER!"

Glance at the stills. We can hear you chuckling—but that isn't a whisper alongside of the LAUGHS when the screen gives you the action those scenes represent.

And right after that—get out your date book.

Grab "The Cheerful Fraud" QUICK!

Because with the first pre-release showing the word is going to spread like WILDFIRE. From coast to coast you'll hear it:

"There is only one DENNY?" And——

"'THE CHEERFUL FRAUD' IS A DENNY WHIRLWIND!"

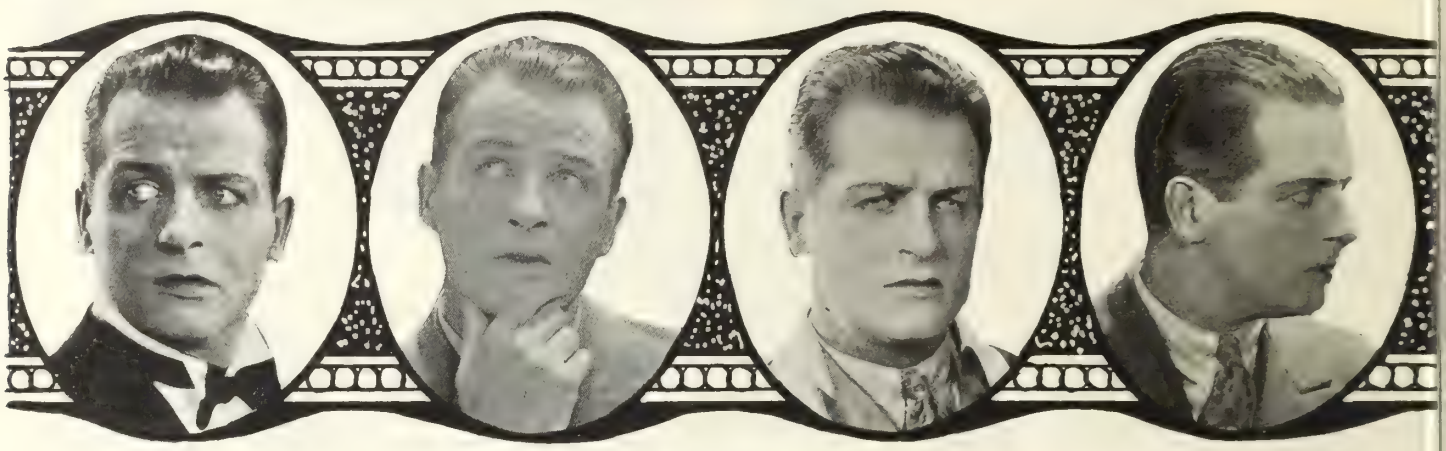
it's a
DEAL
The Cheerfu
A WILLIAM SE

OH!

Whirlwind— Cyclone— Typhoon— Tornado —whirl them all together and you've got— "The Cheerful Fraud" **A Universal Super-Comedy Smash!**

l Fraud

TER PRODUCTION



There Is Onl

THERE is only one Denny.

Exhibitors, critics, patrons all agree that there is no one else quite like him.

In each issue of the trade press there are reports from exhibitors on the success of the latest Denny comedy—"My patrons are asking me when I am going to play another Denny" or "Any showman who cannot make money with the Dennys ought to go out of business."

Best Light Comedian Screen Has Ever Known

Tamar Lane, editor of the Film Mercury, said of him not so long ago:

"If I were a producer I would rather have Denny than any other actor in the silent drama. Denny can play drama, and he can play comedy. He is one of the best, if not actually the best, light comedian and farceur that *the screen has ever known.* In addition he appeals equally to *theatre-goers of both sexes—something very rare in any kind of celebrity—and a factor which always puts a player up among the biggest box office attractions.*"

As each new Denny release is shown, critics the country over rave, calling it the "best" while puzzling over how this can be. It is difficult enough for an actor who has a big success to equal it in his next, but Denny does the seemingly impossible feat of surpassing himself with each new production. One reviewer in Milwaukee surmises that he must have discovered some Coue method which enables him to get "better and better."

We don't know what Gertrude Astor is confiding to Reginald in this scene from "The Cheerful Fraud," but it certainly is having powerful effect on the Denny mental equilibrium.

"Denny in a Class by Himself" Says Fan

As for the fans they have ceased to wonder.

"Boy, he is a rare comedian," writes V. A. McGovern of Avalon, Pa. "One out of a thousand."

"Reginald Denny is a wonder, I say again, and the best comedian on the screen today," from B. Sinclair, of Wolfe City, Texas.

"To my mind Reginald Denny is in a class by himself, and I make it a point to see all his pictures if I possibly can," declares Miss Harriette Churchill, of Spokane, Wash.

Combines the Best Qualities of Four Screen Actors

A New York City admirer, Carl Parish Hofmann, goes into greater details:

"He is a funster of the fine style of poor never-to-be-forgotten Wallace Reid, he has the manly trusty appeal of a Monte Blue, the swiftness of Tom Mix, and the social dexterity of George O'Brien."

His appeal is universal.

"Men, women, children," wrote Dorothy Spensley in a recent issue of Photoplay. "They follow in the wake of the guy who always gets into trouble. Read Denny's fan mail. Look up the Exhibitors' reports on Denny pictures. Look at the booking sheet in the Universal Exchange.

". . . .But Reggie has that wholesomeness—that charm—that happy-go-lucky personality that is universal in its appeal. He

y One Denny

embodies all that Wally Reid did in Reggie's own way. He is youth emerging triumphant from its apparently overwhelming tribulations."

On his tour across the continent last spring he made friends wherever he stopped. Mae Tinee, the famous critic on the Chicago Tribune, wrote of him:

"Reginald Denny called on me one afternoon while he was in town and I liked him ever so much, finding him in person the same boyish, good looking, earnest, delightful sort of person he is on the screen."

Frank Vreeland reported in the New York Telegram that "Reginald Denny, fresh from his first trip from Hollywood in five years and looking uncommonly fit and sinewy, quite won an audience of cynical newspaper folk and hard-boiled sales agents. . . ."

Denny Voted "A Regular Guy"

As Denny stepped off the train in Milwaukee, according to the Milwaukee Journal, and was being greeted by a group of newspaper reporters, there was a sudden shout from the baggage crew, unloading a cargo of trunks, of "Hey, there, Regy-nald." Denny turned from his interviewers and shouted back: "Hey, fellows, how are you."

"And the blue overalled baggage smashers," continued the Journal, "agreed that he is 'a regular guy' even if his name is Reginald."

And that appears to be the verdict of everyone who has ever met Denny. He's "a regular guy."

Out in Hollywood there is always a new story of his exploits. He is one of the best shots in the United States. His record as a hunter is an enviable one and when it comes to the art of angling he is a second Isaac Walton. He is an expert aviator. He has his own airplane. He has one of the fastest speedboats in Southern California. Dozens of cups and trophies have come to him who is called the "best yachtsman on the Coast." He is an expert and fearless automobile racer. In fact, making pictures seriously interfers with his business of being a sportsman.

Actor, Soldier, Aviator, Opera Singer and Pugilist

Denny's career, both on the screen and off, has been a varied one. Actor, soldier, aviator, opera singer and pugilist are but a few of the roles he has enacted in real life, while his screen characterizations have embraced as extensive a field.

If he hadn't fought in the prize ring before he became an actor he probably would never have been given the famous role of Kid Roberts in "The Leather Pushers" and if he hadn't played Kid Roberts there might not be any Reginald Denny, screen star, today. For as Denny tells his story he was told politely but firmly by other producers, before he met Mr. Laemmle, that he really should give up the idea of going on the screen, he wouldn't do.

His rise to fame from "The (*Continued on Page* 34)

When it comes to this sequence in a Denny picture the feminine portion of the audience sighs with longing to be in the heroine shoes while the masculine half wonders just how this fellow Denny does it.

Denny at his best—in a SUPER-COMEDY that follows one surprise twist with another and both with a downpouring torrent of LAUGHS!
Carl Laemmle
presents
Reginald
DENNY
in The
Cheerful Fraud
from the story by K.R.G. Browne
with
Gertrude Olmstead Otis Harlan Emily Fitzroy Chas. Gerrard Gertrude Astor
A
WILLIAM SEITER
Production
UNIVERSAL SUPER
COMEDY
The Cheerfu
A WILLIAM SE

l-Fraud

ITER PRODUCTION

Laughs Plu

The Old Fighting De Pushers" Is Back in Fighting His Way to a

NOT content with being "one of the best, if not actually the best, light comedian and farceur the screen has ever known"—we are using the words of Tamar Lane, editor of the Film Mercury — Reginald Denny decided to add thrills to his laughs in his latest production, "The Cheerful Fraud." He goes back to his Kid Roberts days in "The Leather Pushers" in the climax of his new picture, hitting and fighting with all his old gusto, in a powerful motor car hurtling through a pitch black rain.

But even in this sequence, which will keep an audience close to the edge of the seats, the thrills are mixed with laughter. The steering wheel of the car, in which Charles Gerrard and Denny are fighting, comes off leaving the car to run wild. It ends up in a haystack from which the fighters emerge covered

Sir Michael gives a mighty lurch and frees himself of the two servants who are holding him as the thief accused of stealing Mrs. Bytheway's jewels.

Like the Northwest Mounted Police, Denny always gets his man—even if he does have to bring him in in a milk wagon.

After a terrific battle in the racing high-powered car, Denny gains the wheel—only to find that it has come off the steering rod and the machine is plunging unguided down the storm-torn road.

The Bytheways discover the bogus Sir Michael is escaping.

s ACTION!

nny of "The Leather "The Cheerful Fraud" Breath-Taking Climax.

with straw and looking like somebody's scarecrows.

But this fight is the real thing. Gerrard, as Steve, is trying to escape with Mrs. Bytheway's jewels. Denny, who has been accused of the theft, is fighting to clear his own name and to win the admiration of Ann, Mrs. Bytheway's social secretary.

Denny, before he became an actor, was a boxer with an enviable reputation in England and during the War, when he served in the Royal Flying Corps, won the heavyweight championship of his battalion. And so when he puts on a fight in a picture it is no "play acting" affair, as Charles Gerrard will sadly testify.

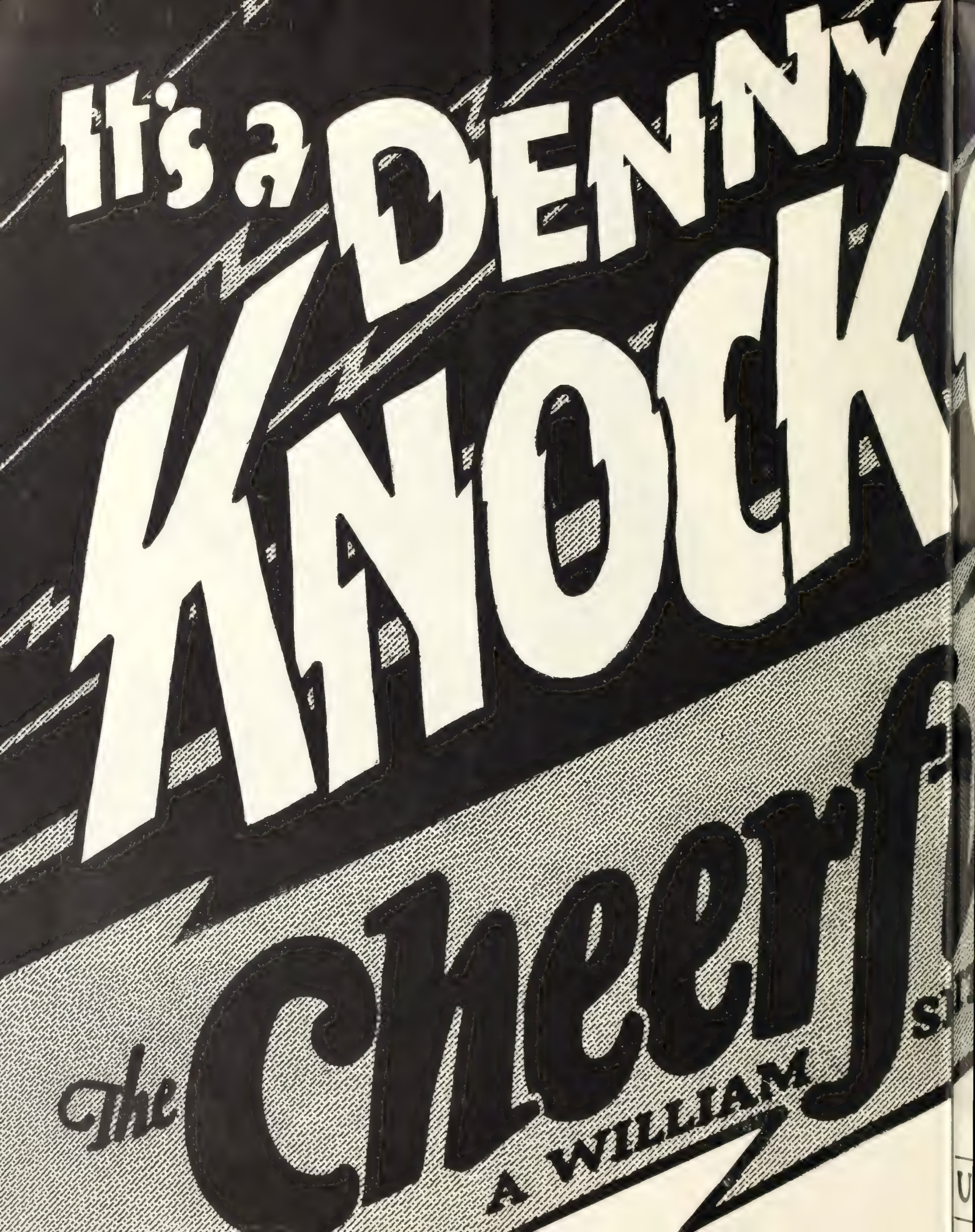
When the Denny fans see this picture they are going to shout with joy, and if we know anything about picture audiences repeaters will be coming back night after night during the run of the picture.

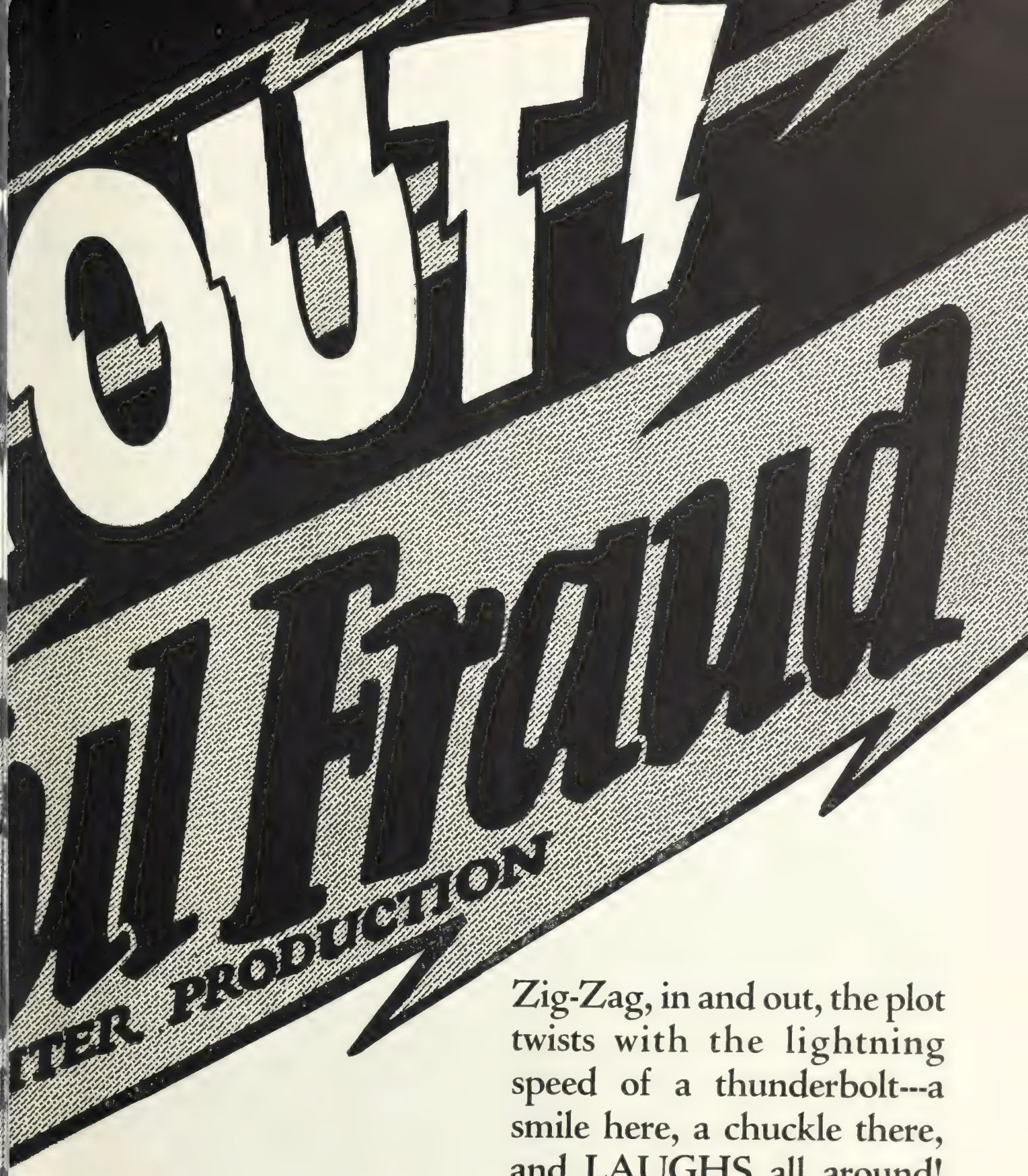
Sir Michael returns to the Bytheways with the battered Steve after fighting with him over most of the countryside and ending up in a haystack.

Sir Michael, coming in from the balcony, sees Steve emerging from Mrs. Bytheway's room carrying the famous Bytheway jewels.

A couple of men servants are mere straws to the powerful Denny.

Any fan will tell you that this battle between Charles Gerrard and Reginald Denny—in the back of a powerful car in a driving rain lighted by flashes of lightning—is worth the price of admission alone.


It's a DENNY
KNOCK
The Cheech
A WILLIAM



Zig-Zag, in and out, the plot twists with the lightning speed of a thunderbolt---a smile here, a chuckle there, and LAUGHS all around!

Universal Super Comedy - Presented by Carl Laemmle

They Started O Denny's

And Triumphantly Succeeded Accordin "The Cheerful Fraud" at the Criterion T

Reginald Denny and William Seiter talking over "The Cheerful Fraud."

WHEN they started work on "The Cheerful Fraud" out at Universal City everyone connected with the second Denny super comedy decided that this was to be the best Reginald Denny picture ever made.

"We're going to make the past Denny pictures—the ones that have been writing new box office history all over the country—look like postage stamps alongside an Old Master," they said.

And then they did.

That news has just come in in the shape of a letter from J. E. Cuer, manager of the Criterion Theatre in Santa Monica, Calif., where a preview has been held.

"The Cheerful Fraud," he writes, "should prove an uproarious laugh getter with any audience.

"Taking it all in all, I think it is one of the best, if not the best, picture that Reginald Denny has made. That also seemed to be the opinion of the audience that previewed the picture here."

Story Made to Denny's Measure

In the first place, the story by K. R. G. Browne seemed especially tailored to Denny. Then William Seiter was assigned to direct it—William Seiter who made his first picture with Denny, "Where Was I?" something over a year ago and has continued to make Denny pictures ever since. As "What Happened to Jones," "Skinner's Dress Suit," "Rolling Home" and "Take It From Me" were turned out by the Denny-Seiter comedy team they topped each preceding picture by an even greater success.

After Harvey Thew and Seiter had prepared the adaptation of the story of "The Cheerful Fraud" they called in two comedy constructionists—known in less elegant days as gagmen—to do their stuff. Kerry Clarke and Victor Potel are known all over Hollywood for their clever gags. Although Clarke, until a few months ago, usually gave his home address as Times Square, he has in the short time he has been on the Coast gagged some dozen pictures, including Marie Prevost's "Man Bait" and several Tom Mix Westerns. He is known to Broadway as a musical comedy wit, having supplied a great many of the comedy situations in numerous Henry W. Savage and Comstock and Gest musical comedies. In addition he has written the play in which Otis Skinner is scheduled to appear this year.

Vic Potel has been a comedian in motion pictures for years and but recently turned his attention to writing scenarios and devising gags. He was the original Slippery Slim of the old Essanay comedies.

Worked Over Script for Two Months

They worked over the script of "The Cheerful Fraud" for nearly two months. They suggested and they dropped idea after idea, and they polished off those they decided to keep until they were in perfect form. Arthur Todd, Seiter's cameraman, contributed suggestions for unique camera stunts. When they had everything in tip top shape, they started shooting.

Universal had said to spare no expense or time in turning out this picture. And so Seiter searched the comedy field and selected for Denny's supporting cast

You'd probably never guess it, but this is the way those uproarious gags in Denny pictures, which keep audiences laughing a full ten minutes, are worked out. Victor Potel and Kerry Clarke, the two famous gagmen engaged especially for "The Cheerful Fraud," are conferring with Director Seiter.

ut To Make Best

to the Report of the Preview of eatre, Santa Monica, California

"Bill" Seiter who directed "Where Was I?" "What Happened to Jones," "Rolling Home," "Skinner's Dress Suit," "Take It From Me"--and "The Cheerful Fraud."

a remarkable group of funsters—Otis Harlan, Emily Fitzroy, Gertrude Astor, Charles Gerrard and Gertrude Olmsted. He built elaborate sets. The company worked as if their entire careers depended upon this production.

And the result has been—Denny's best.

It is said that Seiter has never turned out a poor picture. At least no one can remember one.

Seiter originally entered the picture industry because the pursuits of commerce bored him. His father's established and conservative business in New York was productive of much money but few diversions, and so the son clambered aboard a west-bound train and stayed on until he arrived in Los Angeles. The train didn't go any further west, the conductor explained.

The next few days brought the discovery that life in Los Angeles was not conducted exactly after the manner described in the Chamber of Commerce booklets. One had to work for a living, it seemed, even in sunny California, and so William applied at a motion picture studio for work.

He got it in the rear rank of a troupe of extras at Universal City. Eventually he was moved up to the front rank because he cried "Ah" much more impressively than his fellows.

Seiter Rise As Director Rapid

Soon after he became an assistant director on a unit making one-reel comedies and in a few months more was directing one-reelers himself.

His next step came in a departure from Universal City to go with a company which offered him a chance to direct features. The next several years were spent in directing for Thomas H. Ince, Robertson-Cole, Warner Brothers and First National. He directed feature comedies for the first companies, made a series of farces starring Doris May for Robertson-Cole and directed "The Beautiful and the Damed," "The Little Church Around the Corner" and Belasco's "Daddies" for Warners.

Then came his return to Universal under a year's contract to direct features which included "A Family Secret" with Baby Peggy, "Dangerous Innocence" with Laura La Plante and Eugene O'Brien, "The Fast Worker" with Denny and "The Teaser" with Laura La Plante and Pat O'Malley.

Seiter Assigned to "Where Was I?"

Following "The Teaser" came Seiter's greatest opportunity and one that was destined to put him near the top of the Hollywood directorial list. He was assigned to direct Reginald Denny in "Where Was I?" Denny by this time had reached a commanding position among screen light comedians and farceurs through "The Reckless Age," "Oh, Doctor!" "I'll Show You the Town" and "California Straight Ahead."

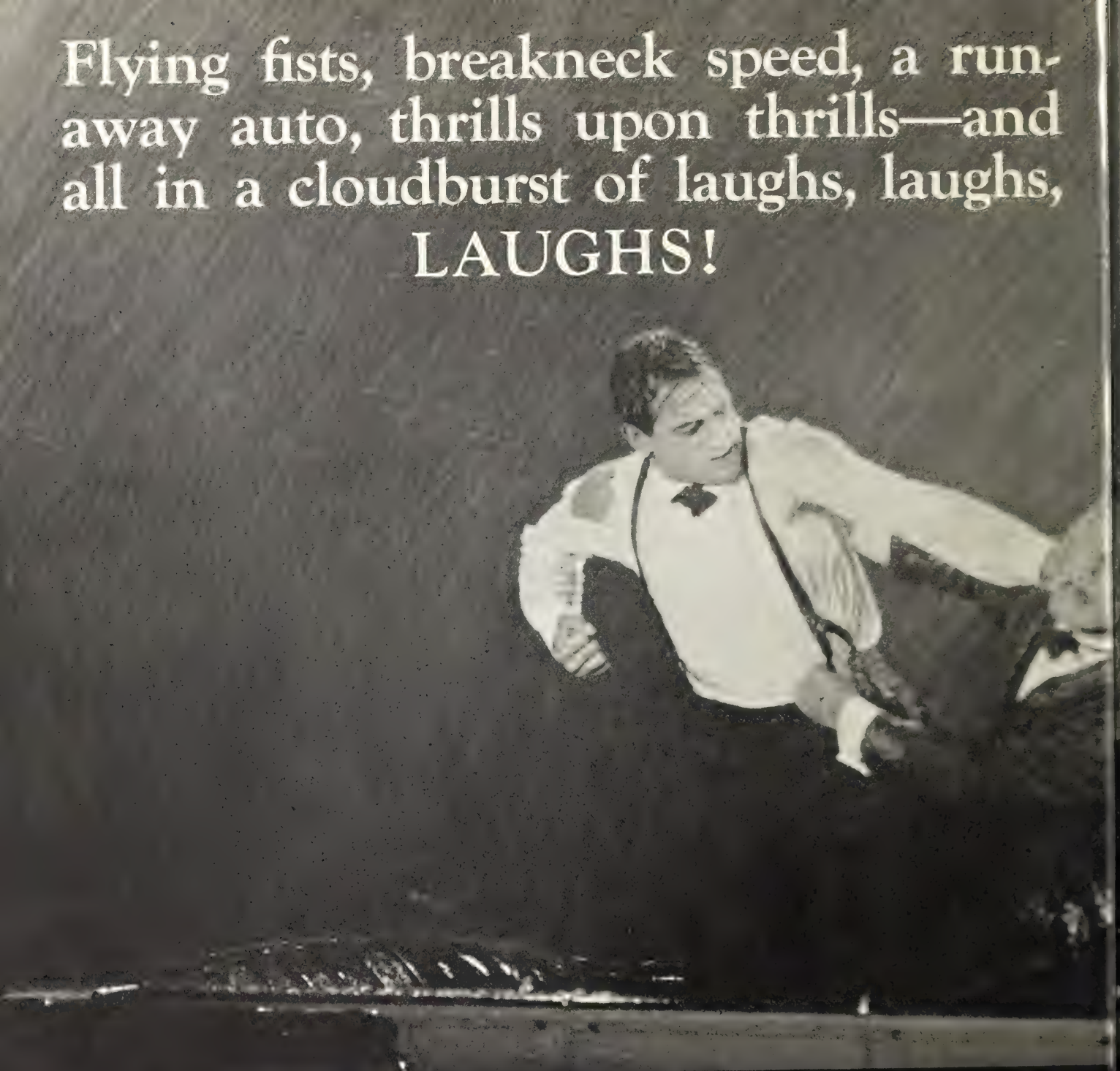
They made such a successful combination in "Where Was I?" that they have remained together for Denny's next six pictures. Each one of these has been better than the last, and Seiter now is acknowledged as one of the industry's foremost directors of this type of picture.

Eleanor Barnes wrote of these two in her review on "Take It From Me" in the Los Angeles News:

"Denny and Seiter are getting to be like the Siamese twins of picturedom, but the happy combination seems to make the box office manager smile, as well as the public, so everybody should be satisfied."

And everybody will be satisfied (*Continued on page* 35)

Flying fists, breakneck speed, a runaway auto, thrills upon thrills—and all in a cloudburst of laughs, laughs, LAUGHS!



The Cheerfu

A WILLIAM SE

l Fraud

TER PRODUCTION

The Story in Pictures of

Sir Michael Fairlie, a wealthy young Englishman, returns to London after a long absence and "runs into" Ann Kent, the social secretary of the newly rich Mrs. Bytheway.....

Being unable to obtain an introduction to her, he follows her to an employment agency where she and her employer's husband are seeking a secretary for Mr. Bytheway.....

The socially ambitious Mrs. Bytheway, learning of Sir Michael's return, invites him to visit. When her invitation is accepted, by Steve, the family practice up on etiquette....

Steve, impersonating Sir Michael, arrives at the Bytheways for the week-end where he is confronted by the startled "Simmons," the real Sir Michael, but.....

But at this happy moment a big, beautiful blonde, known as Rose, possessing some foolish letters written by Mr. Bytheway, arrives on a gold digging expedition.....

Between them, "Simmons" and Bytheway persuade her to return to the inn where they promise to send her money in the evening and get her out of the house just in time.....

"The Cheerful Fraud"

The man being sent by the agency is stopped outside the door by Sir Michael who bribes him to let him take his place as "Simmons," the new secretary to Mr. Bytheway.

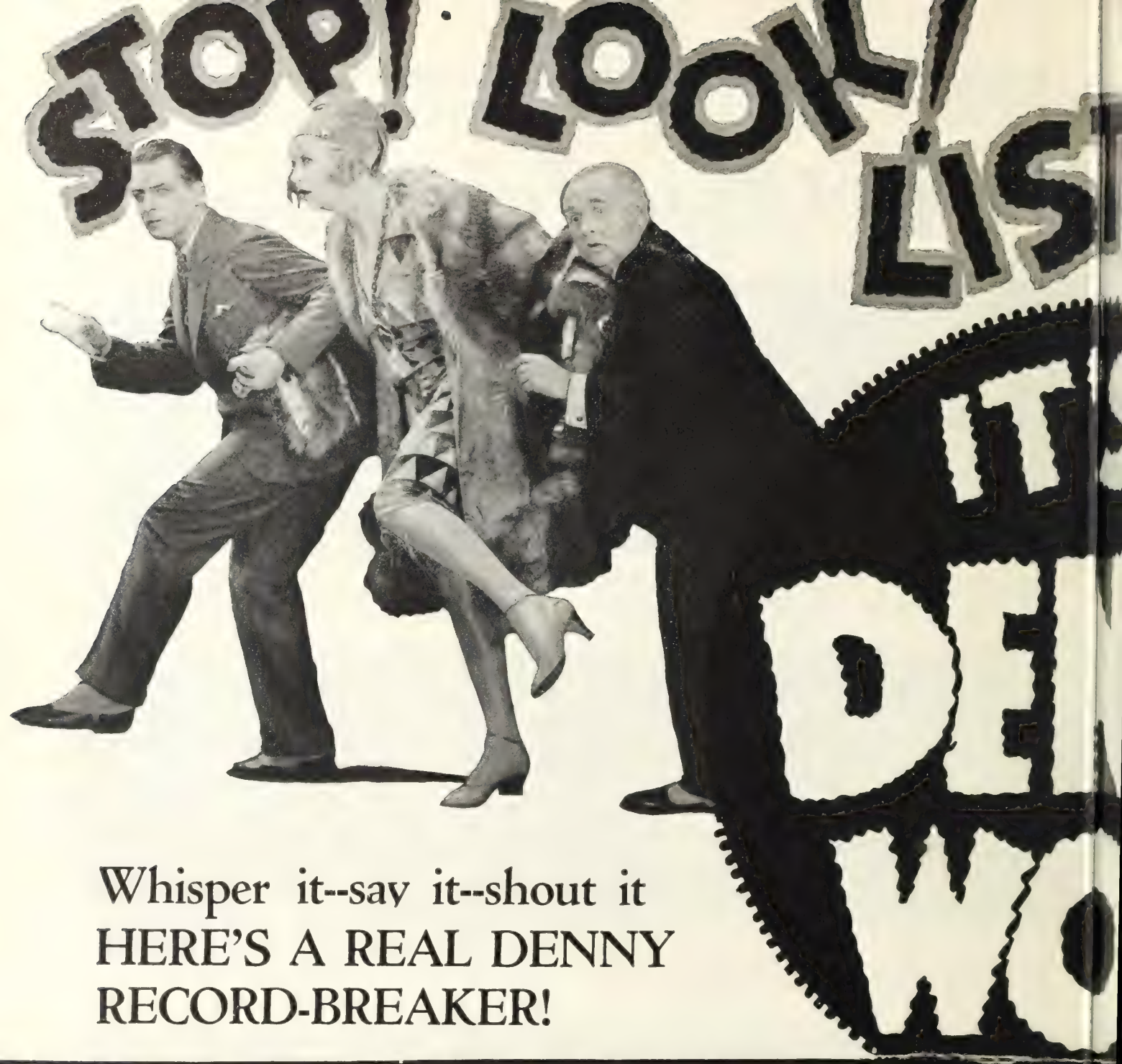
In the meantime, Steve, a crook caught in Sir Michael's apartment, plasters his face with beauty clay and convinces the police that he is the nobleman himself.....

"Simmons" decides not to expose the impostor, realizing that he is up to some trick, and cordially shakes hands with him, thereby making the welcome unanimous.....

Considering the short time he has known her, "Simmons" is getting on famously with Ann Kent and the mere fact that a crook has assumed his name bothers him not at all

That evening Sir Michael is not so cordial to his impersonator when that gentleman occupies Ann's attention and so he takes her into the garden and proposes.....

He comes into the house just as Rose returns. Bytheway to cover himself, introduces her to Mrs. Bytheway as "Simmons" wife.....(Continued on page 22)



Whisper it--say it--shout it
HERE'S A REAL DENNY
RECORD-BREAKER!

The Cheerfu

A WILLIAM SE

TEN! HOLD TIGHT!

SA
W
OW!

l Fraud

ITER PRODUCTION

The Adventures of "The Cheerful

As Rose is making a graceful departure, a storm blows up and the ever hospitable Mrs. Bytheway insists that she remain over night with them.....

Ann, driven indoors by the rain, is introduced to the "wife" of the man who had just proposed to her and faints, while "Simmons" sees the bottom drop out of his world.....

That "Simmons" is not Simmons at all. While that gentleman steps out of the room, she goes through the pockets of his coat and discovers his identity.....

Forced back into the room by the presence of Steve outside, "Simmons" is told by Rose that she knows who he is and that she has decided to compromise him.....

Held by two servants and his "wife" "Simmons" sees the jewels given to Steve for safekeeping until morning and watches the crook prepare to depart.....

Breaking away from his guards, "Simmons" leaps into the back seat of the powerful car just as Steve throws in the clutch and is about to make his getaway.....

Fraud" Continued from Page 19

"Now I know you two are tired," says the gay Mrs. Bytheway and escorts Rose and "Simmons" to their room, giving the unhappy man no chance to escape.....

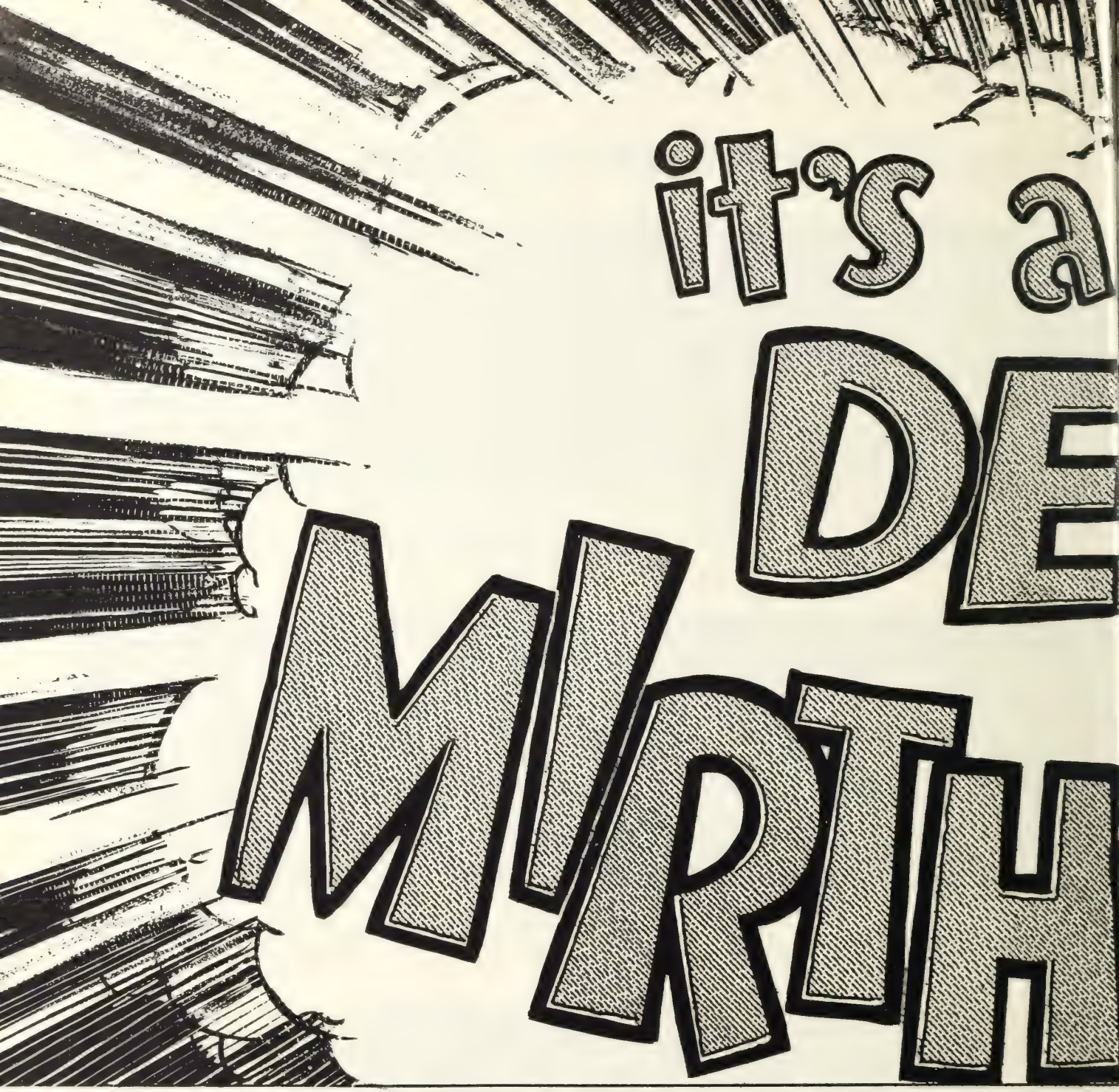
"Simmons" suggests that his "wife" might be more comfortable if she had the room to herself, but that lady emphatically says no, for she has an idea.....

"Simmons" demands the key to the locked door, Rose screams and during the turmoil, "Simmons" crawls out of the window, travels along the balcony to the hallway.

Just as Steve hides Mrs. Bytheway's jewels which he has taken from the safe. "Simmons," attempting to return them, is caught by the household and accused by Steve.

After a terrific struggle in the automobile plunging through a blinding storm, Simmons overpowers Steve and returns him with the jewels to the Bytheways.....

And receives his reward from Ann who is not at all displeased to discover that the erstwhile secretary of Mr. Bytheway is really Sir Michael Fairlie himself.



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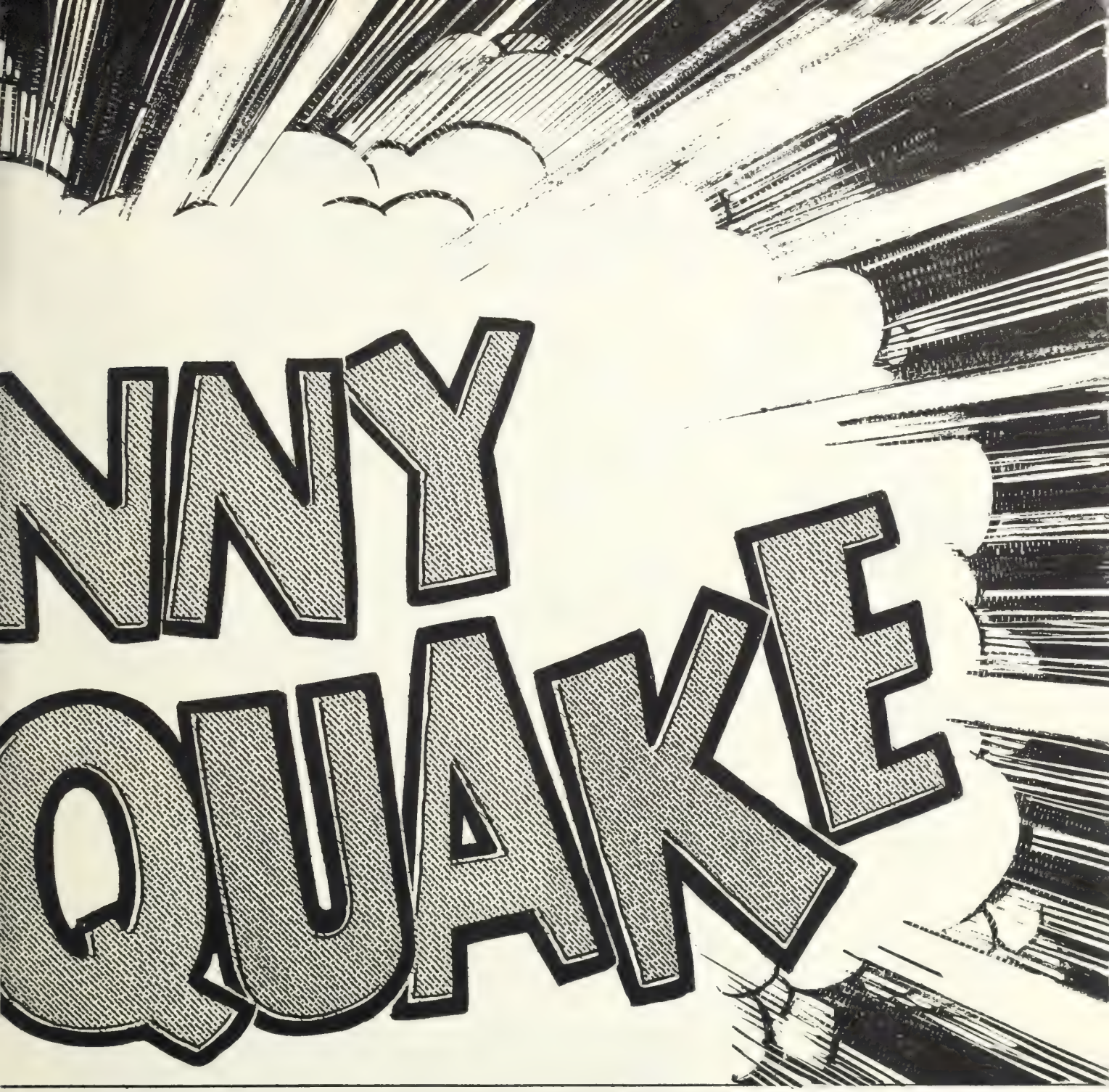


ul Fraud

TER PRODUCTION

A Score of Denny Stunts

On these pages and in the Press Book soon to be issued you will find a score or more of helpful exploitation suggestions. Those printed here are condensed and issued in advance for your benefit.

Umbrella Stunts

DURING much of the action it is raining and umbrellas and raincoats figure very prominently right from the start of the picture. Here are some umbrella and raincoat tie-ups that will attract attenion:

Street Ballyhoos

Man and Woman—See cut. On one side of the umbrella have large and plain lettering read: "HE WON'T BE HAPPY TILL HE GETS HER—SEE 'THE CHEERFUL FRAUD' AT THE STRAND—(DATE)." On the opposite side the copy should be "YOU WON'T BE HAPPY TILL YOU SEE REGINALD DENNY IN 'THE CHEERFUL FRAUD' AT THE STRAND—(DATE)."

If you use both man and woman, paint the first copy on the man's umbrella, and the second on the woman's; have them keep close together, with the umbrella carrying the first copy ahead of the other a few feet.

Store Tie-Up

This rain angle gives you a wonderful chance to tie up with a store selling rain and storm coats, umbrellas, rubbers, goloshes, etc. Use the rain scenes in the lobby cards to make up window cards for the display in this tie-up. They are full of suggestions for copy.

Denny Good Luck Contest

IN the picture Denny puts up an umbrella in the house. The girl (Gertrude Olmstead) tells him that is sure to bring bad luck. You can have a bad luck contest if you want to, but what's the use of spreading superstition and gloom? You can use this stunt for house program, throwaway, or you can sell it to the circulation manager of your favorite paper on a tie-up basis. The idea is to offer prizes for the longest list of good luck signs. The list is to be accompanied by a two hundred word letter telling why the writer does or does not believe in signs. Head the advertisement or announcement "DO YOU BELIEVE IN SIGNS? TEN GRAND PRIZES FOR THE BEST 200 WORD LETTER ON THE SUBJECT WHICH REACHES THE OFFICE OF THE DAILY STAR OR THE BOX-OFFICE OF THE STRAND THEATRE BY NOON (date). All you have to do is to make a list of all the good luck signs or superstitions you ever heard of and mail them to the DAILY STAR or the STRAND Theatre, accompanied by a letter of not more than 200 words telling why you DO or DO NOT believe in signs. WATCH THE COLUMNS OF THE DAILY STAR FOR YOUR LETTER, AS LETTERS WILL BE PRINTED FROM DAY TO DAY DURING THE CONTEST. The publication of a letter does not mean that the published letter is a prize winner. Read these letters—yours may be among them. Nothing to buy, but if you SEE Reginald Denny in 'The Cheerful Fraud' at the Strand you will have the good luck to enjoy the funniest comedy of the season—it is Denny's most hilarious MIRTHQUAKE."

These are the ideas to get over. Fix up the copy to suit your local conditions.

Invisible Auto Driver

THE cut tells the story. Get an old but high-powered, big, good-looking car, and extend the hood with a piece of tin so that it entirely conceals the steering wheel. The car can then be steered by a man concealed in front of the front seat. Have two men in the back seat apparently steering the car with a steering wheel that is attached to nothing. See the cut. Make up the men as though they had just been fighting—torn clothes, black eyes, tousled hair, dirty faces, etc. On the side of the car have a good-sized banner, reading:

LOOK OUT! YOU'LL be in DANGER of Laughing Yourself Sick When You See "THE CHEERFUL FRAUD" at the STRAND—(Date). Have the men struggle for the wheel and have the concealed driver zig-zag up and down the street as much as he can safely—and with an eye out for the traffic cops. It may be necessary to get a permit for this. The men in the back seat apparently trying to steer the car with the detached wheel—and also seeming to be trying to get the wheel away from each other.

For "The Cheerful Fraud"

Cut loose with your exploitation well in advance. These stunts are neither difficult nor expensive, but they will sell the picture to the public. Play the contests hard—they are always sure-fire winners.

Denny Limericks

TIE up with your newspaper on the ever popular "Limerick Contest." The verse here given shows the true form of the Limerick and all entries must conform to this to be acceptable. Offer small cash prizes and admissions for the best Limericks which must contain the name of Reginald Denny and the title of the picture—"The Cheerful Fraud." Here is a sample showing metre and rhyming sequence of the true Limerick:

If you like your laughs hearty and and long—
Here's a tip so you cannot go wrong—
See Reginald Denny
In the best of his many—
It's "The Cheerful Fraud"—(Bring HER along).

Burglary Insurance Tie-Up

MAKE a tie-up with an insurance concern to get out cards or a throwaway reading: Protect Your Jewels—Burglary Insurance Is Cheap—Let Us Show You—Every Jewel Robbery Is Not Solved by a Movie Star Like Reginald Denny in "The Cheerful Fraud"—his funniest comedy—at the Strand—Now!

Denny Drawings

THIS is a reduced reproduction of a one-column cut you can get at your exchange. Get the full size cut or mat and run it in an advertisement offering cash prizes and admission for the best *enlarged drawing* of this pen and ink portrait. Tell them that the face must be at least six inches long. That prevents contestants from tracing the one-column cut. Tie up with your newspaper on this, and start the contest a week in advance of your opening. Show the prize drawings in your lobby and present the prizes at a special prize performance. It's a draw.

Want Ad Teaser

USE the following want ad in the classified sections of your newspapers during your run:.

WANTED—Secretary for wealthy retired manufacturer. Must be young, handsome, genteel and well-mannered. For exact qualifications see Reginald Denny in "The Cheerful Fraud" at the Strand Theatre (dates).

Ad Coloring Contest

ARRANGE with your newspaper for an ad coloring contest. Tell the children to use water-color or crayons, and to color the illustrations in any ads of "The Cheerful Fraud" they see in the paper, mount them on cardboard, and leave them or send them to your box-office. Offer prizes of cash and admissions, and display the best of the entries in your lobby before the prizes are awarded. You can work this alone or with your newspaper. You can also tie up with an art dealer or stationer or school store.

Denny Word Contest

TIE up with your newspaper in this—it is a winner. Advertise prizes for the "Longest List of Words made from the letters in REGINALD DENNY IN 'THE CHEERFUL FRAUD' that are descriptive of the picture." For example, here are a few: Glad, Clean, Cheerful, Funny, Great, Right, Dandy, Delightful, Eyeful, etc. Work this out with your newspaper, and you will have a winning tie-up. You might ask contestants to make up a whole paragraph descriptive of the picture with the special words included in it.

Poster Cut-Outs

THERE'S nothing better for advance work than poster cut-outs displayed on marquee and lobby. In the case of a Denny Comedy—use the line: EXTRA SPECIAL—COMING! Place your order for the posters when you sign the contract and get them well in advance—and put them to work.

Denny Cut-Up Puzzle

ORDER this mat or cut from your exchange. It's the kind of catchy circulation booster that every newspaper wants. The kiddies cut the lines of the face apart and put them together to make a portrait of Reginald Denny. To make an interesting contest offer small cash prizes and free tickets for the best pasted up portraits submitted. Tell the kids to color them with crayons or water color, and tie up with a dealer who should offer prizes of paints or crayons. Print the puzzle in the paper with your announcement beginning a week in advance of play date. Arrange to have it run daily. We show a reduced cut of the puzzle—actual size two columns wide. The completed portrait is to be published at the close of the contest.

You can also spread pieces of the Denny Cut-Up Puzzle around the ads in a co-operative page.

Advance Teaser Post Card

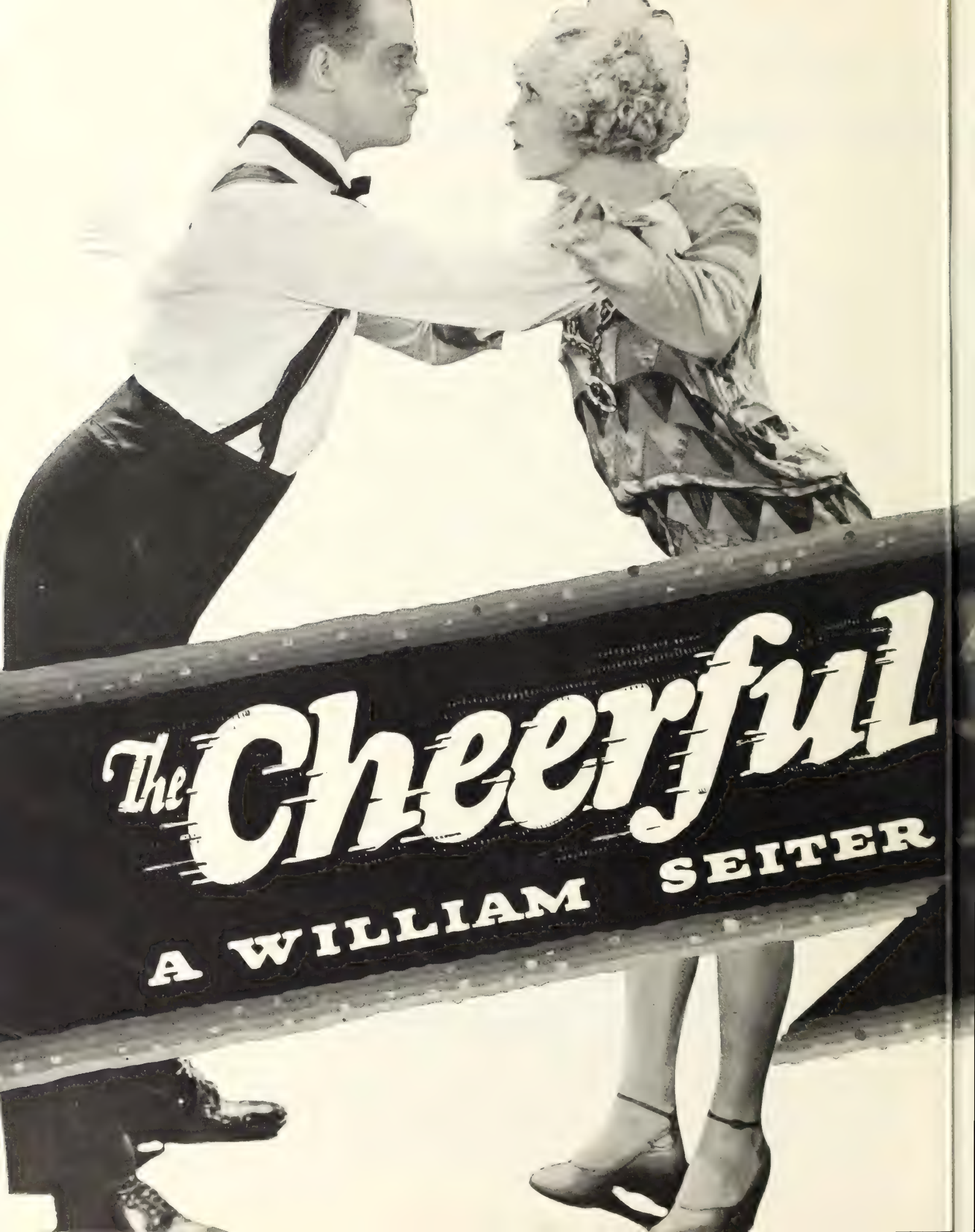
WRITE the following copy in long hand and have your printer make a cut of the handwriting and reproduce it on regulation government post cards for advance teasers sent to your mailing list.

SIR MICHAEL FAIRLIE
London, England

Dear Folks:

I've taken a job as a butler at the Bytheway estate to get acquainted with a certain charming young Miss! Yesterday an impostor arrived who claims he's ME, and he's really a crook after the Bytheway jewels! Today a blackmailing female who knows me arrived and threatens to expose me as THE CHEERFUL FRAUD unless I dig up some gold. Can you beat that? Come over to the Strand Monday and help me out of this mess if you can. Cheerfully,

REGINALD DENNY.


The Cheerful
A WILLIAM SEITER

The Denny you know!--The Denny you laugh with!--The Denny you roar at!--In a sizzling speedster of laughs and action!

Carl Laemmle presents

Reginald DENNY

in

The Cheerful Fraud

from the story by K.R.G. Browne

with

Gertrude Olmstead Otis Harlan Emily Fitzroy Chas. Gerrard Gertrude Astor

A WILLIAM SEITER Production

UNIVERSAL SUPER COMEDY

Fraud

PRODUCTION

Your Cooperative Page Ad.

Gather your merchants for the following coop. page smash. The title offers you the opportunity of playing up the angle of "honest merchants," etc.

BLANK CITY LAUGHS AT "THE CHEERFUL FRAUD"

in pictures and in fact!

There are no CHEERFUL FRAUDS in Blank City! Your leading merchants have gathered to give testimony to that fact WITH SPECIAL VALUES! We laugh at the CHEERFUL FRAUD nowadays who deals in "short weights" and "fire sales." The public has been educated by advertising and the CHEERFUL FRAUD no longer fools it! Patronize merchants who stake their money in advertising that their goods are RIGHT! And for a good laugh see REGINALD DENNY at the STRAND IN "THE CHEERFUL FRAUD."

—THE DAILY STAR ENDORSES ITS ADVERTISERS—

Real wool in these

TUXEDOS

and no substitutes!

At real prices during the showing of

Reginald Denny's picture at the Strand

When we advertise REDUCTIONS

we mean REDUCTIONS

These waterproofed

RAINCOATS

at a great sacrifice. All sizes.

Why whisper when you have the goods?

Our policy has been to SHOUT about our VALUES IN FURNITURE whenever we have anything worth while to shout about.

A real value in

LAUGHS!

STRAND

STRAND

SEE

REGINALD DENNY

IN

"THE CHEERFUL FRAUD"

Fraudulent Jewels or

GOOD JEWELS

Who can tell the difference!

When you purchase jewelry deal with an established and reliable institution.

BLANK CO.

An honest-to-goodness sale of

LINGERIE

We cheerfully offer the following prices

And you can depend on REAL silk!

VALUES that *are* VALUES!

Never have

Umbrellas

been offered at such prices.

No "Frauds" in this sale!

Dress helps many a "Cheerful Fraud"

and these new models would make any Miss look like a Queen!

REAL BARGAINS

We stake our reputation on them!

THE BLANK DRESS COMPANY

"FRAUDS" AND FUR COATS

The only one you fool when you buy a cheap fur coat is yourself. Buy

DEPENDABLE FURS at HONEST PRICES

THE BLANK FUR COMPANY

Let your local newspaper handle this page!

FOR DENNY PICTURES

Denny Days are Holidays—Bright, Sparkling Laugh Days—Golden Hours of Chuckles and Box-Office Surprises! Celebrate with

SPECIAL ACCESSORIES

Denny Buttons, Denny Banners, Special Denny Miniature Stills, Denny Post Cards

Ask your local exchange for samples. See the great line of "super" posters.

DENNY PENNANTS

A standard Denny accessory that you can always order from your Universal Exchange. Attractively colored. Size 14x30 ins. Comes in paper and in cloth with grommet holes for hanging. String them across your entrance in holiday array. Paste the paper pennants on your glass doors. Get the Denny spirit—and pass it along to your public! Buy them by the dozens. You can use them on every Denny picture.

PAPER PENNANTS
50 cents per dozen
(5 cents each)

LINEN PENNANTS
two dollars per dozen
(20 cents each)

DENNY POST CARDS

A stock accessory. Good for your mailing list. A corking fine photo of Denny with autograph at bottom. Imprint your message on the reverse side. Order from your Universal Exchange. $6.00 per thousand.

GET DENNY BUTTONS

WORKING FOR YOU!

This is your big novelty for boys. Spread them around liberally and get the boys to talk up Denny! Give one to each of the first one hundred boys in line each day to see the Denny picture! Watch Denny army grow!

FINE, FLASHY, FIVE COLOR CLOTH BANNER

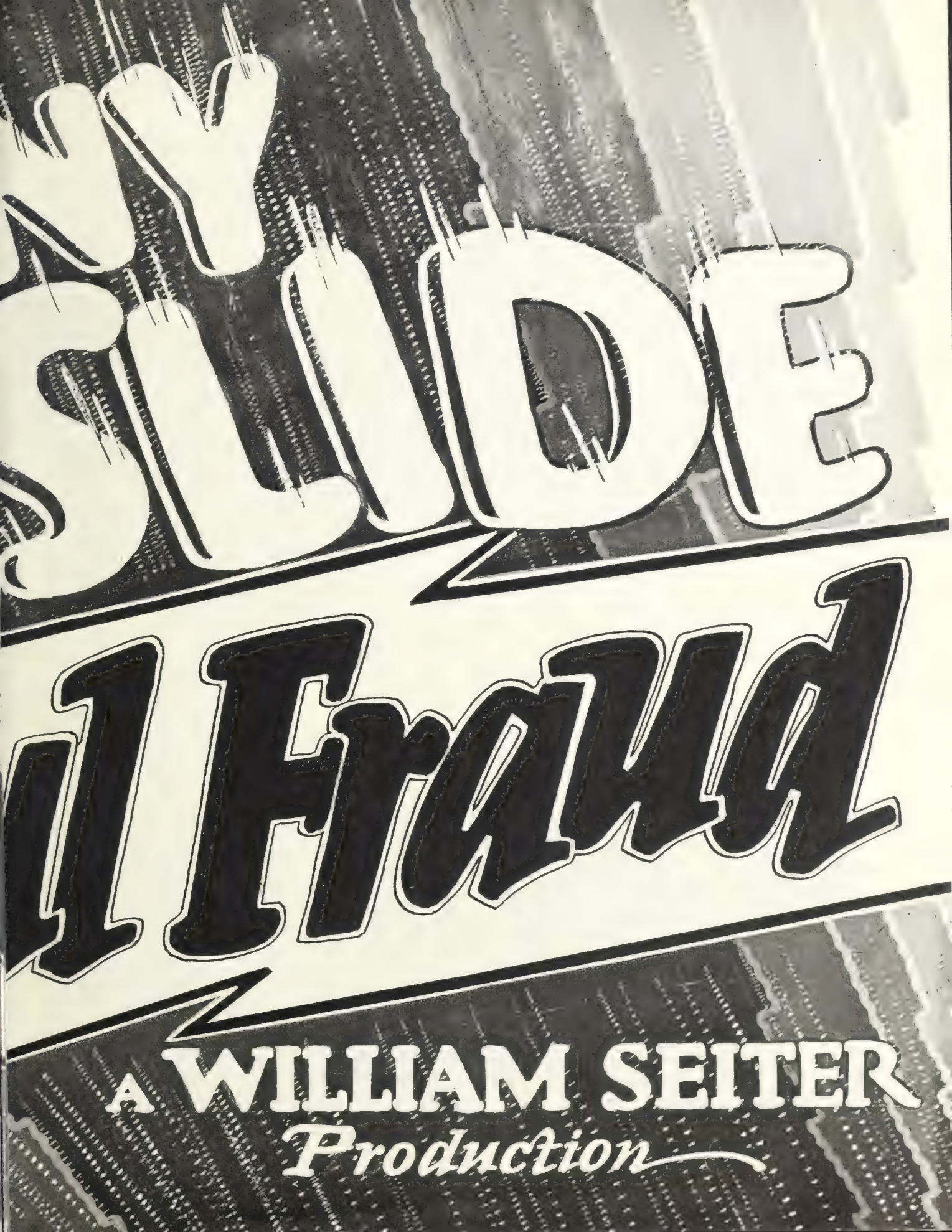
GREAT FOR LOBBY FRONTS !

Special size 3 feet x 10 feet — Waterproofed $2.00 each

A magnificent lithographed 3x10 ft. cloth banner that flashes the message of a Denny picture! Hang it across your lobby front well in advance of showing. Pick out a few good spots in town where you can get permission to hang a few extra ones. You can count on many additional ticket sales for every one you put up in this manner.
These banners are reproduced with weatherproofed coloring on strong muslin cloth for outdoor display. They represent the kind of advertising that makes them watch and wait for a big playdate! Order a few at once from your Universal Exchange.

OTHER SPECIAL NOVELTIES

it's a DEN
LAND
The Cheerf


SKY
SIDE
A WILLIAM SEITER
Production

The Universal Weekly

PAUL GULICK, *Editor*

Published by the Motion Picture Weekly Publishing Co.,
730 Fifth Avenue
New York City

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Vol. 24 NOVEMBER 27, 1926 No. 16

THERE IS ONLY ONE DENNY

(*Continued from Page 7*)

Leather Pushers" through "The Abysmal Brute," "Sporting Youth," "The Reckless Age," "Oh, Doctor," "I'll Show You the Town," "California Straight Ahead," "Where Was I?" "What Happened to Jones," "Skinner's Dress Suit," "Rolling Home," to super comedies is so well-know that it need not be repeated here. It has been the marvel of the industry.

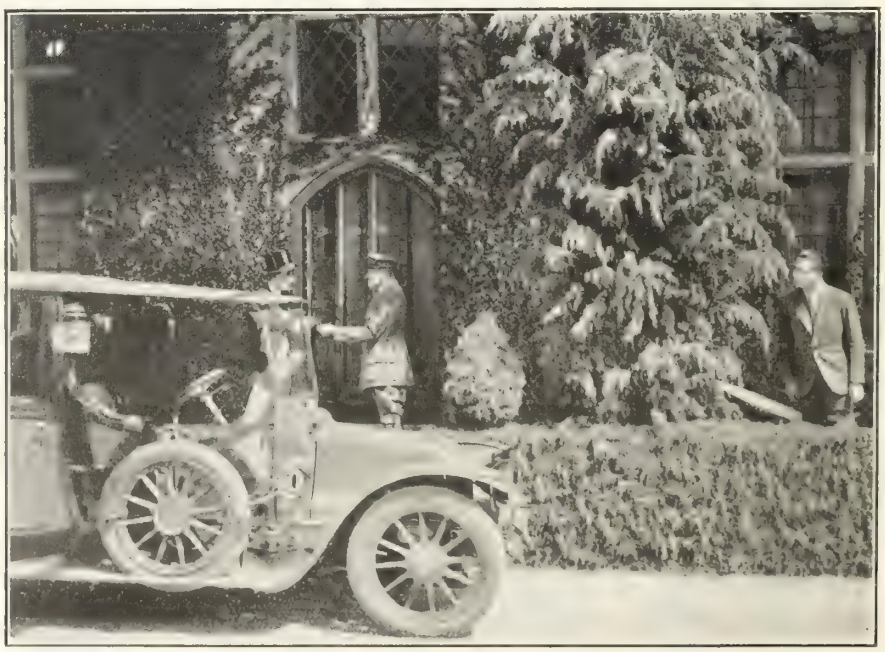
In "The Cheerful Fraud" he reaches the highest point of his already tremendous success. In his role of Sir Michael Fairlie he combines the action which brought success to "The Leather Pushers" with the hilarious situations of "I'll Show You the Town," and "What Happened to Jones." The picture comes to a climax with a wild ride through driving rain in an open car, with Reginald Denny and Charles Gerrard fighting for mastery of the machine.

Big English Country House Built on Lot for Denny Picture

WHEN William A. Seiter came to film "The Cheerful Fraud" he searched the country round about Universal City high and low for a house which he could use as the English country home in which most of the action of this latest Denny picture takes place. But they were all undeniably California houses and although many patrons would not realize that the atmosphere was not entirely correct he was not satisfied. and so it came about that virtually an entire English country house, of very generous proportions, was constructed on the Universal lot..

The entire picture takes place in an afternoon and evening, and except for the opening sequence, is set in the country home of Mr. and Mrs. Blytheway, an English couple who had but lately acquired wealth. Practically every room in the big manor had to be constructed for the picture as the fast moving action of the story carries its principal characters everywhere about the place. More than fifteen rooms of the huge palatial house are shown and each is beautifully furnished as can be seen from the still on the right hand page. Panelled walls, carved fireplaces, small-paned windows of typical Tudor style and furniture chosen to fit the different rooms by interior decorators of long experience, gives this production a richness found only in the biggest pictures.

Not only was the interior of the house built, but the outside as well. The side of one of the largest studio stages as Universal City was transformed into a moss-covered mansion for the production.



This beautiful English country home, in which most of the action of "The Cheerful Fraud" takes place, was built on one of the largest stages at Universal City and was virtually a complete mansion.

Typical London Fog And Violent Storm Arranged by Seiter

TALK about California's perfect weather! It rained steadily for a week at Universal City in the middle of August. However, California realtors need not be alarmed. The rain was just what was wanted and, being artificially produced, obligingly rained just where William Seiter, the director, wanted it to, and always on the actors in the cast of "The Cheerful Fraud."

Denny and the supporting players in "The Cheerful Fraud" sloshed and squished about in blinding sheets of rain and slippery mud puddles for a whole week shooting storm scenes for the picture.

Denny and Charles Gerrard, the deep-dyed villain of the piece, moreover, rode in an automobile at top speed down a muddy, rainy street and battled for the wheel while it careened between trees and ditch.

London's dreary fog also descended upon Universal City, and the Southern California picture community was enveloped in a soft, wet mist that penetrated everything. But this meteorological phenomenon did not cause scientists to rush by the next train to Los Angeles. It, too, made its appearance solely for the benefit of the motion picture camera.

For the fog and rain scenes in this second Denny super comedy William A. Seiter and his technical staff arranged a storm which surpassed any such effect heretofore used at Universal City.

Fifteen fire hoses with special nozzle attachments were played from huge towers causing a drizzle which was similar in every respect, even to a point of dampness, to the regulation London fog.

During the storm scene, from which Denny and Charles Gerrard emerged looking like the well-known drowned rat, great wind machines were used to drive the rain on the unhappy actors.

British-Born Denny Plays Englishman For First Time

FOR the first time since he has been appearing on the screen Reginald Denny has the opportunity to play one of his own countrymen in "The Cheerful Fraud."

Although Denny is probably the most typical Englishman in Hollywood with an accent that is as typically British as a London fog and is about the same degree of thickness, he has never before appeared in any of his farce comedies as anything but a young Yankee, and has come to be looked upon as the typical American. In fact, a recent article in the Syracuse Herald on Denny was headed: "'Typical American' of Silver Sheet Is Born Son of John Bull, Esq."

"The Cheerful Fraud," however, is all concerned with England and Denny's name in the picture is Sir Michael Fairlie. Denny delights in the idea of making, for once, an English picture with real English atmosphere and worked with William A. Seiter, the director, on assembling sets and props which would be entirely in harmony with the locale of the story.

"The Cheerful Fraud" is based on a popular humorous novel by K. R. G. Browne, the well-known English novelist. In Britain the book was known as "Following Ann," as that pleasant duty is Denny's chief occupation in the piece. The book was adapted for the screen by William A. Seiter and Harvey Thew. Gags were provided by two exceptionally clever "comedy constructionists," Kerry Clarke and Victor Potel.

Lavish interior sets distinguish "The Cheerful Fraud," the scene of which is the country home of a newly rich English family.

"An Uproarious Laugh Getter" Says Exhibitor After Preview

WHEN "The Cheerful Fraud" was finished at Universal City and it was run off before the cold, critical gaze of studio officials it was voted by all the greatest picture ever made with Reginald Denny. But they were afraid they might have been prejudiced. It did not seem possible that it could be so extraordinarily good that it surpassed even "What Happened to Jones," "Rolling Home," "Skinner's Dress Suit," "Take It From Me," and all the other Denny box office marvels.

And so they gave it a preview. They took it to the Criterion Theatre in Santa Monica which J. E. Cuer manages. There it was submitted to the judges of the supreme court of picture approval, the moving picture patrons. And their judgment?

"The best picture Reginald Denny has made."

Here is the letter Mr. Cuer wrote to William A. Seiter, the director, after the showing:

"The Universal picture, 'The Cheerful Fraud,' starring Reginald Denny and directed by you which was previewed in this theatre on Tuesday, October 26th, well deserved to come under the heading of 'Reginald Denny's Bigger and Better Features.'

"The story is good and the comedy situations are exceptionally clever and funny. The work of Reginald Denny as well as that of Gertrude Olmsted and the rest of the cast is excellent. It is a picture that should prove an uproarious laugh getter with any audience.

"Taking it all-in-all, I think it is one of the best, if not the best, pictures that Reginald Denny has made. That also seemed to be the opinion of the audience that previewed the picture here."

THEY STARTED OUT TO MAKE DENNY'S BEST

(*Continued from page* 15)

when they see "The Cheerful Fraud." It is Reginald Denny at his best—and there is no better entertainment to be found in a picture house than that. It is William A. Seiter at his best, which means a faultless production.

The entire picture is plentifully sprinkled with novel situations and superb "gags." There are no big mob scenes, lapses of time or spectacular historical settings for this comedy. Instead, there are only six persons spending a week-end at an English country home, but from this modest situation, the director and his assistants have wrung a wealth of comedy to move one into almost dangerous stages of laughter.

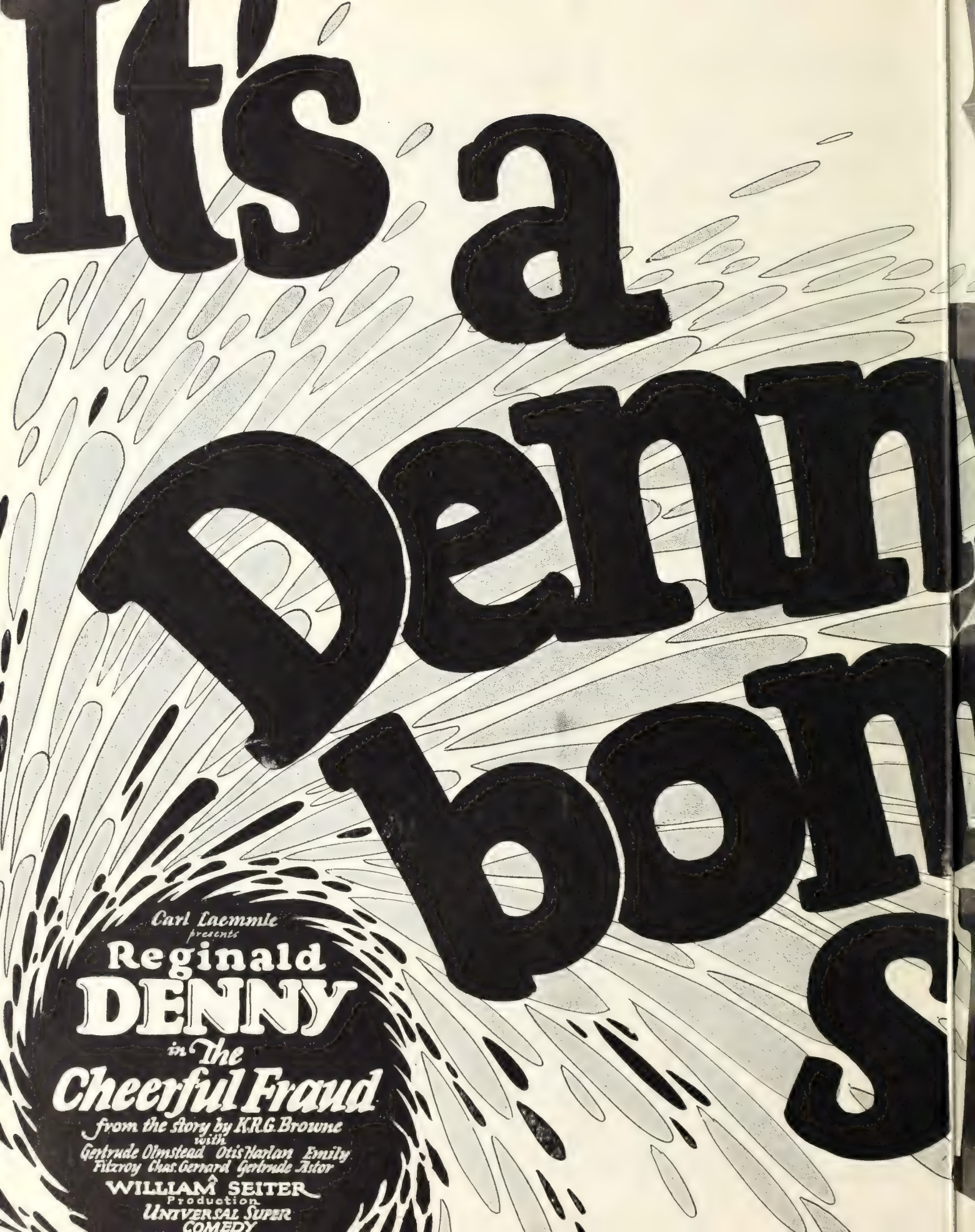
When you book this picture, play it up for all you are worth for it is a super-comedy and—Denny's best.

Congratulations Bill and Laura!

UNIVERSAL WEEKLY on behalf of the largest family in the motion picture industry—for its readers include every exhibitor of the United States and Canada, and its staff every member of the vast Universal organization — extends its sincere and hearty congratulations to Mr. and Mrs. William Seiter.

The wedding of William Seiter, director extraordinary, and Laura La Plante, star among stars, is indeed an occasion to bring forth the whole-hearted good will of those who know them, and their work.

UNIVERSAL WEEKLY.


It's a
Denn
bon
Carl Laemmle
presents
Reginald
DENNY
in The
Cheerful Fraud
from the Story by K.R.G. Browne
with
Gertrude Olmstead Otis Harlan Emily
Fitzroy Chas. Gerrard Gertrude Astor
WILLIAM SEITER
Production
UNIVERSAL SUPER
COMEDY

y
nb
hell!

Super Funsters Support Reginald

Gertrude Olmsted plays Ann Kent, the beautiful girl in the case.

Gertrude Olmsted

TO forsake a perfectly good title as Sir Michael Fairlie to become plain Simmons, the secretary of the newly rich Mr. Bytheway, requires a strong reason—even in a fast-moving farce. But after seeing Gertrude Olmsted, Reginald Denny's reason in "The Cheerful Fraud," anyone can understand him perfectly.

Miss Olmsted is extraordinarily beautiful. It was her beauty, in fact, which first brought her to the screen, along with Mary Philbin. At the time when the Elks and the Chicago Herald-Examiner were conducting a contest to determine the most beautiful girl in the Middle West both of these girls, who were destined to go so far in motion pictures, entered their photographs. Both were sent to Universal City with contracts signed by Carl Laemmle.

Miss Olmsted started with Hoot Gibson. Hoot was then starring in two-reel Westerns and the little girl fresh from high school in La Salle, Ill., who only a few years before had been writing "fan" letters to Cleo Madison, Grace Cunard and Marguerite Clarke telling them of her ambition to play on the screen, had her first experience with the Kleig lights in "Tipped Off." The entire B. P. O. E. organization turned out to see Gertrude's first picture for they had named her the "Sweetheart of all the Elks."

She continued to play with Hoot in four more pictures, among them "Kickeroo" and "Fighting Fury." Her popularity increased with each picture. Then followed many other productions — "The Driftin' Kid," "Sweet Revenge," "Fighting Fury," "Three In a Thousand," "Cameo Kirby," "Trilby," "The Winner," "I'll Tell the World," "Time, the Comedian," "Monte Carlo," "Cobra" and others.

She was the beautiful young person for whom Reginald Denny travelled across the continent in "California Straight Ahead," which many fans still call one of the best Dennys ever made, and now she is lovely Ann Kent, the companion of Mrs. Bytheway, and the disturber of the Denny heart in "The Cheerful Fraud." It is undoubtedly the greatest role in her career, this part in the second Denny super comedy, and she has put her whole soul and beauty into it.

Otis Harlan

OTIS HARLAN has become almost as much a fixture in Denny comedies as Denny himself. He was the sympathetic director in "Where Was I?" who believed Pauline Garon when she said she was Denny's wife. He was the rotund little gentleman who loaned Denny money in "Oh, Doctor" and then nearly worried himself thin over Denny's dare devil escapades. In "What Happened to Jones" he was the chief funmaker next to the star. As Ebenezer Goodly he involved Denny in one predicament after another, much to the delight of audiences.

Funny Otis Harlan, as Mr. Bytheway, gets Denny into plenty of hot water.

His role on "The Cheerful Fraud" is somewhat like his Ebenezer Goodly. Again he is the husband of a stern wife and plunges Denny into trouble in getting himself out. He is the Mr. Bytheway who hires the infatuated Sir Michael to be his secretary and proceeds to nearly ruin Sir Michael's love affair just as it has been satisfactorily arranged.

It was shortly after he had left business of acting, it is Otis Harlan. For forty years he has been entertaining audiences, first as a romantic young leading man and later as a clever character actor and comedian.

It was shortly after he had left Kenyon College in Gambier, Ohio, that he first met Charles H. Hoyt who induced him to enter his company. So successful did he prove as an actor that at the end of the first year Hoyt wrote a special play for him.

Then followed years of trouping—back and forth across the country and five times abroad. He was Tom Jones in "What Happened to Jones" in his slimmer days, and when his figure no longer fitted the part he became Ebenezer Goodly, the role he played in the hilarious screen comedy. He played with Weber and Fields, with Anna Held and with Elsie Janis.

When Selig decided to produce the famous Hoyt comedies on the screen he persuaded Harlan to join his company. Their first effort was "A Black Sheep," the first 5-reel screen comedy.

In the years since he has appeared in countless pictures. Among his most recent ones are "Down the Stretch" and "The Whole Town's Talking."

"THE CHEERFUL FRAUD"

Starring **REGINALD DENNY**

Directed by William A. Seiter

From the story

by K. R. G. Browne

CAST

Sir Michael Fairlie	**Reginald Denny**
Ann Kent	**Gertrude Olmsted**
Mr. Bytheway	**Otis Harlan**
Mrs. Bytheway	**Emily Fitzroy**
Steve	**Charles Gerrard**
Rose	**Gertrude Astor**

Denny In Second Super Comedy

Gertrude Astor, is the big beautiful blonde who comes to blackmail Mr. Bytheway and stays to compromise Denny.

Gertrude Astor

WHENEVER Gertrude Astor appears in a picture nowadays there is sure to be fun. A born comedienne if ever there was one, she is also a noted beauty. Long before some director discovered her flair for comedy she specialized in cold society beauties who always lost their fiances to smaller and fluffier blondes.

In "The Cheerful Fraud" she has the role of Rose, a hard-boiled gold digger who descends upon poor little Mr. Bytheway demanding cash for safety from exposure. To get himself out of a tight place, when Mrs. Bytheway appears upon the scene, he introduces Rose as Simmons' (Denny) wife—just as Simmons has successfully proposed marriage to pretty Ann Kent (Gertrude Olmsted). From that moment trouble for Simmons and Mr. Bytheway grows thicker and thicker.

Gertrude Astor started out in life to be a musician and had already played a concert tour before the screen beckoned her in the shape of a role with Mary Pickford in "Through the Back Door." After that experience, the silent drama so appealed to her that she decided to remain with it.

Miss Astor has always been a great favorite on the Universal lot. She graduated from serials into playing with Jack Dempsey in many of the "Fight and Win" series. She appeared with Hoot Gibson in "Broadway or Bust" and "The Ridin' Kid From Powder River;" with Priscilla Dean in "Under Two Flags;" in "Undine" and more recently in "The Old Soak."

Other pictures in which she has played are: "The Strong Man" with Harry Langdon, "Rupert of Hentzau." "Lorna Doone," "Alice Adams," "The Wall Flower," "Ne'er Do Well," "Impossible Mrs. Bellew," "The Great Moment" and many others.

Emily Fitzroy

EMILY FITZROY, possibly the best known character actress on the screen, plays Mrs. Bytheway to Otis Harlan's Mr. Bytheway in "The Cheerful Fraud." These two repeat, in the latest Denny opus, the enormous success they attained in "What Happened to Jones" as the excruciatingly funny Mr. and Mrs. Goodly.

Miss Fitzroy began her career in London, where she was born, and after conspicuous success there, decided to try New York. In America she won new laurels on the stage before entering pictures some ten years ago. Since that time she has appeared in many famous productions, among them D. W. Griffith's "Way Down Easy," "Fury," "Strangers of the Night," "Driven," which brought her to the attention of screen fans everywhere, "Peacock Alley," and "Zander the Great." In the last named she was the vicious, brutal superintendent of the orphanage, a truly remarkable characterization.

Emily Fitzroy is the newly rich Mrs. Bytheway whose social ambitions nearly cost her her jewels through entertaining Steve as the bogus Sir Michael Fairlie.

As usual, Charles Gerrard is the villain—in this case Steve who poses as Sir Michael Fairlie.

Charles Gerrard

IT is probably no coincidence that Charles Gerrard, who made so clever a foil for Reginald Denny in "California Straight Ahead," was again selected to cause the hero sorrow in "The Cheerful Fraud." As a farce villain, Gerrard has no superiors.

In this picture he is the crook Steve, who discovered in the apartment of Sir Michael Fairlie, succeeds in fooling the police into thinking he is Sir Michael, himself, and then accepts a telephone invitation, in the gendarmes' presence, to be the guest at the Bytheways. Once in the wealthy Bytheways' home he returns to his regular profession by attempting to add Mrs. Bytheway's jewels to his own possessions.

Gerrard was born in Carlow, Ireland, and while attending Dublin University he became interested in the famous Abby Theatre. Although still a student, he joined the company which was producing plays by Lady Gregory, Yeats, Singe and Sean O'Case. He continued on the stage for some time.

Several years ago, after coming to America, he decided to become a picture actor and his success was so great that he has remained on the screen ever since. He appeared in "Little Miss Optimist," "When Knighthood Was In Flower," "Anna Ascends," "Glimpses of the Moon," "The Double Standard," "You Can't Kill Love," "Whispers," "Conceit," "Pawned," "French Heels," "Sure Fire Flint" and many others.

A Last Word!

Get your Date Book out now!

Look for your spot for "The Cheerful Fraud."

Get in touch with your Universal exchange *at once!*

Because—

With the first pre-release showing, the word is going to spread like wild-fire—

" 'The Cheerful Fraud' is a Denny Whirlwind!"

A Word to the Wise!

The face that has become an S.R.O. sign!

Watch This Column

If you want to be on our mailing list send in your name and address.

BELLE BENNETT in *"The Fourth Commandment"*

I think *"The Fourth Commandment"* will be one of Universal's most entertaining pictures this year. The title is strong and I can assure you the picture is a human drama which might fit any home anywhere.

The story, written by Emilie Johnson, has its origin in a situation that is common in many families—the presence of the husband's mother in the household, and the jealousy of the wife, which, in this case, flames into a consuming passion with dire results.

BELLE BENNETT is starred in *"The Fourth Commandment"* and in stories of the *heart*, she reigns supreme. She portrays the varying phases of a young girl in her twenties, living in luxury, thence to the old hag of the streets grinding an organ for a living. There is a remarkable and thrilling climax, but I leave it for you to see. In my estimation, the work of the star is a little short of marvelous.

This is an Emory Johnson production. The supporting cast includes those excellent and popular folks —MARY CARR, ROBERT AGNEW, HARRY VICTOR, JUNE MARLOWE and KATHLEEN MYERS.

Unquestionably this is going to be a UNIVERSAL year. The list of *extraordinary* pictures is pretentious. In particular your attention is directed to *"Les Miserables"* and *"Michael Strogoff."* They are two of the world's most magnificent productions. You will see acting that will put you on your toes.

In *"Michael Strogoff,"* for example, IVAN MOSKINE, one of Europe's leading players, portrays Jules Verne's great hero. As a result of his marvelous work I was quick to beat all other American producers who sought to bring him to Hollywood, and am proud to announce that this great artist will soon be a Universal star in American made pictures. Watch for him in mighty *"Michael*

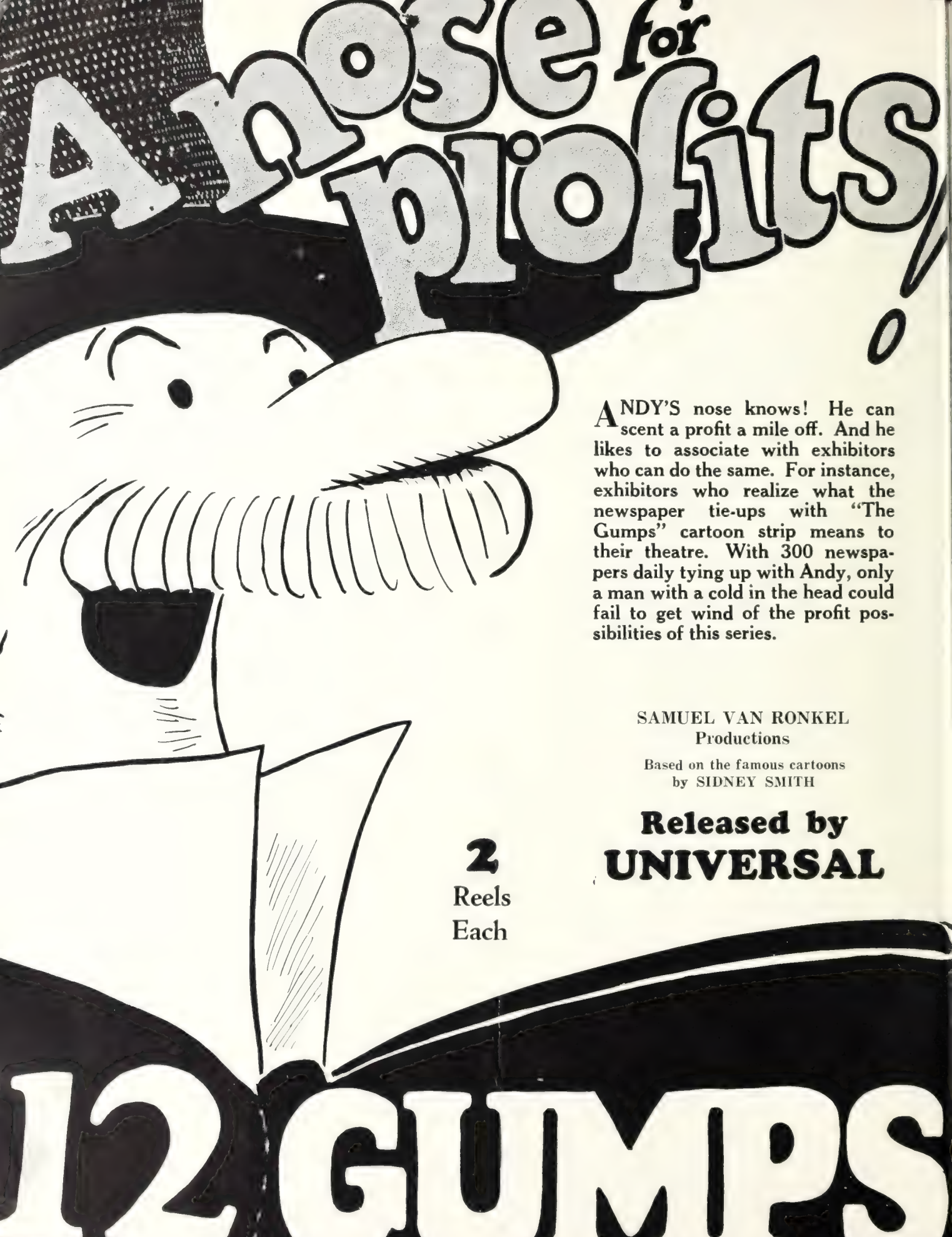
More POST readers ALONE than the total private phones in the U.S.!

COLD, undeniable figures prove it! There are 9,809,063 families with private residence phones in the country. Carl Laemmle's column in the Saturday Evening Post alone claims 10,000,000 readers! In addition, Universal's advertising in Photoplay reaches 2,500,000 more picture fans. Visualize the number of private phones in your town and you get some idea of the intensity with which this advertising supports Universal Pictures played at your theatre.

UNIVERSAL'S NATIONAL ADVERTISING CAMPAIGN

The advertisement on the right will appear in The Saturday Evening Post of November 27th.

UNIVERSAL WEEKLY
Vol. 24 No. 18
Dec. 11, 1926



ANDY'S nose knows! He can scent a profit a mile off. And he likes to associate with exhibitors who can do the same. For instance, exhibitors who realize what the newspaper tie-ups with "The Gumps" cartoon strip means to their theatre. With 300 newspapers daily tying up with Andy, only a man with a cold in the head could fail to get wind of the profit possibilities of this series.

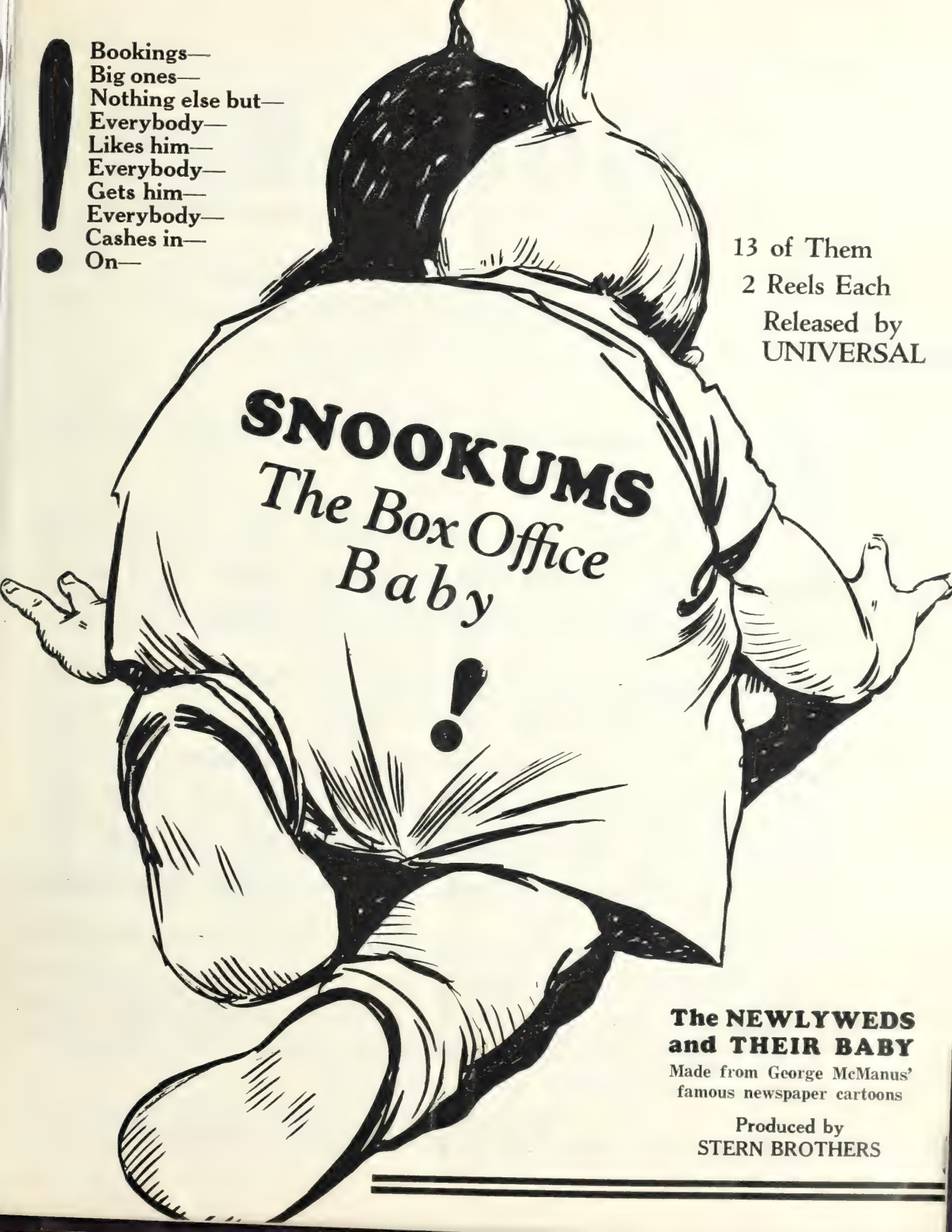
SAMUEL VAN RONKEL
Productions

Based on the famous cartoons
by SIDNEY SMITH

Released by
UNIVERSAL

2
Reels
Each

12 GUMPS


Bookings—
Big ones—
Nothing else but—
Everybody—
Likes him—
Everybody—
Gets him—
Everybody—
Cashes in—
On—
13 of Them
2 Reels Each
Released by
UNIVERSAL
SNOOKUMS
The Box Office
Baby
!
The NEWLYWEDS
and THEIR BABY
Made from George McManus'
famous newspaper cartoons
Produced by
STERN BROTHERS

Good-Bye

No. 510,---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

A NEW deal has been declared in the Comedy Field.

A year ago, I decided the time was ripe to inject new ideas, new blood and new methods into the production of Short Stuff.

The custard pie, the heaved brick, the eternal chase and the time-worn flops and falls had long since out-lived their usefulness. Their only excuse for continued existence was the inability of the comedy producers to use the brains God gave them in conceiving new ideas.

I believed the millions of film fans would warmly welcome comedies which were built upon a foundation of new ideas. I gave you such comedies in "The Newlyweds And Their Baby," "Buster Brown," "The Gumps," etc. YOU know how tremendously they've gone over!

Any other organization producing and distributing short

Custard Pie

stuff would have rested content with so remarkable a comedy line-up. BUT NOT UNIVERSAL!

I told you recently about our new series, "THE COLLEGIANS," produced by Carl Laemmle, Jr. It's only natural for me to crow over his wonderful achievement as a producer —he's my boy! But if ANY man had come to me with this series I'd have welcomed him with open arms!

Yes, sir! Welcomed him GLADLY because "THE COLLEGIANS" are so superlatively fine that we call them "JUNIOR JEWELS." They deal with Youth—clean, eager, fun-loving, adventurous Youth—filled with the joy of living — boys and girls you and I would be glad to own as sons and daughters!

This is why the series has been snapped up by the finest First-Run theatres in the country — First - Runs that would no more welcome the old-style custard-pie slapsticks than you would welcome the plague. Policies are everywhere being changed to make room for "THE COLLEGIANS."

ALL Showmen welcome NEW ideas. As a REAL Showman you're going to welcome this great series because it is CHOCKFUL of NEW Ideas.

CASH IN ON THE "COLLEGIANS!"

PUBLIX

Publix Theatres Book Collegians 100% for the South---

This is the FIRST deal on record where PUBLIX book any SHORT SUBJECT for 100% representation in these houses---

They set a new standard in Short Subjects.

Carl Laemmle Jr's

The Co

BOOKS THEM 100%

Starring
George Lewis
with Dorothy Gulliver
Hayden Stevenson
and others
10 in the Series 2 Reels Each

Vitagraph

The Mightiest Line of Paper Ever Conceived To Back Up a Mighty Campaign On a GREAT Box-Office Spectacle!

Opens December 5th in the centre of the amusement world!

Geo. M. Cohan Theatre
Broadway at 42 St., New York

More Knockout P
Mightiest Melodram

One Sheet

Six Sheet

The above reproductions of the one and six-sheets on Universal's tremendous box-office picture, "Michael Strogoff," can hardly convey to you an idea of the colorful grandeur and magnificence of these great lithographs. Only when you SEE them in color at your U Exchange will you really know what Universal means by exhibitor co-operation—and you'll want to get them ALL!

aper for the a Ever Filmed!

Six Sheet

One Sheet

The mightiest dramatic sequences of "Michael Strogoff" are reproduced in gorgeous color combinations—designed to attract the eye, and hold it—stir the imagination of the man on the street and give him that rush-to-the-box-office impulse—real cash-in paper that Universal has made for YOU!

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher B'ld'g. 730-5th Ave. New York City
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Vol. XXIV **DECEMBER 11, 1926** **No. 18**

UNIVERSAL MOVIEGRAMS

WESLEY RUGGLES has so splendidly acquitted himself in the first series of "The Collegians" by Carl Laemmle, Jr., that he has been signed to direct "Beware of Widows," which will go into production within five weeks, in fact as soon as Laura La Plante is through with "The Cat and the Canary."

* * *

NAT ROSS has been engaged to direct the second series of "The Collegians," ten pictures in all. Ross will use the same cast which registered so well in the first series, that is, George Lewis, Dorothy Gulliver, Hayden Stevenson, Eddie Phillips and Churchill Ross, all of whom are under long term contracts with Universal.

* * *

EVERY character woman in Hollywood is sitting up nights thinking of some way to impress Carl Laemmle with her adaptability to the role of Parthenia Ann Hawks in "Show Boat." It is universally conceded that this characterization by Edna Ferber is the most commanding of any literary character likely to come to the screen next year.

* * *

IMMEDIATELY upon completion of 'Alias the Deacon," which by the way, promises to be one of the outstanding Universal pictures of next year, Edward Sloman will start the production of "The Bargain Bride," with Mary Philbin.

* * *

FOLLOWING its triumphal opening in Washington, D. C., "Michael Strogoff," the Universal-Film de France production, opened in New York at the George M. Cohan Theatre on December 5th. An elaborate musical accompaniment was devised by Edward Kilenyi

Little Eva Was There All the Time

But It Took Harry Pollard Six Month and Six Thousand Miles of Travel to Find Little Virginia Gray Right on the Universal City Lot

LIKE the inveterate miner whose children were using gold nuggets as agates in his own backyard, Harry Pollard has searched all over the United States for a gem which was blooming all unrecognized right under his nose at Universal City. From Los Angeles to New York the director of "Uncle Tom's Cabin" searched high and low for a satisfactory Little Eva. Wherever the company went on location galaxies of golden haired girls were ushered to him by fond mammas.

After searching from Coast to Coast for Little Eva for "Uncle Tom's Cabin," Director Harry Pollard tripped over her going out the gate of Universal City.

While in the hospital at Plattsburg and in New York City scarcely a day passed without ten or fifteen prospective Little Evas knocking at the door. Most of them ranged in age from five to ten years, but almost every actress in the legitimate and motion picture business who scaled under five feet thought she was a legitimate candidate to play Little Eva and most of them had played little Eva in the stage version of "Uncle Tom's Cabin."

But for some reason or other none of these Little Evas rang the bell with Harry Pollard. There was always something which made him hesitate. And finally the time arrived for interjecting Little Eva into the scenes where she plays so important a part; and still there was no Little Eva. A hurry call to all the Los Angeles agencies brought five hundred more Little Evas, and in sorrow they were ushered disconsolately out of the reception room one after the other. In desperation Pollard picked the wrong Little Eva. He knew she was wrong, but he couldn't help himself. He had to have a little Eva.

That night as he was leaving Universal City he almost tripped over the real Little Eva. The reason he had not recognized her before was that instead of having blonde curls she had dark brown hair. In amazement Pollard looked at her, as she apologized for being in his way.

"Where have you been, child, all this time, and who are you?"

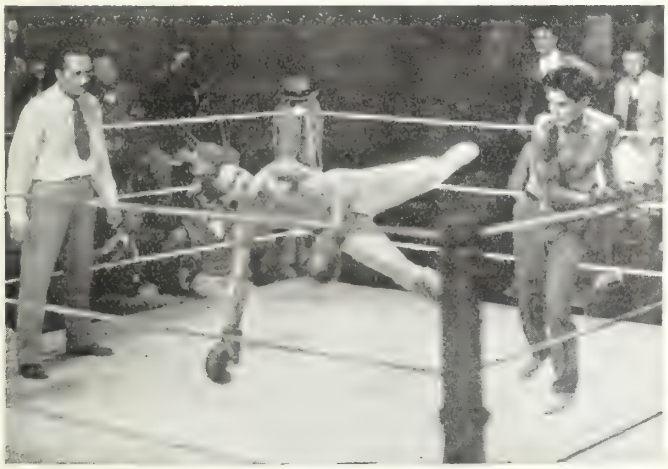
"I am Virginia Gray. My mother is the Universal City librarian."

"Then I knew your father, too," said Harry Pollard. "You come with me. I want to make a test of you."

And so it happened that when the

(*Continued on Page* 36)

"The Collegians" Breathe Youth and Pep



George Lewis floors Eddie Phillips under the refereeing eyes of Hayden Stevenson.

"Meet the gang," says Wesley Ruggles, director of the first "Collegians" series, to the author, Carl Laemmle, Jr., and presents Churchill Ross, Eddie Phillips, Dorothy Gulliver, George Lewis and Hayden Stevenson.

Why boys go to college.

George Lewis, as the freshman, is in the center of the shirt rush.

Carl Laemmle to Train Son In All Branches of Film Business

CARL LAEMMLE, JR., having grown to man's estate, is to be trained by his famous father in the ways of picture production. That is the plan of Laemmle, Sr., founder and president of Universal Pictures Corporation, who returned to Hollywood recently after six months in Europe.

Carl, Jr., now twenty years old, is beginning an exhaustive course of training in all branches of motion picture production and distribution. He will work in every department of the studio, learning not only the intricacies of successful film production from the standpoint of the executive, but from the standpoint of the director, the actor and the technician as well.

According to his father's present plans, he will be attached to one of the units at Universal City as an assistant to the director for the present time, to learn the actual making of pictures on the sets.

"The second generation of the movies is growing," Mr. Laemmle declares. "With this generation should come a change in the industry. One of its faults in the past has been amateurish leadership, too often, and mismanagement. The leaders and executives in so intricate and involved an industry as ours, to succeed, must have a vast store of information and knowledge concerning everyone of the many departments which function in the studio and in the huge organization of distribution. This knowledge can only come through training and experience."

The producer's son recently made his first venture into picture production when he wrote and supervised the making of ten two-reel "featurettes" to be released as "The Collegians." The success of these pictures has convinced Mr. Laemmle, Sr., that his son, having completed his education, is ready to begin preparation to take over the reins of the big cooperation.

Laemmle Directs Stage Success

"CHEATING CHEATERS," the stage success of a few years ago by Max Marcin, will be directed by Edward Laemmle as his next Universal production.

Laemmle has finished the editing of "Held By The Law," the Bayard Veiller crook melodrama, and expects to have his next story in production within the next few weeks.

"Cheating Cheaters" first served on the stage as a starring vehicle for Marjorie Rambeau and enjoyed long runs in most of the principal cities.

Poland Captured By "His People"

"HIS PEOPLE" has reached —and conquered—Poland. The great Universal drama which has made so powerful an impression wherever shown, recently ran at the Bagatela and Nowosci Theatre in Cracow. After four days of tremendous business the directors of the two theatres sent the Universal office in Warsaw the following wire:

"'His People' running at Bagatela and Nowosci Theatres is biggest box-office attraction. The fourth day at both theatres found all tickets sold. Greetings."

Over 6,000,000 Have Read Story Of "Show Boat"

IN buying the motion picture rights to "Show Boat," Edna Ferber's latest and probably most popular novel, Universal Pictures Corporation feels that it has acquired the most valuable piece of story property on the market today. In the first place, the novel originally was published in the "Woman's Home Companion" in six installments. This magazine, one of the famous Crowell publications, has a circulation of one and a half million readers.

The interest in the story had become so great by the time it was put out in book form the first of September that there was an advance sale of 100,000 copies. In six weeks it went into its second printing of 35,000 copies and now is already in its third, which adds up to around 200,000 copies of the novel already sold.

Magazine and book publishers estimate the number of readers for their publications at the conservation figure of four to every magazine and book purchased. At this rate the number of persons who have read "Show Boat" already has reached six million —and this is in the first eight months. Such a circulation puts Edna Ferber's story head and shoulders above every other best seller of the year.

In addition to the book and magazine version of the story, Florenz Ziegfeld has a musical comedy based on it ready to go into production. This will be put on in the usual lavish Ziegfeld style with Elizabeth Hines in the role of Magnolia Hawks.

Publix Chain Signs For "Collegians" For All Houses

RALPH B. WILLIAMS, sales director for Universal's Southern Division, has just made public the fact that "The Collegians," the two-reel series of college adventures pictures written by Carl Laemmle, Jr., and produced by Universal as a deluxe Short Subject offering, will be shown over the entire Publix Theatre chain in the South.

This is said to be the first short subject series to be signed up for 100 per cent. presentation in Publix houses. There are ten two-reelers in the series, each taking the hero through a different phase of college activity and adventure.

George Lewis, the popular juvenile in "His People" is starred in "The Collegians" series, supported by Dorothy Gulliver, Hayden Stevenson, Eddie Phillips and others. Wesley Ruggles is the director, and Universal has given unlimited authorization to him in the making of these two-reelers. They are heralded as the costliest two-reelers on the market, every possible effort having been made at Universal City to guarantee high-grade picture value.

Universal reports that advance bookings on the series have broken all records for Short Product in the annals of that organization.

"Cat and Canary" To Be Distinguished By Weird Effects

SHADOWS will be as much a part of the cast as any of the actors in "The Cat and the Canary."

So says Paul Leni, the noted European director who is now directing a picturization of the popular mystery play, with Laura LaPlante in the starring role.

Fantastic, impressionistic sets, all manner of strange photographic effects, and odd patterns of light and shadow are being used in almost every scene to bestow upon the picture the eerie and mysterious nature of the story.

A photographic expert, and a former art director of stage and screen, Leni supervises every detail of his production and promises that the settings and the camera effects will be just as spooky as the plot itself.

"The Cat And The Canary" was adapted to the screen by Alfred Cohn.

"Les Miserables" has already started a spectacular career in England. This is the way they lined up for the showing of "The Soul of Humanity," the first of the two pictures made from the famous Victor Hugo novel, at the Ardwich Picture House, Manchester. A giant cut-out of Jean Valjean was stationed at the entrance.

Carl Laemmle Completes Nation-Wide Plans For "Les Miserables" Scholarship Awards

Dr. Nicholas Murray Butler, President of Columbia University, Heads Committee to Choose Likely High School Scholars for Awards. — Educators From Coast to Coast Praise Idea and Offer Aid.

PLANS have been completed by Carl Laemmle, president of the Universal Pictures Corporation, for the most comprehensive Scholarship Awards ever proposed in connection with the motion picture industry. The awards will be known as the Carl Laemmle Victor Hugo Scholarships and will be made as a result of studies of Hugo's great masterpiece, "Les Miserables," which Laemmle soon will release in screen form as a Universal Film de France.

An indication of the importance and far-reaching significance of these awards may be judged from the fact that Dr. Nicholas Murray Butler, president of Columbia University, and one of the country's foremost, if not the foremost educator, has accepted a place in the small group of prominent men of letters who will determine the relative merits of the candidates for the Carl Laemmle Victor Hugo Scholarships.

Distinguished Committee to Make Awards

Others in this group are Dr. John J. Tigert, United States Commissioner of Education; Dr. Ernst Crandall, Director of Visual Education of New York City; Dr. Thomas Firnigan, Chairman of Visual Education of the National Education Association; and, representing the authors of the nation, Octavus Roy Cohen, recently won to the screen by Universal.

There will be eleven awards, one amounting to $1000, and ten amounting to $500 each, a total of $6000 offered by Laemmle towards a greater study and a greater appreciation of Victor Hugo by students in the United States.

Subject Considered Ideal

The principal basis upon which those trying for the Carl Laemmle Victor Hugo Scholarships will be judged will be their critical appreciation of Hugo's work as exemplified in a 500 word essay on the following subject:

"What ideals for life do you find in 'Les Miserables?'"

The choice of this subject is regarded as a happy one in that it gives a present day aspect to the characters and motivations of Hugo's romance. It is said to be excellent also for its scope, and not of such a nature as to hamper students from certain sections of the country or from certain walks of life.

Discussing the plans, Laemmle has the following to say:

"Some months ago I had in mind making into a photoplay, Hugo's great classic, 'Les Miserables.' When I learned that the Societé des Cineromans were already engaged in the production of this work, I investigated and found to my great satisfaction that it was being done most admirably.

"Having in mind our mutual desire to share the better of European productions with our American patronage, I arranged to distribute the picture in England and America.

"A study of the character portrayal of Jean Valjean in this picture so impressed me with the creative genius of Hugo, that I decided some time ago, to make possible a more generous appreciation of this author's ability. An admirable way to do this would be through an essay contest.

"Wanting the awards for the prize essay to have constructive value, I have decided to make them in the form of scholarships, these to be available to high school students in the United States.

"It is my plan to give $6000 in scholarship awards, ten awards at $500 each and one or $1000, to the high school students writing the best essay on 'Les Miserables'.

"To relate this classic of literature to the present day, we have selected for the subject of the contest: 'What ideals for life do you find in "Les Miserables?"'

"We hope that one of the leading universities in each state will participate in selecting the essays from their state high schools so that we will have, finally, 48 essays from which to select the winning eleven. The essays will be limited to 500 words.

"The constructive nature of these awards should, I think, enlist the interest of leaders in the field of education and literature."

Country's Educators Enthusiastic

Definite decision on the form of the Scholarship Award competition was made by Laemmle, only after he had queried hundreds of educators, college faculty members, high school principals and others as to the best methods of handling such an award.

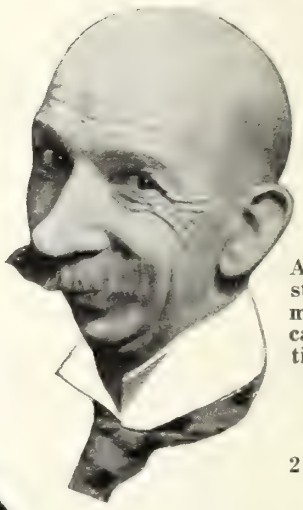
The answers to the queries revealed that interest in such a movement is wide-spread. Much valuable advice was received in the matter from college heads and others and it is upon these suggestions that the present method has been evolved.

(Continued on Page 36)

BIG

BUSTER, MARY JANE and TIGE starring in Stern Brothers "Buster Brown Comedies"

2 Reel Junior Jewels



ANDY GUM
star of the fa
mous newspape
cartoon adapta
tions.

Samuel Van
Ronkel
Productions

2 Reel Comedie

SNOOKUMS — the delightful baby in "The Newlyweds and Their Baby."

2 Reel Comedies

Presented by
Stern Brothers

GEORGE McMANUS — famous cartoonist creator of "Let George Do It."

2 Reel Comedies

Produced by Stern Brothers

L
M

UNIVERSAL

Get your DATES *in*
NOW *if you*
want to get
the

AUGUST

for

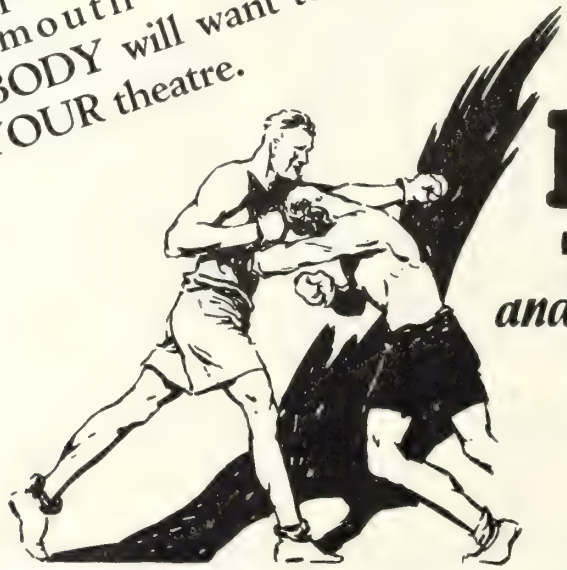
LAUGHTER

COMEDIES

BOOK HIM!

THE MOST POPULAR MAN IN AMERICA

People who don't know about the Prince of Wales can tell you this man's life history. Recent events have proven him more popular as an ex-champion than he ever was as a champion—placing him high on new peaks of popularity. He's getting reams of newspaper space—miles of word-of-mouth boosting. EVERYBODY will want to see him in YOUR theatre.



The **FIGHT** *and* **WIN** *series*

10 subjects
2 reels each

Released by
UNIVERSAL

The lobby and ballyhoo at the Jefferson Theatre, St. Augustine, Fla., when "Michael Strogoff" was tried out so successfully there.

Universal Inaugurates New Try-Out Method For Launching "Michael Strogoff" in U. S.

Carefully Planned Showings in Wide-spread Cities of Varying Size and Importance Give True Cross-section of Public's Reaction on Big Universal Film de France.

OFFICIALS of the Universal Pictures Corporation have evolved a new try-out method—a method which gives accurate results in the matter of a picture's box-office value, not as determined by a metropolitan audience or one section of the country, but a composite viewpoint of the country at large.

The new plan, which has just been tried out in connection with "Michael Strogoff," the big Universal Film de France, made by the French Societe des Cineromans and which Carl Laemmle is launching in the Americas and elsewhere, proves conclusively, it is stated at the Universal home office, that "Michael Strogoff" is a sure-fire box-office success and will "click" in theatres of all classes.

The new method consists of simultaneous try-outs or showings of the picture all over the country, not in the big first-run houses exclusively, but in communities of assorted sizes. This, in the case of "Michael Strogoff," has given to Universal a cross-section of the American public's attitude toward the big spectacle-melodrama.

Seven places were selected by Universal for these try-outs. They were: Washington, D. C.; Denver, Colo.; Racine, Wis.; Phoenix, Ariz.; St. Augustine, Fla.; Eugene, Ore., and Kearney, Neb.; seven cities as widely scattered and as different, one from the other, as the Universal executives could imagine. The picture was presented in each of these communities on or about the same time. The resulting reports, reviews, comments and box-office figures were expected to prove just what kind of a film property "Michael Strogoff" promised to be for general distribution.

At Universal, the results are said to be conclusively and highly pleasing. Practically without exception, film men, reviewers and the general public were enthusiastic about the picture in each of the communities concerned. A tremendous success is forecast for the picture in towns and communities of all sizes on the strength of the try-outs, it is stated.

The new try-out method, which for the first time ignores the key cities and exchange centres, has proven so excellent, it is said that Universal will employ this plan in pre-judging all big future releases by that company.

The New York premiere of "Michael Strogoff" in the George M. Cohan Theatre, December 5th, while a part of the try-out plan, is in reality a result of that plan. The picture arrived on Broadway, not as a matter of guess-work, but with a national reputation behind it, and the confidence born of unqualified success in representative communities from Coast to Coast.

The success of the picture at its Washington premiere, in the Rialto Theatre, now is public property. Columns have been printed about the brilliant throng of diplomats, Army and Navy officers, national dignitaries and the cream of Washington society that flocked to the colorful opening, making it the most picturesque film premiere ever held in Washington.

In Denver, where the picture opened at the new million-dollar Aladdin Theatre, it was such a hit that many patrons acclaimed it the biggest picture since "The Birth of a Nation." On the opening night the management could not handle the crowds. Hundreds were turned away. The picture was the talk of Denver the next day, it is reported from that section.

The Racine showing was in the Rialto Theatre, where those who saw it predicted for it a greater success than "The Hunchback of Notre Dame." Exceptional business was had during the run despite a severe blizzard which tied up the town. Universal received a number of letters from leading townsmen giving great praise to the picture and hailing it as the best screen entertainment of the year. The tenor of those letters is best expressed in the following excerpt from a letter written by H. C. Baker, Chief of Police, of Racine, who said: "It is the most wonderful picture I have ever seen."

The showing in Eugene, Ore., was in the McDonald Theatre, and was in the face of a heavy rain. Despite this fact, the premiere broke all house records and the succeeding days of the run were way above average. Eugene is a college town, the Oregon State University being located there. College professors and other educators were among those who praised the picture. (*Continued on Page* 36)

Saddle sombrero and Six Gun

HOOT GIBSON knows them all—and how! He's the Past Grand Master of super-Western action, speed and "know how." And when Hoot rides—boy! there's ridin' as is ridin', and don't you forget it! Your fans know real Western stuff when they see it and they know Hoot packs it in every inch and pound of him. Grab Hoot Gibson pictures while the grabbin's good.

7 New Gibsons on this year's program —every one sure-fire and all made and released by

UNIVERSAL

The recent wedding of Laura LaPlante and William Seiter at the Wilshire Boulevard Congregational Church was one of the social events of Hollywood. A few nights before the great day Seiter was given a stag party by some of his friends. In the group above—that's ginger ale in those glasses — are: John McDermott, Ben Hendricks, Jr., Douglas MacLean, the groom, Robert Z. Leonard and Robert Seiter.

While William Seiter was attending his last bachelor party his bride, Laura LaPlante, entertained the bridesmaids as shown above. At the left is the bridal party. In the centre are the bride and groom surrounded by Douglas MacLean, Reginald Denny, the best man, Ben Hendricks, Jr., Robert Z. Leonard, Gertrude Olmsted, Carmelita Geraghty, Bob Seiter, Helen Ferguson, Violet LaPlante and Mrs. MacLean.

Sloman Stages Big Fight Scene For "Deacon"

WITH more than five hundred extras serving as an audience, Ralph Graves and Tom Kennedy engaged in a thrilling ten-round ring battle at Universal City. Edward Sloman, who is directing "Alias the Deacon," the picture in which the battle will appear, acted as the Tex Rickard of the occasion.

The fight, Sloman promises, is not of the usual movie type. It is not the climax of the story in which the hero sees the girl sitting in the audience and, thus inspired, knocks the champion for a loop, but instead is atmospheric evidence of the fact that the hero follows the ring as a business.

A fight arena, complete in every detail, was built at the studio for the fight, and the battle was conducted with all the ceremony and custom accorded such spectacles in real life.

Jean Hersholt is playing the starring role in "Alias the Deacon," while others in the cast are: June Marlowe, George Seigmann, Myrtle Stedman and Ned Sparks.

Charles Kenyon adapted the picture from the stage success of the same name by John B. Hymer and Leroy Clemens which proved so popular on Broadway this year.

Laura La Plante Starts Work In "The Cat and the Canary"

LAURA LAPLANTE has begun work on her starring role in Paul Leni's production, "The Cat and the Canary." The pretty blonde star, who became Mrs. William Seiter a couple of weeks ago, returned from a honeymoon trip to Del Monte Monday and started work in her new picture the same day.

"The Cat and the Canary" promises to be one of the most unusual pictures of the season, with the weird photography and the bizarre sets designed by the noted Ufa director to fit the mysterious and eerie nature of the story. Leni's fame in Europe rests largely upon his handling of mystery and unusual screen dramas, such as "The Three Wax Works," one of his best-known pictures, and so "The Cat and the Canary" is regarded as ideal material for his especial directorial abilities.

The story, of course, is from the famous stage play by John Willard, which ran for nearly two years on Broadway and has been tremendously popular all over the country. Henry Hull, now the unhappy suitor of "Lulu Belle," the David Belasco-Lenore Ulric dusky charmer, had the leading role. It is regarded as one of the best mystery melodramas ever seen in America.

The cast, in addition to Miss LaPlante, includes: Creighton Hale, Forrest Stanley, Arthur Edmund Carew, Flora Finch, Tully Marshall, Martha Mattox, Gertrude Astor and others.

Well-Known Players Supporting Gibson

A NUMBER of well-known players have been signed for the cast supporting Hoot Gibson in "Cheyenne Days," his latest Universal starring picture which Reeves Eason is directing.

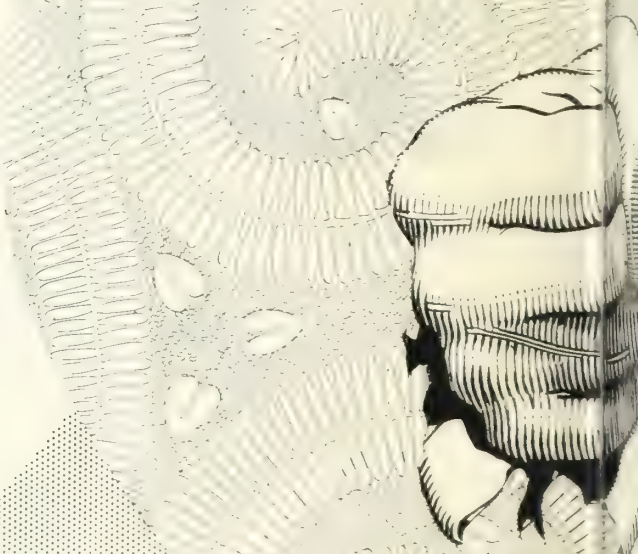
Blanche Mehaffey plays opposite him in the feminine lead for the third time in recent months. Glenn Tryon, former comedy star, has an important role, and Robert McKim, noted movie villain, is cast as the heavy.

Slim Summerville will contribute one of his comedy characterizations to the picture, and Harry Todd, Howard Truesdell, Wallace Brundage and Rolfe Sedan are in the cast.

"Cheyenne Days" is based on an original screen story written around the famous round-up at Cheyenne, Wyoming.

HEART

Woman's story —
Woman's smiles and
Woman's tears;
Woman's joys and
Woman's sorrows —
The Picture that is a gigantic Heart-throb!



The FOUR COMMAN

with

BelleBennett

Mary Carr, Henry V... Jo...
other box-office sta... D...
Johnson. Story ... Em...

An Emory Jo...son ...
Presented by ...

PUNCH!

RTH
NDMENT

r, June Marlowe and
Directed by Emory
Emilie Johnson

on Production
arl Laemmle

A Universal
Super Production

International Makes Record With Shots of Army-Navy Game

INTERNATIONAL NEWSREEL moved its entire editorial and executive offices from 226 William Street to 251 West 19th Street on Saturday and Sunday (November 27th and 28th), and also moved its laboratory from Long Island City to the same address. For the first time, all branches of the motion picture department of International Newsreel are under one roof.

In addition to moving on Saturday and Sunday, International Newsreel created a new record for speed in covering the Army and Navy football game in Chicago. Seven cameramen were sent from New York City to assist Norman Alley, manager of the Chicago district and his staff in covering the game. Three negatives were made, one of which was used for making prints in Chicago, another was sent by airplane to the Pacific Coast, and the third to New York. By this arrangement, motion pictures of the game were shown in Chicago at the first performances on Saturday night. In New York City, at the opening performances of the leading theatres Sunday noon, and in Los Angeles and San Francisco on Sunday evening, twenty-four hours after the final play had been made. It was one of the outstanding speed records in newsreel history.

International Newsreel completed the day on Saturday at 226 William Street and at Long Island City, and at the beginning of business on Monday morning all departments were entirely installed at 251 West 19th Street. At this address, International Newsreel has what is probably the most completely equipped and splendid quarters of any newsreel plant. The entire first floor is occupied by the executive, editorial and accounting departments, with a special part of the floor segregated for cutting rooms. The mezzanine of the building is devoted exclusively to projection rooms and the cameramen's department. In the sub-basement, is one of the most complete laboratories in the country, containing every facility for the rapid development of negative and the making of prints. There, also, is located the title department, dark rooms and photograph enlarging plant.

This is the first move that has been made by International Newsreel, since Edgar B. Hatrick, vice-president and general manager started the Reel a dozen years ago.

"THE SQUARE SHOOTER," a two-reel western, starring Freddie Gilman, has been completed at Universal City. Willie Wyler, who has made all of the pictures in the Gilman series, directed.

"Mac" Believes "Collegians" Are Record Breakers

MAC, of Exhibitors Daily Review, knows his Short Product. He used to sell it. And so when he writes that "The Collegians" will set records that the "Leather Pushers" never attained, it means something.

This is what he wrote in a recent issue of the Daily Review in his column, "Mac Observes:"

IN THE BIG MONEY

Everything in the way of short reel pictures. Has been measured in terms of the "Leather Pushers."

The Reginald Denny two-reelers made such records. As to surprise the entire industry.

But I think that "The Collegians." Produced by Carl Laemmle, Jr. Will set records. That the "Leather Pushers" never attained.

I have seen five of these pictures and they get better as they go along. They look like they cost fifty thousand dollars apiece. And they probably did.

There's nothing too good for the American public. As the wise Showman knows.

Watch "The Collegians." They're "All Ameriacn" in the box-office race.

Universal Scenarist Visits New York

HARRY LAMONT, of the scenario department at Universal City, is now in New York, his former home, visiting relatives. His most recent work at the West Coast studio plant was the continuity for "Within the Law," a strong crook drama just completed under the direction of Eddie Laemmle and said to be the greatest picture ever made by that veteran director.

Lamont will remain in New York until early in January, when he will return to work on the continuity for "Cheating Cheaters," Eddie Laemmle's next big picture. Lamont started in the film business as an office boy in the Fox home office. Later he joined the scenario staff and went to the Coast, switching over to Universal about two years ago.

Queen Marie Bids Farewell to U. S. Through Newsreel

U. K. WHIPPLE, International Newsreel cameraman, who photographed the tiger hunt of the Duke of Connaught in India; travelled with the King and Queen of Belgium on their trip to this country; was with the Prince of Wales during his entire American trip; and went abroad with the late President Wilson, made the trans-continental journey with Queen Marie of Roumania and photographed her and the Royal Roumanian party at every point they visited in this country for International Newsreel.

Upon the completion of the trip, Queen Marie presented Mr. Whipple with a beautiful autographed photograph of herself and intrusted to him a message to the American people to be issued through International Newsreel. The message, written on the private stationery of the Queen, follows:

"HOUSEHOLD OF
HER MAJESTY
THE
QUEEN OF ROUMANIA.

"I send a last greeting to the people of America—a greeting in which I want to express all the joy it was to me to be amongst them and all the regret I have to leave.

"Duty calls me back home at an earlier date than I had expected but I carry with me a loving remembrance of the people and places I have seen, of all the hospitality I have received. Good-bye dear America! Now that I am far yet in these pictures I am still with you moving amongst you as though I were still there, send me a thought over the seas as mine will return to you in grateful affection."

Veidt to Complete Foreign Contract

CONRAD VEIDT, the most famous of foreign motion picture stars who was recently signed by Carl Laemmle under a five year Universal contract, has returned to Europe to complete a former contract.

This will in no way interfere with his planned position in the Universal schedule, said Mr. Laemmle. Veidt had a contract with a foreign producer who exercised his option on Veidt's services. This calls for Veidt's appearing in one more European production. After that he will return to take up work at Universal City. Veidt will be gone about two and a half months.

"The FLAMING FRONTIER"

Carl Laemmle presents
An Edward Sedgwick Production
Hoot Gibson, Dustin Farnum
A Universal Super Production

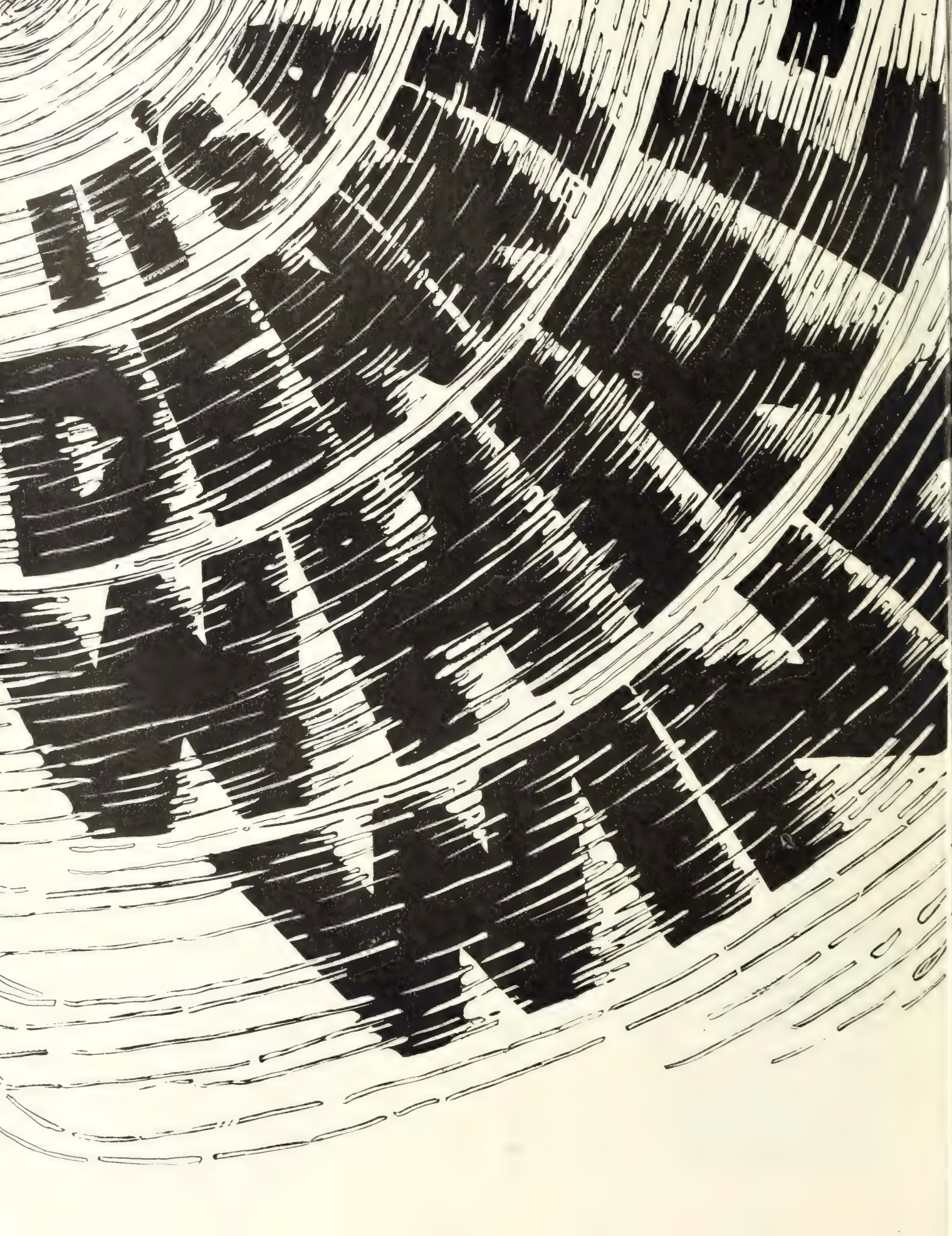
THE FLAMING FRONTIER, Universal's Giant Western Special is a big picture in every way. The writer has witnessed the biggest and best pictures of the year—THE BIG PARADE, BEN HUR, BEAU GESTE, MEN OF STEEL, THE BLACK PIRATE, 3 BAD MEN and can truthfully say THE FLAMING FRONTIER ranks very highly with them. Any theatre desiring big pictures cannot afford to pass up this one. PIKE THEATRE—Dover—Ohio, Edwin F. Allman. Allman.

Two Pictures that give a BIG NEW meaning to the term SPECIALS!

MIDNIGHT SUN. (9 reels). Stars, Laura La Plante, Pat O'Malley. A wonderful production; elaborate, beautiful. It will go good anywhere boys. Tone good, appeal 100 per cent. A. F. Jenkins, Community Theatre, David City, Nebraska. (From Box-Office Reports—M. P. World.)

"The MIDNIGHT SUN"

Carl Laemmle Presents
A Dimitri Buchowetzki Production
With Laura La Plante, Pat O'Malley
Raymond Keane and George Siegmann
From the story by Laurids Bruun
A UNIVERSAL SUPER PRODUCTION



There is only one Denny --the inimitable Denny, the Denny different from all the rest--and this is Denny at his best.
Carl Laemmle
presents
Reginald
DENNY
in The
Cheerful Fraud
from the story by K.R.G. Browne
with
Gertrude Olmstead Otis Harlan Emily Fitzroy Chas. Gerrard Gertrude Astor
A
WILLIAM SEITER
Production
UNIVERSAL SUPER
COMEDY

REDUCTION in Price of UNIVERSAL HERALDS!

ANOTHER step forward in Universal's continual endeavor to help Universal Exhibitors make the merry ol' box-office smile. Another step forward to prove Universal's contention that using money to advertise your product is better than putting it in the bank. Advertising pays more dividends at the end of the year!

Thus the reduction of the famous Universal Heralds to $3.75 per thousand. In quantity purchases these heralds can be purchased for $3.50 and $3.25 per thousand. The quantity must range from five to ten thousand. Yet the exhibitor who cannot use more than one thousand will have the benefit, also, of this great reduction—and he can now secure what is conceded to be the finest, most attractive herald on the market today—*THE UNIVERSAL HERALD*—for only $3.75 per thousand.

TAKE ADVANTAGE OF THE QUANTITY BUY —AND BUY PLENTY OF THEM!

UNIVERSAL HERALDS ARE PRESTIGE— AND BUSINESS BUILDERS!

Canada and the United States are so pleased with "The Newlyweds and Their Baby" comedies that these representatives, I. Sourkes of the Auditorium Theatre, Quebec City, Canada, and Tom Brown, of the Strand Theatre, Iowa City, Ia., are here signing for the 1927-28 series in the Universal Home Office. In the group from left to right are: Julius Singer, sales director for Short Product; Mr. Sourkes; E. W. Kramer, sales director, Eastern division; Beno Rubel, secretary, Stern Film Corporation; Mr. Brown, and Clair Hague, general manager, Canadian Universal Film Exchanges.

Five Crack Stern Comedies On December Release Schedule

FIVE high grade comedies are announced for December release by the Stern Brothers, makers of two-reel comedy series for Universal release. In addition to the five Stern Brothers Comedies, December will also see the release of "Buster's Prize Winner," a Buster Brown Comedy made by Stern Brothers and released as a Universal Junior Jewel.

The five Stern Brothers releases include two "Newlyweds and Their Baby" comedies, a comedy of "The Excuse Maker" series, a two-reeler of the "What Happened to Jane" series, and the latest "Let George Do It" comedy.

The "Newlyweds" comedies, for release December 1st and 22nd, respectively, are "Snookum's Outing" and "Snookums' Merry Christmas." Both feature that great screen youngster, Sunny McKeen, and have pretty Ethlyne Clair as Mrs. Newlywed. In the former, Jed Dooley plays the role of Mr. Newlywed, and in the latter Sid Saylor has that important part. Charles King, another Stern Brothers star, has an important role in the Christmas picture.

The December 22nd release is an innovation on the part of Stern Brothers. Realizing the demand for a two-reeler appropriate to the Christmas holidays, they decided to make a "Newlyweds" special. An excellent story was evolved and the full facilities of the studio were put behind the making of this picture. It is an ideal holiday offering, and is also good box-office entertainment for any time. Gus Meins, who is responsible for the excellent Buster Brown Comedies and the "Newlyweds and Their Baby" comedies, made "Snookums' Merry Christmas."

The December 8th release is "A Second Hand Excuse," starring Charles King in one of "The Excuse Maker" pictures. Edna Marian is the heroine, and Leon Holmes and Frank Earl are in the cast. The director, Francis Corby, made a highly entertaining picture of this two-reeler, which will further boost the prestige of this series, already an accepted box-office bet.

On December 15th, "Jane's Predicament," the latest "What Happened to Jane" comedy, starring Wanda Wiley, will be released. Earl McCarthy has the principal supporting role. Sam Neufield directed it. It is a worthy successor to "Jane's Inheritance" and the other "Jane" comedies which have reached the screen this fall.

The last Stern Brothers release of the year is "And George Did," a "Let George Do It" comedy starring Sid Saylor, and adapted from the George McManus cartoon strip. Dorothy Gulliver, now popular as the heroine in Universal's "The Collegians," is the feminine lead in this "George" picture. Others in the cast are Colin Chase and Madalynne Field. It includes some of Saylor's best comedy portrayals. Scott Pembroke directed it.

The current Buster Brown comedy, "Buster's Prize Winner," which will be released December 6th, is the best yet, say those who have seen it.

Big Special Edition Heralds Opening Of Gillioz Theatre

THE opening of a new theatre in any community is always an important event, and Bob Gary, Universal exploitation man attached to the Kansas City exchange, took full advantage of it when the Gillioz Theatre in Springfield, Mo., threw open its doors. Although Gary, himself, could not go to Springfield, he secured the co-operation of his friend, W. H. Brunkhorst, editor of the Springfield *Republican*, in getting out one of the finest special editions ever seen.

Nineteen pages in the Sunday *Republican* were devoted to the new theatre. Mr. Brunkhorst put a special man on the job to handle the advertising and feature writing, and he turned out a splendid piece of work.

The Gillioz was built by M. E. Gillioz, a well-known contractor in the community. It is being directed by the Universal Chain Theatrical Enterprises with A. H. Bachman as manager and Harry Wren as his assistant.

The opening picture was Reginald Denny's hilarious first super comedy, "Take It From Me."

Accessory Manager Visits Exchanges

IN line with Universal's continuous desire to help exhibitors get the most out of the Universal product they use, Dave Bader, accessory sales manager, is visiting Eastern exchanges to help establish friendly relations between accessory managers of exchanges and exhibitors.

Bader has just returned from a visit to Cleveland and Philadelphia. While in these cites he called on leading theatre men. Buffalo, Washington, New Haven, Albany, Pittsburgh, and perhaps Cincinnati and Indianapolis will follow. Sales meetings are being held by Bader with salesmen, sales managers, bookers and other exchange workers. New sales ideas are being introduced and prices on various items, as heralds and window cards, are being adjusted to help the smaller exhibitor.

"Take It From Me" Tied Up In Tulsa With Big Store

THE department store tie-up suggested by the Universal exploitation department for "Take It From Me," the first of the Reginald Denny new super-comedies, was put over in a big way in Tulsa, Okla., where the picture played the Rialto. C. T. Charack, Universal exploiteer, went to the best store in town, and although the company is known for its conservatism, sold them completely on the idea.

Five thousand "Take It From Me" heralds, imprinted with the store's announcement of a special night to be held by the Rialto Theatre in honor of the store's ten years of progressiveness, were distributed by employees several days in advance of the picture's opening. Throughout the entire store there were notices on every counter about the picture and the special night and all the sales people discussed the showing with their customers.

During the run of the picture the store included a 7-inch strip in their daily ad calling attention to "Take It From Me"—"the greatest romance of a department store"—at the Rialto Theatre. A cut of Denny attracted the eye to this block of copy.

A unique ballyhoo was discovered in Tulsa by Charack. He found a middle-aged Negro living there who owns a trained duck which follows him about the street like a pet dog. This duck is dressed in a little jacket and a pair of small shoes and is one of the oddest sights imaginable. H. Shaber, who manages the Rialto, hired this chap for the run of "Take It From Me." The bird wore a canvas cape lettered with information about the picture, and his owner, who was dressed with a turban to give him an oriental air, had a sign on his back which read: "If you think we're funny —see 'Take It From Me'—It's a riot."

Twenty-five cabs belonging to the Yellow Cab Company had stickers on both sides reading: "Take It From Me' says Reginald Denny — Rialto Theatre — Date — For Service and Safety—Call a Yellow."

Through a tie-up with the Holsum Bread company 100,000 coupons, each bearing a letter in Denny's name, were distributed. Those persons procuring a full set of these coupons, that is those spelling the star's name, were given a free ticket to the Rialto. Copy on these coupons played up the quality of both the bread and the picture as being "Holsum".

Medallion cut-outs from the 24-sheet, a special electric sign under the marquee, a cut-out sun, with Laura LaPlante in the centre, over the box-office and special boards at either side of the lobby were some of the means used to call patrons' attention to "The Midnight Sun" at the Isis Theatre, Cedar Rapids, Ia.

Wallace Exploits First 3 Episodes Of "Buffalo Bill"

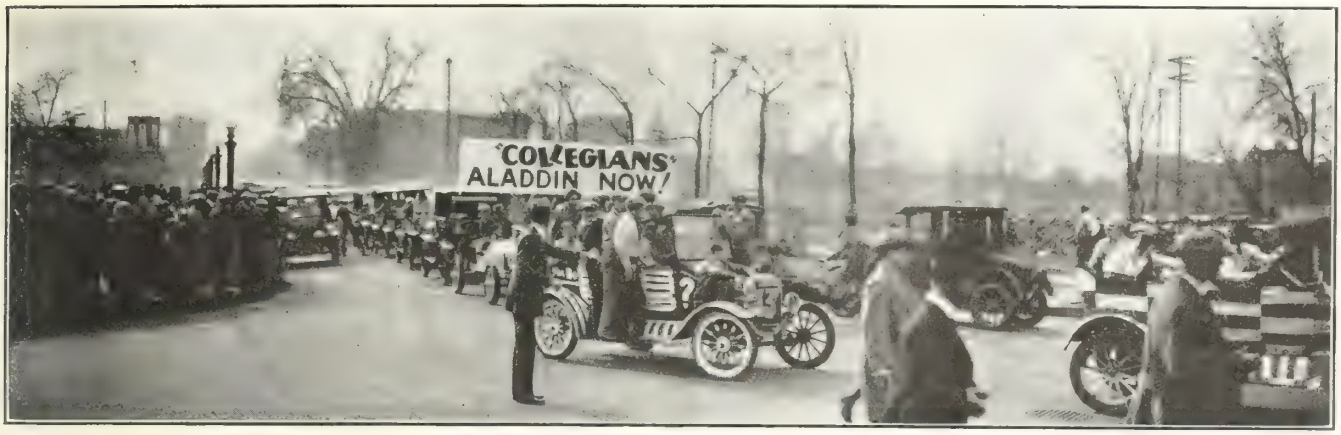
ART WALLACE, manager of the New Princess Theatre in Los Angeles, where "Fighting With Buffalo Bill" "is meeting with unprecedented success," according to a recent letter from him to Universal, believes that if a serial is worth exploiting, it is worth exploiting well. He does not end his work with the first episode but arranges some stunt to bring them back to the second and third. After that he sits back and watches them crowd in

Before the showing of the first chapter of "Fighting with Buffalo Bill" he distributed 5,000 of the regular circus heralds, each worth 5 cents when applied on the purchase of a child's admission ticket to the opening episode. This gave the house the value of a week's advertising as the children were forced to keep the herald to make it worth actual money to them.

For the second week slides and announcements were made to the effect that a Buffalo Bill Mask would be given free to every child attending the second installment. This mask is a stock accessory for this chapter-play. Copy on the masks and slides stated that every boy and girl wearing the mask to the Princess during the showing of the third episode, would receive a bow and arrow.

With such a start, Mr. Wallace is enjoying ten weeks of profit for the chapter play's "popularity is not waning, as each succeeding episode is practically on a par with the opening chapter," he reports.

General Custer, Hoot Gibson and Sitting Bull, an Indian village and Fort Hays were found on O. L. Meister's famous balcony at his White House Theatre, Milwaukee, when "The Flaming Frontier" was playing there.



The parade of the fifteen winners of the "College Auto Show" Denver, which sold "The Collegians," playing the new million dollar Aladdin Theatre, to all the college and high school students who took part and to all who stood on the side lines as well.

First "College Auto Show" Sells "The Collegians" To Denver

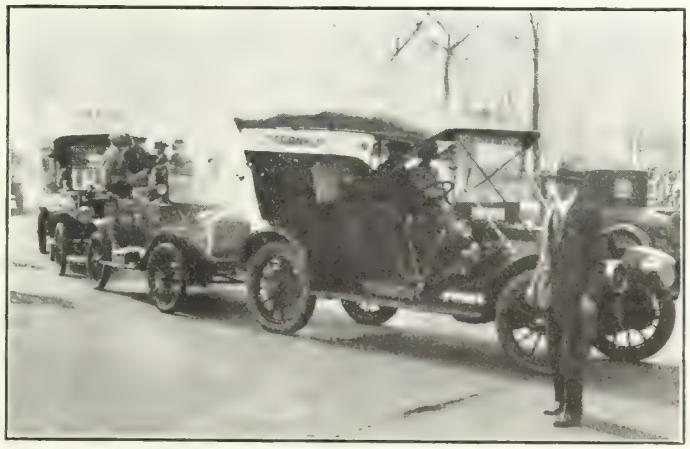
"THE Collegians" are sold to Denver. The first of these two-reelers, written by Carl Laemmle, Jr., recently played the new million dollar Aladdin Theatre in that city preceded by an exploitation campaign, engineered by Harry E. Huffman, manager, and Charles E. Lounsbury, Universal exploiteer, which put them on the map in big black letters.

The feature of the campaign was a "Collegiate flivver contest," a press book idea. Through the Denver Post, which runs the "Harold Teen" college cartoon strip, the college and high school students of Denver were invited to drive their "Leaping Lenas" to the Civic Center on the Saturday morning that the picture opened. There, fifteen prizes were awarded to the "classiest" car, the "goofiest" car, the one with the most unusual wise cracks painted on the body, etc. The capital prize was a beautiful silver loving cup, provided by the theatre, while various automobile companies were induced to contribute the rest—such as a spotlight, spark plugs, ten gallons of oil, gasoline, horn, tire and tube, and mirror.

A week's publicity was obtained before the contest with a two-column break daily in the newspaper. And on Saturday morning they came!

"Some of the darndest looking cars you ever saw," writes Lounsbury. "There was even an ancient car with the sign, 'Professor Franklin, Graduate of 1906,' with the driver and a young lady in the college attire of twenty years ago. This is an instance of an outside company cashing in on our publicity, but it helped us as well."

The theatre had a difficult time obtaining a police permit for a parade as the police feared a hopeless traffic tangle but they finally agreed to let the fifteen winners parade. After the prizes had been awarded the winners were unscrambled from the rest and they set off with a huge sign, "'The Collegians' Aladdin Now" at the head. The sign was readable a block away.



"Professor Franklin, Graduate of 1906," one of the freak cars which entered the "Leaping Lena" show in Denver staged as exploitation on "The Collegians" at the Aladdin Theatre.

The cars, loaded to the guards, shrieked and tooted throughout the business section for several hours, the kids refusing to quit because they were having such a good time. The Denver University "Slumber Busters" led the line playing college songs. Their services were given for a few passes to the show.

The idea of the first "Collegian Auto Show" hit the younger element so strongly in Denver that Huffman and Lounsbury believe that it will go big anywhere. The kids, they found, are just as proud of their dolled up "tin cans" as the banker of his imported limousine.

"The Collegians" are perfect tie-up material. In addition to "Leaping Lena" contests such as described above, they can be hooked up with sport stores, clothes shops catering to collegiate trade, athletic events such as basketball, football and hockey games, swimming meets, field days and soccer games.

And they back up all the exploitation given them. Wherever shown they have proved an instant hit and it is predicted by no less an authority than "Mac" of the Daily Review that they will eclipse even the famous "Leather Pushers." So popular have they become in the short time they have been on the market that a second series has already been started.

Take It from Me

Says J. H. Goldberg of West Coast Theatres:

"Proved a super box-office attraction. Business exceeded even opening week — conclusive of Denny box-office draw."

Take It from Me

Says VARIETY:

"Best picture the Hippodrome (New York) has had to date. It has laughs and laughs and it will please any audience."

Take It from Me

Says N. Y. Morning Telegraph (Detroit reports

"Big success at the Capitol with the crowds and critics and enjoyed heavy business all week. Has many comic moments and Denny is at his best."

And they all say it's
DENNY'S Big One!

Carl Laemmle presents

REGINALD DENNY

in the Broadway Stage Success by Will B. Johnstone and Will R. Anderson

Take It From Me

A WILLIAM A. SEITER PRODUCTION

A Universal Super Comedy

What Exhibitors Write Carl Laemmle

"Runaway Express" Draws Biggest Crowd In Year

"ENCLOSED is a copy of the report we are sending today to Exhibitors Herald on 'The Runaway Express.'

"It surely is a peach of a picture and it did a dandy business for us."

The report:

"Played this an extra day to the biggest attendance we have had in a year. It is one of the best all-around pictures we have had in the house. It has never been beaten for thrills. The shots of the long express trains winding around S curves in the beautiful mountain canyons are scenic gems. Pleased our patrons 100% and many came back the second night to see it again. Here's hoping they make more big railroad pictures like this one. They should be as popular as Westerns."

—Cragin and Pike,
Majestic Theatre,
Las Vegas, Nev.

Everyone Liked "Butterflies"

"REFERRING to your production, 'Butterflies in the Rain.' We must class this as a great success for Laura La Plante. The comments are very favorable and the picture is apparently pleasing everybody who attends the theatre."

—George W. Trendle,
Kunsky Theatres Corp.,
Detroit, Mich.

"Silent Flyer" Proves Popular

"JUST a little word for your new serial 'The Silent Flyer.' We ran the second episode to more people than saw the first and there is more comment on this serial than any I have ever played. Usually when a serial goes on my screen I run it last on the program and many people get up and leave. But not one left on 'The Silent Flyer' last night."

—W. A. Weaver.
Criterion Theatre,
Hartshorne, Okla.

A Sample of the Kind of Letters Mr. Laemmle Is Receiving Every Day Commenting on the Universal Product.

Greene Made Money And Got Publicity With "Sun" Tabloid

"IN addition to getting a whale of amount of publicity for 'The Midnight Sun' by using your tabloid which was gotten up in a corking manner, we also made money on the advertising of local merchants. Thanx a lot for your stunt."

—A. L. Greene, Manager,
Manor Theatre,
Brooklyn, N. Y.

FINEST EDITION Of Photoplays ever Presented in any Theatre.

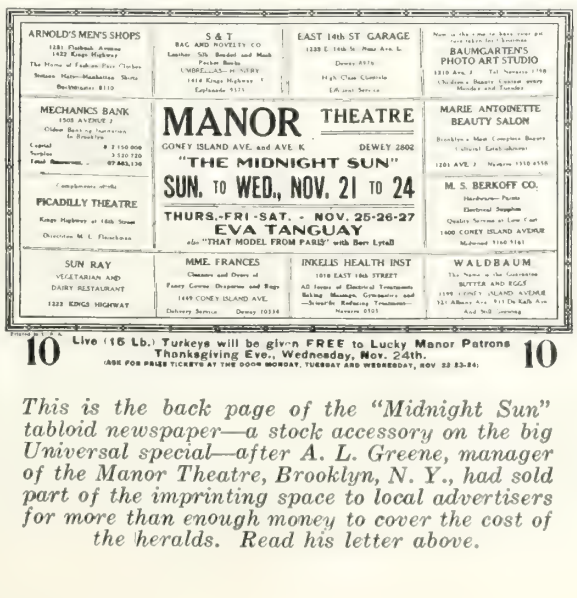
The Midnight Sun

EXTRA Fine performance of a Universal Super-Production — Presented by Carl Laemmle.

She had the night in her eyes---the sun upon her lips---they called her "The Midnight Sun"

"THESE ARE MY JEWELS," SAYS MYSTERIOUS OSTRICH, as she shepherds a group of the attractive feathers from the sensational "Birds of Jewels" feature of "The Midnight Sun."—Exclusive Photo by Universal Pictures staff photographer.

FLATTERY BY IMITATION. Fine specimen of pompous impertinence here exhibited by "Diggsy" Egg, star of "The Midnight Sun," Carl Laemmle's latest production. "Diggsy" is an exclusive Universal find and Pictures staff discovery.



This is the back page of the "Midnight Sun" tabloid newspaper—a stock accessory on the big Universal special—after A. L. Greene, manager of the Manor Theatre, Brooklyn, N. Y., had sold part of the imprinting space to local advertisers for more than enough money to cover the cost of the heralds. Read his letter above.

"Flaming Frontier" Turns 'Em Away At Second Run

"SOME time ago, thru the insistence of your Mr. Tuttle, and, as I then believed, against my better judgment, I gave a contract for a second run of 'Flaming Frontier' in the City of Charleston. On account of the tremendous business done during its first run of six days I couldn't believe there was anybody in Charleston who hadn't seen it and doubted that the second run would give me an even break, to say nothing of profit.

"I ran the picture on November 2nd, to the most remarkable business I've had in more than two years. My theatre was filled to its capacity at both matinee and night performances and patrons were turned away.

"I want to thank you for forcing me to make money, for had the insistence of Mr. Tuttle been less or my biased opinion been stronger, I wouldn't be on the profit side of the ledger as I now am."

—T. M. Elliott, Mgr.
Sunset Theatre
Charleston, W. Va.

"Radio Detective" Good B. O. Bet

"IN regard to 'The Radio Detective,' it has proven a good box office attraction. The receipts have increased at each episode. I have the co-operation of the Boy Scouts and the Scout Executive, Mr. Lindsey. They stage a Scout Demonstration on the previous episode each week. Last Saturday they had signalling. Next Saturday they will demonstrate First Aid. In fact they demonstrate what they see in the serial each week.

"We have made about one dozen new scouts from the serial.

"I consider it a worth-while picture."

—Margaret Day,
Dome Theatre,
Lawton, Okla.

"WE showed 'The Cohens and Kellys' and it was enjoyed as much as any picture we have had this year."

—Donald E. Jefferson,
Temple Theatre,
Federalsburg, Md.

These New Universal Pictures Have

"Showman's Delight" Says Reviewer of "Her Big Night"

THE handsome new Atlanta de luxe theater, the brand new Keith Georgia, held its gala opening last Monday night to packed and standing attendance. Theater patrons of the town who turned out en masse to welcome the new amusement temple were not disappointed, for a bright, snappy vaudeville bill of five acts was presented along with one of the cleverest, most diverting feature pictures to grace a screen this season —Universal's new Laura La Plante starring vehicle "Her Big Night," providing a royal "big night" for all who gather at the box-office to secure admission thereto.

"Her Big Night" was taken from the story "Doubling For Lora," written by Peggy Gaddis, an Atlanta girl, who has gained national fame as a magazine writer. Its adaptation for screen purposes was accomplished with the utmost skill, bright comedy and neatly contrived situations which finally resolve into an easily believeable happy ending. It's a showman's delight and the last word in humorous, lively modern-life entertainment; a bit of youthful romance, a large degree of suspense, plenty of farce and fast action, and abounding comedy. The patrons of the new Georgia Theater this week have literally laughed through its entire length—proof positive that it is a ticket tonic of no mean order.

Briefly, we have pretty Frances Norcross and her sweetheart, Johnny Young. Johnny would propose if he had one thousand dollars with which to buy a "supporting" business. A frantic press agent persuades Frances to take the place of Daphne Dix, famous movie star, at a personal appearance, Daphne failing to arrive on the scene and Frances goes through with the stunt to win the thousand dollars offered. So that she may give it to Johnny.

But Adams, a cynical reporter looking for a good "scandal" story on Daphne, suspects the hoax. He follows Frances back to Daphne's apartment and has his cub reporter go in as Daphne's husband in an effort to trick Frances into a confession. The real husband appears, then comes a "granddaddy" admirer whose irate wife soon follows him, and to complicate matters, Johnny appears on the scene. Between them they mix things exceedingly lively. Adams calls a showdown and the jig is about up when the repentant Daphne slips in unobserved and changes costumes with Frances just in time. Johnny is convinced of Frances' innocence and good intention, and all ends with the right couples re-united.

The program began with an organ prelude and then International News was flashed on the screen.—*Atlanta Weekly Film Review.*

(Length: 7,603 ft.)

Audience Loved "Perch of Devil" Reports Reviewer

GOLD or glitter? Life means one or the other to all of us. In Gertrude Atherton's novel, "Perch of the Devil," she tells of two women: One who sought the glitter and one who was after the gold.

Now we have the story dramatized and on the screen of the California Theater for the week. Mae Busch is the wife, Ida, whose life on a Western ranch bores her. Some day, perhaps, her husband will dig gold from the Perch of the Devil mine, but in the meantime—life is deadly dull.

Comes to the ranch, seeking shelter from a driving rain, a woman, Ora Blake, young, pretty and sophisticated. The triangle complete, the story grows more complicated. Ora owns the neighboring ranch and is on her way to Paris to celebrate her divorce.

She sees the young husband, Gregory and, woman-like, changes her mind. She stays long enough to decide that she wants the man, then she takes his young wife to Europe with her.

Word from America announces the discovery of gold in Perch of the Devil and Ida cables her intentions of returning at once. She includes her love in the message, but it is deleted by the designing Ora. Back at the ranch Gregory begins to wonder, when the curt cable arrives, whether his wife loves him or his newly gotten gold.

When Ida and Ora arrive home Ora gives him little chance to think that it is anything but his millions. She even suggests now that Ida has so much money perhaps she would like a title as well. She hints at a love affair between Ida and Lord Mobray. The arrival of Lord Mobray confirms Gregory's suspicions of his wife.

That night Lord Mobray asks her when she is to divorce Gregory. To her answer of "Never!" he questions how Ora is going to marry him if she does not divorce him

She drives to Ora's ranchhouse, accuses her of treachery and armed with a murderous looking paper knife starts after her. It is gorgeously melodramatic and the audience loved it. Ora rushes from the house in ternor. There is a deserted mine shaft in which she hides.

Ida finds her and the battle is on. We have seen so many movie heroes fight the villain for love of a woman that it is refreshing and interesting to watch two women tear at each other for love of a man—even if it far from convincing.

In the midst of their fight the flood gates of the Perch of the Devil mine are blasted open and the old mine is flooded. They find themselves battling for their lives against a common enemy. Ida saves herself, and to add to the suspense she can either save Ora or let her drown. She rescues her and her husband's prodigal love.—*San Francisco Chronicle.*

(Length: 6807 ft.)

Not a Dull Moment In "Spangles" States "Reeland Reviews"

ONE of the best pictures of circus life we have ever seen. All the glamor and sparkle of the Big Tent was somehow infused into this film, with the result that it looks and impresses as the real thing. Add to the aforementioned, great gobs of human interest, a nicely calculated suspense and intelligent production methods and you have a picture which we think will give satisfaction to the most exacting audience.

The story is by Nellie Revell, of Variety, and we say that she certainly know her circus. Where the film shines in particular is in its painstaking attention to detail. From the pulsing panorama of the show under the Big Tent right down the line to the entraining of the circus for the jump to the next town not a detail has been missed—or misplaced.

The love interest is handled by Marion Nixon and Pat O'Malley, whose scenes together are likely to exert a powerful sympathy pull.

The film is bursting with action, not a dull moment popping up during the seven reels. There are two distinct climaxes, one occuring about midway and another coming just at the end for a grand and glorious finale.

No good reason why this one shouldn't step right out and take its place with the best of them. Suitable for all theatres on any day of the week, week-runs included. — *Reeland Reviews.*

(Length: 5633 ft.)

Made Good With Press and Public

You'll Love People In "The Old Soak" Says Chicago Critic

A TWINKLE of talent is caught by the telescope of public favor and suddenly there bursts on the cinema horizon a bright new star.

Sometimes this happens almost overnight, but such was not the case with Jean Hersholt, who appears in his first starring role at the Capitol this week. Hersholt has been delighting us now for some time with his screen characterizations. If anyone ever did, he certainly deserves being elevated to steller heights. The move opens a new avenue of good pictures, too. It is always an event when we are enabled to see films centered around some one other than a curly-headed hero or heroine.

As played by Hersholt, the Old Soak is a lovable old rascal with a big heart and ready wit, but his tippling is the scandal of the small town in which he lives. You'll love the other characters of this photo-play, too—they're all so "homy" and delightful. There's the mother (Lucy Beaumont), who loves her Old Soak in spite of his faults. There's the flapper son (played by George Lewis), who is enamored of a chorus girl and who is too cowardly to tell her he hasn't any money. Then there's Louise Fazenda as the comical maid of all work in the Old Soak's household and other typical village characters. Last but not least there's the cousin of the family, a sneaking hypocrite who wouldn't take a drink in public but who does not hesitate to make money by bootlegging on the sly—who is full of lectures about righteousness, but who turns right around and attempts to cheat his own blood relations.

The plot of "The Old Soak" is very simple. The boy of the family falls victim to the scheming cousin and steals some stock belonging to his mother and sells it to the cousin for a few hundred dollars in order to buy his chorus girl sweetie a fur coat. The stock turns out to be worth $20,000 and the family suspects the Old Soak of having sold it because of his reputation for getting drunk. Eventually, the chorus girl, who, by the way, is June Marlowe, a very pretty and very likable girl, turns out to be a regular fellow and she tips the Old Soak off to the fact that the hypocritical cousin is a bootlegger. Thus the Old Soak is enabled to threaten him with exposure and make him pay the mother of the family back the amount the stock was really worth.—*Chicago American.*

(Length: 7445 ft.)

Patrons Pack Oregon Theatre To See "Michael Strogoff"

NO wonder it takes nearly two hours to run off the picture "Michael Strogoff" — which opened its three day continuous showing at the McDonald yesterday—as it is one of the most complete and at the same time most pretentious and fast-moving pictures we have seen. All the greatest and most daring scenes attempted in picture-making, all the thrills and excitement portrayed in movies, all the impossibilities ever made possible and all the possibilities ever made impossible are in "Michael Strogoff."

Eugeneans are indeed fortunate to see such an extraordinary picture any time, let alone for its premiere. It has been directed by a master hand and genius.

One wonders if there isn't at times almost too much in the picture. One can hardly find a fallacy, everything is in the picture, nothing left to the imagination, everything worked out in detail in a rapid succession of nerve-wrecking scenes that portray anything from the most logical to the most improbable situations.

The picture retains all the dramatic effects and glamor of the story, adding many choice interpretations the story never knew.

Ivan Moskine does a wonderful part of acting as Michael Strogoff, the spy who, entrusted with a message from the czar of Russia to the latter's brother, the grand duke in Siberia, and whose power and life are threatened by hoards of Tartars, goes through much danger and agony to fulfill his mission.

The other members of the cast, mostly foreigners, are not so well known but they one and all do some of the finest acting seen here.

Many scenes are showy and of extraordinary photography. Parts of them are done in color which proves most effective as such when portraying the splendor of old Russian court life, the fetes, and the Tartars in their elaborate robes and gypsy dress. The scenes of the Tartar camp are wonderfully well done and form a great spectacle of color and fantasy.

Perhaps the most dramatic scenes are those taking up the capture of Michael Strogoff as a spy by his enemies, the Tartars, and showing him a prisoner before the great Khan who orders him to be blinded by hot steel which is done while the mobs of frenzied and hysterical Tartars look on and exult in the torture.

Whatever elements you like about motion pictures, be they romance, action, humor, tragedy, spectacular, story, character part, art, technique or the hundred and one other things that bring praise or condemnation, they are all combined in the picture of Michael Strogoff.

That Eugeneans were thrilled over the vehicle was evident as the theater was packed for all four shows, the crowds even having to stand for the first show at noon.—*Eugene, Ore., Guard.*

(Length: 9315 ft.)

"Take It From Me" Is Another Jolly Denny Film Comedy

YES, and you can take it from me that Reginald Denny keeps right on making some of the most amusing and entertaining movies that ever come out of Hollywood. His latest, "Take It From Me," at the Orpheum, is right up to the Denny standard. And if you and I agree, that standard is—let's be outspoken—swell.

"Take It From Me" used to be a musical comedy. The tunes are missing, naturally—but they weren't such great tunes, anyway. And as Mr. Denny does the piece there is more entertainment and laughter in the movie than in the stage version. Mr. Denny's cast-name may be Eggett, but I failed to see the egg as far as he's concerned.

According to the plot Mr. Denny is a careless, happy-go-lucky chap who inherits $50,000 from his uncle. He and two friends go through this speedily. Then Reginald gets the department store. If he can run it for three months at a profit he gets it to keep; if not, it goes to the manager, Cyrus Crabb, who lives up to his name.

This Crabb tries to ruin Mr. Denny. In turn, Mr. Denny tries to ruin the store for Crabb. But it all comes out happily—very happily for the Orpheum audiences. Denny's scenes in the department store windows, in a bargain sale and at a fashion show will probably be voted the best parts of the picture. But really, none of "Take It From Me" could possibly be described as dull—*J. J. in Chicago Herald and Examiner.*

(Length: 6649 ft.)

The Greatest Ready Ma[de] Aud[ience]

Victor Hu[go's] Les Mis[erables]

The Successor to "*The Hu[nchback]*

A Universal Film De France Triump[h]

Presented by CARL LAEMMLE

ence in Show History!

igo's Immortal Classic

erables

nchback of Notre Dame!

Big as the Soul of all Humanity!

CARL LAEMMLE COMPLETES NATION-WIDE PLANS FOR "LES MISERABLES" SCHOLARSHIP AWARDS

(*Continued from Page* 13.)

There is probably no book, except the Bible, read by more people than "Les Miserables," but school authorities report that there has been a sloughing off of interest in Victor Hugo on the part of the average American boy and girl. It is to reawaken this interest in France's master pen-man and in his great literary achievements that Laemmle is launching the present competition. Simultaneous with the release of the photoplay built around the Hugo romance, which will take place in the United States sometime shortly after the first of the year, new series of Victor Hugo's works will reach the reading public. Also, it has been announced that a story of "Les Miserables" on the order of Charles Lamb's "Tales From Shakespeare," is being projected for early publication.

Tentative dates for the submission of essays on the subject aformentioned are set as January 1st, 1927 to February 28th, 1927 inclusive, although it is possible that the time may be extended beyond February 28th, in order to give students plenty of time to analyze the Hugo novel. While it is not thought probable, the judges may have difficulty making final selections. In case there is a neck-and-neck finish between candidates, Laemmle has signified his intention to make awards to the additional students.

Universal reports that the preliminary discussions regarding the Awards have made deep impressions on the country's educators. This is seen to be true by a consideration of the men who make up the judges committee. These men, four of them, at the top of the educational world, and the fifth, one of the country's most popular writers, accepted their selection on the committee with grace and interest. Dr. Butler accepted in the following personal letter:

"My dear Mr. Laemmle: My friend, Mr. Will Hays, has sent me your letter to him of November 9th with its kind suggestion that I should act as one of the judges in the interesting and highly useful competition that you propose for high school students.

"I have written Mr. Hays that it will give me great pleasure to accept your suggestion and to serve your cause to the best of my ability. With good wishes, I am Very Truly yours,

"Nicholas Murray Butler."

Universal, through its distributors in the British Isles, now is conducting a similar Scholarship Award in Great Britain and Ireland. It is the biggest scholarship competition ever held over there. It is predicted that every high school in the British Isles will be represented by candidates for the honors. The amount involved is substantially the same and the educational authorities of the several countries are behind the competition with their entire good will and assistance.

Universal is the foremost exponent of Victor Hugo on the screen. That company's film adaptations of "The Hunchback of Notre Dame," was the outstanding production of the year. It ranks as one of the great pictures of all times. The acquisition of "Les Miserables" from the French Societé des Cineromans was followed by the announcement of the early filming by Universal of "The Man Who Laughs," Hugo's strangest and most gripping novel. As "Les Miserables" nears the screen, plans are well under way for the production of "The Man Who Laughs," and Conrad Veidt, noted German actor, has been put under a long term contract, to play the principal role, that of Gymplaine, the noble mountebank.

It is expected that detailed specifications as to conditions in the Carl Laemmle-Victor Hugo Scholarship Awards will be sent out from the Universal Home Office to all high schools throughout the country early this month. Definite restrictions as to the use of the Scholarship Awards may not be made. In Great Britain, the student's parents have the choice as to whether the Award is to be devoted to higher education for the child or for apprenticeship. In the United States the Award probably will apply to college or business school tuition. No plans have been discussed pointing to scholarships in any one or more colleges or universities.

LITTLE EVA WAS THERE ALL THE TIME

(*Continued from Page* 10.)

"Uncle Tom's Cabin" company embarked on location on the Mississippi River, where they are now working, the most vexatious role in the entire cast, that of Little Eva, was filled to the entire satisfaction of everybody. Little Virginia is developing a natural technique which, if not as blonde as people might expect, is just as genuine, and just as compelling as the most heart-melting of Little Evas who ever went up to Heaven to the prayers of Uncle Tom and the "a little soft music, professor" of the local orchestra.

DOCTORS AIDED BY MOVING PICTURES

"IN no branch of science does the moving picture offer greater possibilities than in medicine and surgery," according to Dr. S. Philip Goodhart, professor of Clinical Neurology at Columbia University in New York. Its application in this field, he believes, will open a vista of greater depth.

"The life long acquisition of a surgical technique, the demonstration of which would pass away with its possessor, is being preserved for the teaching of future generations by means of film reproductions," he said.

The American College of Surgeons recently appointed a special committee to develop medical motion picture films.

UNIVERSAL INAUGURATES NEW TRY-OUT METHOD FOR LAUNCHING "MICHAEL STROGOFF" IN U. S.

(*Continued from Page* 17)

In St. Augustine, Fla., "Michael Strogoff" was shown in the Jefferson Theatre. This 750-seat house was packed to the ticket-box by an audience that roared its approval at the high-lights of the film and applauded loud and long after the final fade-out. The run was a big success, Roy S. Campbell, manager of the house, reported to Universal.

In Phoenix, Ariz., where the picture was presented in the Columbia Theatre, the reaction to the film was so favorable that D. S. Mitchell, Universal sales executive in that section, reported by wire to the Universal home office in the following terms: "Tremendously impressive. Realism very vivid. Moskine great. Mother love interest exceptional. Outstanding battle scenes. Pronounced big. Impressive as 'Hunchback.' Natural color good. Direction exceptionally good. Verne's adventure story full of suspense. Thrill after thrill held audience's undivided attention. Opened capacity business. Positively not one adverse criticism. Box-office success assured."

The Kearney, Neb., showing also was very conclusive as to the picture's value. It set new high records in that town, where it was presented in the Empress Theatre. The newspapers gave it column after column, including editorials. It was hailed as a record-breaker everywhere.

An eighth showing of "Michael Strogoff" also was held, but under slightly different conditions. In Blank's Strand, Des Moines, the picture was put on cold, following the regular night show. It is a great tribute to the picture that the entire audience with the exception of five or six who had to catch last trains, stayed through until long after midnight to see the conclusion of the Universal picture. Prominent exhibitors present hailed it as one of the most wonderful productions they had ever seen. All of the Blank managers in that section were present at the showing and rendered high praise to the film, Universal reports.

"A good Western crammed full of action."

—Grand Theatre,
Rainier, Ore.

BLUE STREAK WESTERNS

24 of them
5 reels each
Released by
UNIVERSAL

Art Acord
with his horse, Scout, and his dog, Bunk

Fred Humes
with his marvel horse

Jack Hoxie
with his horse, Raven, and his dog Scout

Gibso

POKER FACES

EDWARD EVERETT HORTON, LAURA LaPLANTE. A HARRY POLLARD Production.

"Give us more of them and we will pay our bills and income tax, too."—Majestic Theatre, Roseburg, Ore.

THE MARRIAGE CLAUSE

BILLIE DOVE, FRANCIS X. BUSHMAN. A LOIS WEBER Production.

"More compliments on this than on any other picture in months."—Princess Theatre, Buchanan, Mich.

THE OLD SOAK

JEAN HERSHOLT. An EDWARD SLOMAN Production.

"A very good picture that pleased everyone."—Star Theatre, Nashville, Mich.

HER BIG NIGHT

LAURA LaPLANTE. A MELVILLE W. BROWN Production.

"Clean, clever, and drew extra business. Better yet, pleased all!"—S. T. Theatre, Parker, S. D.

SPANGLES

MARIAN NIXON and PAT O'MALLEY. From a special story by NELLIE REVELL. Directed by FRANK O'CONNOR.

"A very good picture. It drew and everyone was pleased."—Rex Theatre, Franklin, Neb.

THE RUNAWAY EXPRESS

JACK DAUGHERTY, Blanche Mehaffey. An EDWARD SEDGWICK Production.

"Played an extra day to the biggest attendance in a year."—Majectic Theatre, Las Vegas, Nev.

THE TEXAS STREAK

HOOT GIBSON, Blanche Mehaffey. A LYNN REYNOLDS Production.

"Another good Gibson. Decided different: Pleasing, and then some."—Lyric Theatre, London, Tenn.

THE WHOLE TOWN'S TALKING

EDWARD EVERETT HORTON. From the play by JOHN EMERSON and ANITA LOOS. An EDWARD LAEMMLE Production.

"Can be depended on to get the laughs. Maximum of merriment."—Moving Picture World.

PRISONERS OF THE STORM

HOUSE PETERS, PEGGY MONTGOMERY, WALTER McGRAIL and a fine supporting cast. From JAMES OLIVER CURWOOD'S "Quest of Joan." A LYNN REYNOLDS Production.

"Good action and suspense. Might draw very satisfactory business."—Film Daily.

THE BUCKAROO KID

HOOT GIBSON. A LYNN REYNOLDS Production.

"A rattling good yarn. Drawing power should be excellent."—Motion Picture News.

They're all on Universal's Greater Movie List!

A PAGE OF SYNOPSES

"ROLLING HOME"

Universal Jewel

Starring **REGINALD DENNY**

Directed by WILLIAM A. SEITER

Story by John Hunter Booth

CAST

Nat Alden	Reginald Denny
Phyllis	Marion Nixon
Mr. Grubbell	E. J. Ratcliffe
Dan Mason	Ben Hendricks, Jr.
Mrs. Alden	Margaret Seddon
Col. Lowe	George Nicholls
General Wade	Alfred Allen
Sheriff	C. E. Thurston
Select Men	George Marion
	Alfred Knott
Pemberton	Anton Vaverka

(Footage: 6993)

NAT ALDEN, an enthusiastic but unlucky young promotor, fails in a mad venture and is thrown out of the office of Mr. Grubbell, a capitalist whom he has involved in the deal. Outside he meets Dan Mason, an old army buddy, who is now Grubbell's chauffeur. Dan gets a three day vacation while his boss goes to Boston, and Nat induces him to drive him to his home town in the stately Rolls-Royce, for the townspeople believe him to be a millionaire and it would break his mother's heart to see her son come home broke. For the first time since the war, Nat arrives in the home town and is received with a brass band and cheers. His mother holds a reception for him and the leading citizens press him for contributions to various charity funds, which he readily promises. Then he is compelled to pledge moral and financial support to bring about a town boom. Just to be saying something he mentions "the great natural resources" of the town, pointing with melodramatic pride to the waterfall in the city park. So enthusiastic are the citizens over the brilliant picture of the future which is painted by the bluffer that they agree on the spot to sell him the water power franchise for $100,000. He is practically compelled to make out a check for this "paltry" amount, in back of which there are no funds.

Phyllis, the girl he loves, takes him aside and tells him that their positions are now so wide apart that she cannot marry him. It would look as though she were marrying him for his money. He tries to convince her that he is broke, but succeeds only in convincing her that he is a liar.

The president of a water company in Boston reads in the morning paper that Nat Alden has secured the power rights that he has been trying to get for years. Along with the article is a photo of Nat and his "secretary," Dan Mason. He gets Nat on long distance and offers him $250,000 cash for the franchise. Nat accepts and then sits impatiently awaiting the arrival of the representative of the water company with the cash that will cover his own fake check.

Mr. Grumbell enters the office of the president of the water company, sees the photograph of Nat and his chauffeur, whom he brands as crooks. The water company withdraws its offer and Grubbel hastens to arrest Nat and Dan for stealing his car. However, when he sees that Nat really holds the water franchise, he offers $300,000 and gives Nat the check in payment. Dan, at this moment, enters triumphantly and asks Nat if the old fool had fallen for that bunk. Old Grubbell, springs up from his chair in the corner and takes back his check in a rage, calling them both crooks. The town council enters and he demands their arrest on a charge of fraud. Nat points out that he has until the next day at noon to make his check good. He leaves the house and starts for the railroad station. Grubbell asks the town council if the franchise is really on the level. When they tell him it is he begins to fear that Nat will close with his competitor and agrees to give Nat the $300,000 if they can find him.

Phyllis runs out, and after an exciting search, brings Nat home to a fortune and love.

"LET LOOSE"

A Two-Reel Tuttle Western Comedy

Featuring **BEN CORBETT and PEE WEE HOLMES**

CARNIVAL day in Piperock. Dirtyshirt Jones wins a $5.00 prize in a riding contest and puts the envelope containing the prize money in his pocket. Magpie Simpkins slyly sneaks it away from him. Dirtyshirt gets Magpie to push his head through the hole in an "African Dodger" sheet and then locks him in and goes away to spark Susie, the town beauty, while Magpie gets pelted with eggs until rescued by fat Carrie Waite.

Dirtyshirt takes Susie to the soda fountain where they order lavishly. He reaches for the money and finds the envelope missing. Magpie enters triumphantly with Carrie and makes a bum out of Dirtyshirt by picking out elaborate presents for Susie, which he proceeds to pay for with lordly abandon with Dirtyshirt's prize money. Instead of the money, he finds in the envelope an I. O. U. from the judge of the contest. Both of the cowpunchers are kicked out of the soda fountain and land in a tub of lemonade being dispensed by Judge Steele at "five cents for all you can drink." They graciously pay him the nickle for what they have consumed, and walk off to the carnival where they accidentally get in with a couple of lions. Escaping down the road, they are pursued by a beast. When they fall down winded, the beast pounces on them and turns out to be Judge Steele's dog with a lion rug thrown over him.

"DARE DEVIL DAISY"

Two-Reel Stern Brothers

Featuring **EDNA MARIAN**

DAISY, in her new car, speeds through traffic recklessly while the insurance agent tries in vain to sell her father an accident policy. The old man refuses to think of such a thing until he glances out the window just in time to see Daisy finish the career of her car by smashing into another one.

Daisy's grandfather has left her a fortune on condition that she marry the young man of his choice. Her father is insistent that she carry out the terms of the will but Daisy is obstinate and persists in entertaining her pet sheik, whose folks have also pressed him to marry a strange dame. Her father drives the sheik out of the house and locks Daisy in her room. She escapes and they elope, followed in another car by her father and the mother of the boy they have picked for her to marry.

The eloping couple pick up a minister and are married on the fly. Finally overtaking them, Daisy's father starts to do violence by the groom but his hand is stayed by the woman who recognizes the boy as her son.

"STRINGS OF STEEL"

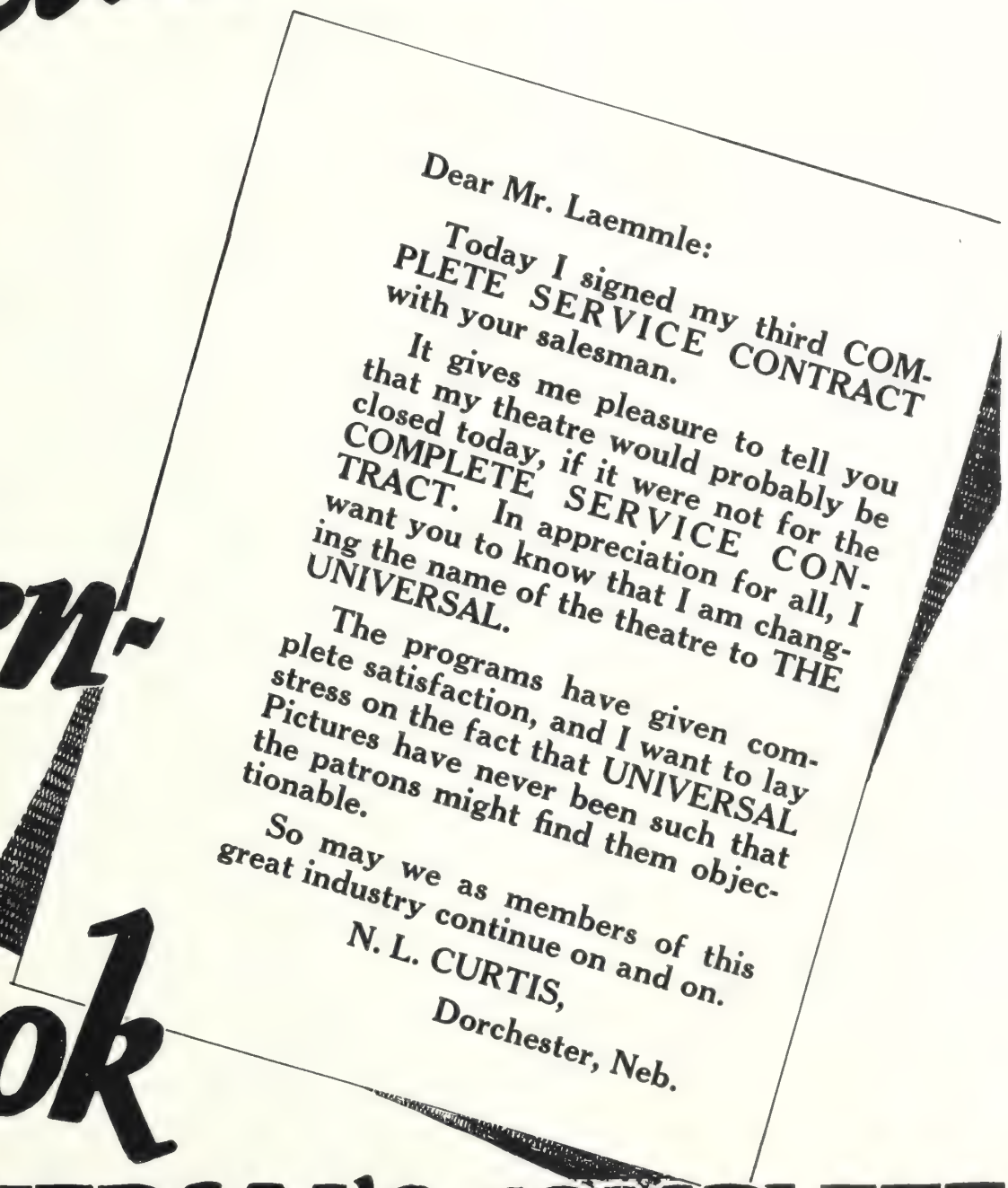
A Ten-Episode Adventure Picture

Starring **WILLIAM DESMOND**

No. 3.—"Fighting for Love"

HOGAN'S henchmen steal the transmitter from Ned's carriage and ride away. Ned and Gloria pick themselves up unhurt and drive back to town, Gloria returning to her post at the Excelsior Telephone Company, and Ned going to Hogan's dance hall saloon in the hope of getting back the stolen transmitter. Informed by a spy that Ned is at the saloon, Hogan plans to trap Gloria and Ned together, so he sends her a fake message that works. She drives to the dance hall, arriving just as Ned, who has caught a glimpse of the transmitter, makes a dive for it and gets into a mix-up with Hogan's henchmen. Gloria rushes through the fray and gets away with the transmitter, driving madly down the street. She collides with another vehicle and is thrown to the street in front of a span of oncoming fire horses. Ned, at Hogan's, battles his way to a swinging scaffold. The rope breaks and the scaffold falls.

Read this



Dear Mr. Laemmle:

Today I signed my third COMPLETE SERVICE CONTRACT with your salesman.

It gives me pleasure to tell you that my theatre would probably be closed today, if it were not for the COMPLETE SERVICE CONTRACT. In appreciation for all, I want you to know that I am changing the name of the theatre to THE UNIVERSAL.

The programs have given complete satisfaction, and I want to lay stress on the fact that UNIVERSAL Pictures have never been such that the patrons might find them objectionable.

So may we as members of this great industry continue on and on.

N. L. CURTIS,
Dorchester, Neb.

then-

Book

"UNIVERSAL'S COMPLETE SERVICE CONTRACT

Tie up the Home with Your Theatre—

HOW much would it cost you to advertise your feature pictures months in advance to every private telephone user in your town? When you figure that out you'll see how much you can save by tying up to Carl Laemmle's Column in The Saturday Evening Post. If you want to play pictures that the people of your town know about and want to see, book the Universal output.

The advertisement at the right will appear in The Saturday Evening Post of December 18, 1926.

UNIVERSAL'S National Advertising

UNIVERSAL WEEKLY

VOL. 24 JAN. 15, 1927 NO. 23

BARBARA WORTH
One of Universal's candidates for Baby Stardom and now supporting Reginald Denny in "Fast & Furious"

21 years of Straight from the Shoulder Talk

"Straight from the Shoulder" Deeds !

UNIVERSAL Short Subject WORLD

Cash from Contented Customers —no rain checks needed.

Golden Short Subject Sunshine of the old simoleans stacked on your B. O. Shelf.

Vol. 1 Published in the Interest of Exhibitor Profits. No. 4

Editorial

Imagine a mammoth advertising campaign extending over a period of ten years—appearing in nearly 300 newspapers every day—with one name—one idea—entertaining and moving the nation to laughter carrying its message to conservatively over 20,000,000 readers every day—year-in-year out. A staggering thought? You said it!. . . Yet that, Mr. Exhibitor, is the identical case of **GUMP.** And just as the Gump Cartoon strips have proven circulation builders for newspaper publishers, so have **GUMP COMEDIES** proven ticket sellers at exhibitors' box offices. That's why they call him **BOX OFFICE ANDY**—with a face that the army of American movie fans **LAUGH** at! That's why, in terms of ticket sales **GUMPS** are rolls and rolls and rolls ahead of all!

Produced by
Samuel Van Ronkel

Released by **UNIVERSAL**

12 New Two Reel GUMPS

Results!

at the box-office, money-getting-results. They're the only things that matter when you're booking a picture and

Mighty MICHAEL STROGOFF

has the **Money Getting Power**

Everywhere!

Sweepin

MIGHT
MICHA
STROG

Jules Verne's
Greatest Melodrama
Starring
Ivan Moskine
Europe's Idol of the Screen
A UNIVERSAL FILM DE FRANCE TRIUMPH
Presented by Carl Laemmle

the
Country!
EL
OFF
5th big week
at $2.20 Top
The Famous
Geo. M. Cohan
Theatre - Broadway & 42nd St
The centre of the world!
At the Rialto
in WASHINGTON,
at the Lyric in BRIDGEPORT,
CONN., at the Broadway Strand
in DETROIT, at the Cameo in
PITTSBURGH, at the Lafayette
in BUFFALO, at the Imperial in
SAN FRANCISCO and at the
Geo. M. Cohan in NEW YORK
—wherever it goes—wherever
it shows it's a sweeping box-
office success the greatest melo-
drama of all time—MIGHTY
MICHAEL STROGOFF!

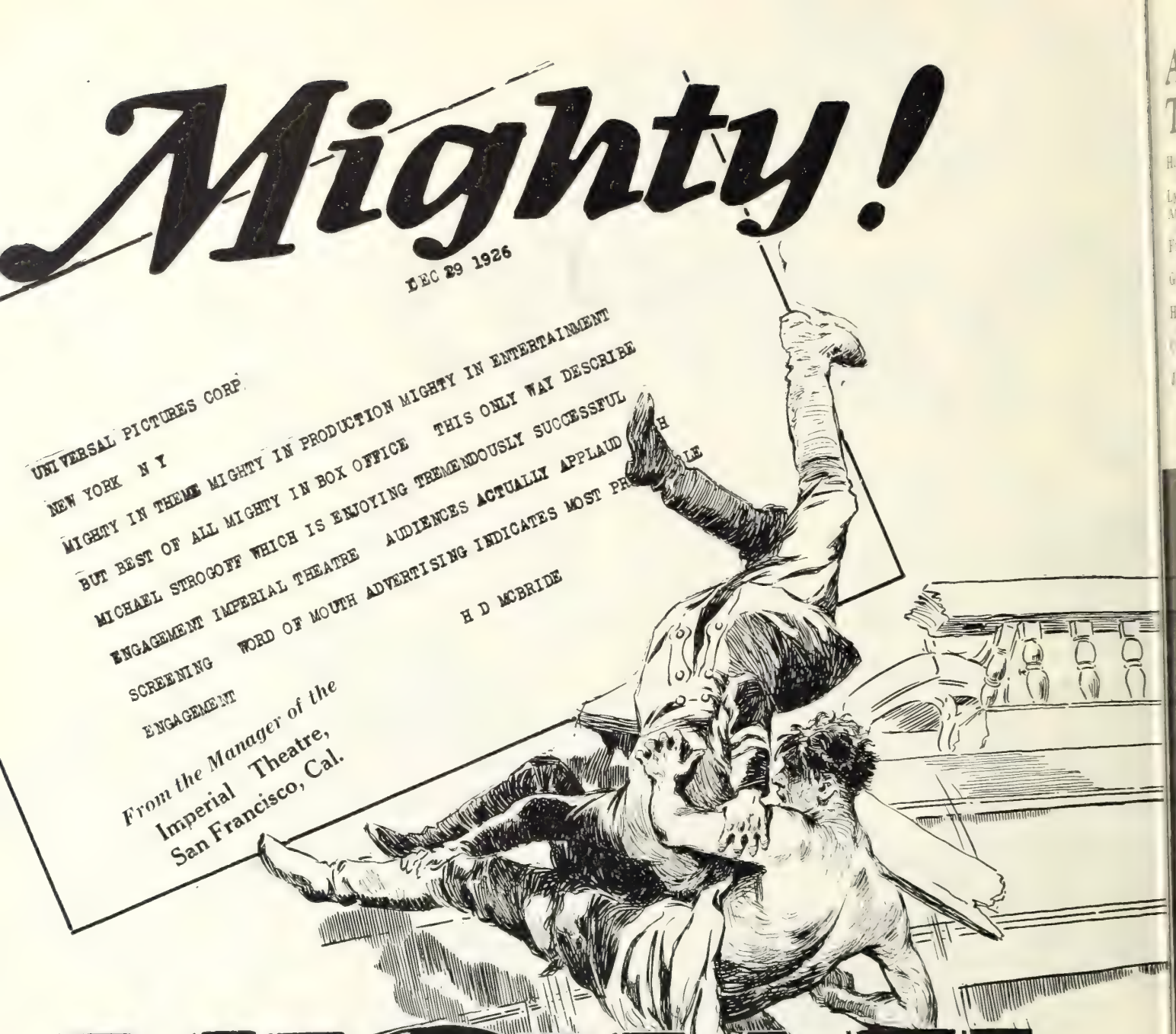
Mighty!

DEC 29 1926

UNIVERSAL PICTURES CORP
NEW YORK N Y
MIGHTY IN THEME MIGHTY IN PRODUCTION MIGHTY IN ENTERTAINMENT
BUT BEST OF ALL MIGHTY IN BOX OFFICE THIS ONLY WAY DESCRIBE
MICHAEL STROGOFF WHICH IS ENJOYING TREMENDOUSLY SUCCESSFUL
ENGAGEMENT IMPERIAL THEATRE AUDIENCES ACTUALLY APPLAUD [illegible]H
SCREENING WORD OF MOUTH ADVERTISING INDICATES MOST PR[illegible]LE
ENGAGEMENT

H D MCBRIDE

From the Manager of the
Imperial Theatre,
San Francisco, Cal.



MICHAEL STROGOFF

And Still They Come!

Hippodrome,
Covington, Ky.
Lyric, Cambridge, O.
Atlas,
Cheyenne, Wyo.
Fisher's,
Fondulac, Wis.
Grand,
Lancaster, Pa.
Hamilton,
Lancaster, Pa.
Capitol,
Lancaster, Pa.
Jefferson,
Jefferson City, Mo.
Consolidated
Amusement Co.,
Honolulu
Liberty,
Kitchikan, Alaska
Theatorium,
Lewiston, Idaho
Weir,
Aberdeen, Wash.
Arcade,
Hoquiamm, Wash.
Capitol,
Walla Walla, Wash.
Savoy, Moose Jaw,
Sask., Can.

The FLAMING FRONTIER

A UNIVERSAL SUPER-PRODUCTION

Presented by CARL LAEMMLE
with
HOOT GIBSON,
DUSTIN FARNUM,
Anne Cornwall, Kathleen Key,
and thousands of others.

An Edward Sedgwick
Production

I Love To Say

No. 515,---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

IT'S fun once in a while to say "I told you so," even if it is a sort of a kid trick.

It's fun to catch the critics napping and to prove to wise picture men that they can be wrong now and then.

With "Michael Strogoff" Universal has surprised the whole trade, for it is proving itself to be the biggest surprise picture of the year.

Many said I was a little bit daffy to release a foreign-made melodrama when the market was demanding comedies, war stuff and sex pictures.

But I kept on cutting and editing "Michael Strogoff" — and then I released it.

In New York at the Cohan Theatre it started off very quietly and mildly. A few critics on the newspapers said some nice things about it, but others gave it a merry old panning. But strange to say, instead of dying after such a quiet start, it began to grow. And it grew and grew and grew until it became the amazement of the big city.

I gave it a try-out in Eugene, Ore.; in Kearney, Neb.; in

I Told You So

Phoenix, Ariz.; in St. Augustine, Fla., and in Bridgeport, Conn. In each place it smacked the bullseye right in the eye. In Kearney it beat the wonderful record established by "The Phantom of the Opera." In Eugene it set up a new record for the house. In Phoenix it did the best business the house has done in two years.

In Bridgeport it was booked for four days. It was held over for another three days and then for another day, making an eight-day run, which established a new record in that busy city.

Next it bowled over records in San Francisco, Detroit, Washington and Pittsburg.

Well, that's not all by a long shot, but it is evidence enough for anybody—even those who formerly shook their wise heads—that "Michael Strogoff" is just exactly what the American people want and what you will want to give them.

"Michael Strogoff" has everything!

Moreover, it is that rare thing—a picture which builds up and grows better with each showing.

Give it a campaign worthy of such a masterpiece and you'll be amazed and delighted with the results.

I told you so before. I tell you so now.

12 Buster Brown Comedies
From the famous cartoons by R. F. Outcault
Produced by Stern Brothers 2 reels each
Universal Junior Jewels

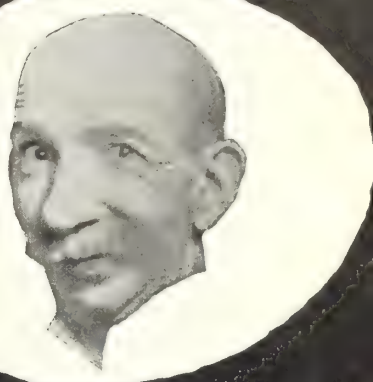
13 "SNOOKUMS" in "The Newly-weds and Their Baby"
Based on the famous cartoons by George McManus
Produced by Stern Brothers 2 reels each

13 "Let C
From Georg
Produced by

Universa
Laugh Co

orge Do It" Comedies
McManus' celebrated cartoons
rn Brothers **2 reels each**

52 Bluebird Comedies
Featuring Charles Puffy, Arthur Lake,
Neely Edwards and "Slim" Summerville
Produced and released by Universal 1 reel each



12 Andy Gump Comedies
Based on the popular cartoons by Sidney Smith
Samuel Van Ronkel Productions 2 reels each

l has the medies

13 "Excuse Maker" Comedies
Produced by Stern Brothers **2 reels each**

13 What Happened to Jane
Stern Brothers Production. 2 reels each.

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~Editor
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Vol. XXIV **FEBRUARY 15, 1927** **No. 23**

UNIVERSAL MOVIEGRAMS

RUPERT HUGHES will be master of ceremonies at Carl Laemmle's Sixtieth Anniversary Banquet at the Hotel Biltmore, Los Angeles, on January 17th.

* * *

EMORY JOHNSON, ever since completing "The Fourth Commandment," one of Universal's big pictures for next year, has been working on a police picture entitled "The Arm of the Law."

* * *

BEATRICE VAN has completed the adaptation of Owen Davis' farce, "Beware of Widows," Wesley Ruggles is only waiting until Laura La Plante finishes her role in "The Cat and the Canary" to start production on this Broadway theatre success which starred Madge Kennedy.

* * *

LYNN REYNOLDS will make one more Hoot Gibson picture entitled "Hey, Hey, Cowboy," before undertaking "The Big Gun" by Richard Barry. The cast of "Hey, Hey, Cowboy" consists of Nick Cogley, Kathleen Key, Wheeler Oakman, Clark Comstock, Milla Davenport, Monte Montague, Jim Corey and Slim Summerville.

* * *

NORMAN KERRY celebrated New Year's Day by starting "The Claw" by Cynthia Stockley under the direction of Sidney Olcott.

* * *

REGINALD DENNY'S current feature. "Slow Down," has been changed in title to "Fast and Furious." This is an original composition by Denny himself.

"Michael Strogoff" Proves Big Surprise Picture of Year

[*From the New York Telegraph Dec.* 26.]

The Only Picture on Broadway That Did Not Suffer from Christmas Slump, Says Writer.

HOLIDAY week is so much of a bug-bear to motion picture theatres, and all others for that matter, that many a punster has tied up the fact that exhibitors should be really thankful that Christmas comes but once a year.

The slump hit Broadway as per schedule this year. And every one of the pictures suffered in diminished attendance with the single exception of "Michael Strogoff," the Universal Film de France that is holding forth at the Cohan Theatre.

This production has shown a steady increase in box-office drawing power each day since its opening, and the past week day by day has been more profitable than its predecessors.

Strange to tell, the same situation has proven to be the cause in various other communities where "Strogoff" has played. In one case an old-fashioned sell-out on the adventure film. This is probably the first time that such an occurrence has actually happened since the erection of the theatre in question.

The consensus of opinion of the New York critics was that the film was too highly imaginative, too melodramatic, too crudely spectacular and heaped high with brilliant color to hold film table-talk of "rhythm," "angles," "the liquid motion of masses," and similar baboonish chatter. But the only ones that "Strogoff" has failed to please seems to be the critics themselves, and even they enthused over the spectacular shots of the barbarians.

The answer is that the general run of people in any community still prefer rich melodrama with plenty of fast action and thrills. They go to the theatre for entertainment, not to be bored, not to be "educated," not to view "the liquid motion of masses"—but to be entertained. Only that and nothing more.

The story of "Michael Strogoff," the Czar's courier, is a classic of exciting episode. Every instant in it is crammed to capacity with thrilling action. Those who have read the Jules Verne story will recall the adventures of the handsome Russian officer intrusted by his Emperor with a sacred mission. And the manner in which he performs it, risking his life at every turn to serve his sovereign and his love of a lady.

Audiences have proven that the day of melodrama and romance has not yet passed. Lighter film fare may be all right in spots—but for general appeal, the action drama of the "Michael Strogoff" order ranks far and away ahead of all the rest.

From present box-office indications the Universal box-office magnet will remain on Broadway longer than was originally intended, thereby holding back the premiere of "Metropolis," heralded as another really great photoplay.

The Editor Visits Universal City

Paul Gulick's Impressions of the Capital of the Film World; and Particularly Paul Leni's Production of "The Cat and the Canary."

AT one time when Universal City was first established, visitors were welcome and "a trip to Universal City" was regarded as a splendid way to advertise Universal product. It was, but—it was *too* successful. Visitors crowded the city, confused its machinery, interfered with production, flattered the artists, wasted lights, prolonged production and generally played hob with the business of making pictures. A halt had to be called. Now anyone who gets into Universal City is really an extremely lucky individual. Personally, I felt very lucky indeed to be invited to spend a month there by Carl Laemmle himself.

No matter what has been the impression of Universal City from hearsay, photographs or imagination, the realization is one which is bound to startle, amaze and interest beyond one's fondest dreams. Universal City must be seen to be appreciated. It is spread over so many acres, crawls up so many hills and vales, presents so many vistas and so many corners of the earth going to waste, as it were, that no photograph or drawing or casual glance will reveal one-tenth of its importance, potentiality or versataility.

To me it presented memories of many screen triumphs of past years. Bleaching bones of "Foolish Wives," "The Hunchback of Notre Dame," "Merry Go Round," "The Phantom of the Opera" sets lie honorably mouldering beside the gorgeous new sets of "Uncle Tom's Cabin," "Love Me and the World Is Mine," "The Fourth Commandment," "Held by the Law," "The Bargain Bride" and "The Claw."

"Where are the sets of 'The Cat and the Canary?'" I finally asked of Tom Reed, who was officially conducting me around the works in the chariot of one Sergei Seriotgia Alexandrovic Petschnikoff. "I hear they are very wonderful."

ABOVE—Cloistered hall designed by Leni , for John Willard's spooky play, "The Cat and the Canary."

BELOW—Back row, Arthur Edmund Carew, Tully Marshall, Martha Maddox, and Forrest Stanley. Paul Gulick, Gilbert Warrenton, Paul Leni and Bob Hill

"You bet they are wonderful," said Tom. "But they are all interiors. This man Leni isn't shooting a single thing unless he can reproduce the action in shadows. Come into this enclosed stage and I will show you."

So we parked the Russian speed wagon and entered one of Carl Laemmle's huge electric light stages. On the way to the Paul Leni sets we **had to thread our way be**tween a [illegible] of **youths and maidens winding up the first series of "The Collegians" and a sawdust** setting in which Andy Gump and his well-known family were endeavoring to imitate a circus.

"Here we are," said Tom, and knocked on the doorway of a protecting canvas breastwork thrown protectingly around the mysterious "Cat and the Canary" sets.

No wonder these sets are carefully guarded and a sentinel stationed at the one entrance door. Leni doesn't

(*Continued on Page* 37)

Rupert Hughes and Mary Pickford to Officiate At Sixtieth Year Banquet Honoring Carl Laemmle

Universal "Alumni" Will Give Dinner at Biltmore, Los Angeles, to Mark Twenty-first Year in Film Business and Tenth in Straight-from-the-Shoulder Talks and Actions.

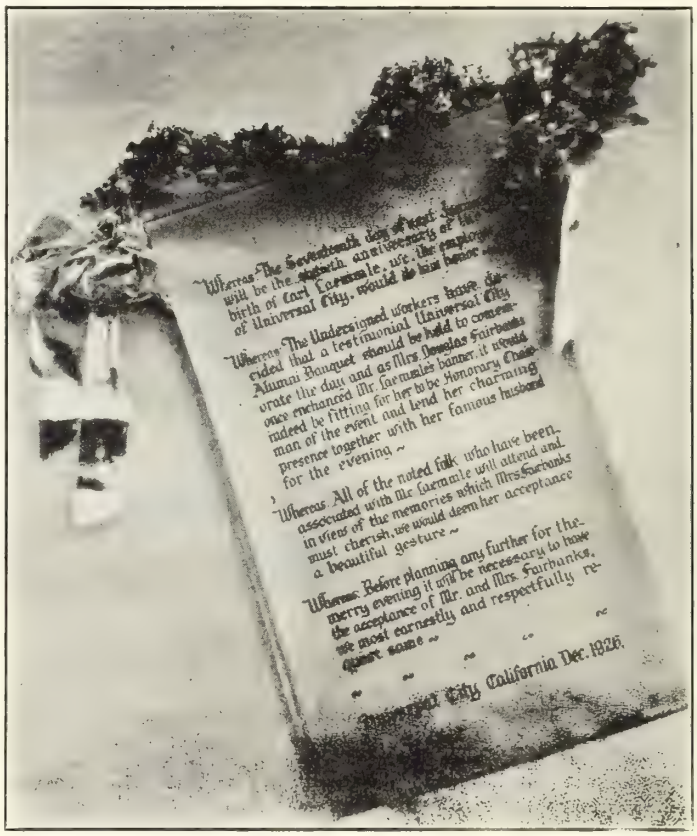
RUPERT HUGHES, widely known novelist, has accepted the honor of being Master of Ceremonies at the Carl Laemmle Sixty Year Banquet, to be held at the Biltmore Hotel, January Seventeenth next, according to announcement from the committee handling advance arrangements for the affair.

Hughes is probably the only man of prominence in the motion picture industry who has never been associated with either Carl Laemmle or Universal and in announcing him as master of ceremonies the committee explains that his attitude and platform will be unbiased and aboveboard.

Mary Pickford will act as hostess to the Universal Alumni, having accepted the airplane-delivered invitation, illustrated herewith. This Sixty Year Banquet is being tendered Carl Laemmle by former employees of the film produced who are calling themselves the Universal Alumni. All those picture personages who went to cinema school in the old days under Mr. Laemmle's banner are expected to gather again on January seventeenth to do him honor.

This date will also mark two other important mile stones in the life of Carl Laemmle, in addition to his sixtieth birthday. It officially starts Carl Laemmle's twenty-first year in the moving picture business and it is almost the exact tenth anniversary of the first Straight from the Shoulder Talk ever issued by the President of Universal. These Straight from the Shoulder Talks have been a feature of his business life ever since, and have been he most distinctive advertisement ever originated by any person or firm in the moving picture business. Straight from the Shoulder Talk, Straight from the Shoulder Deeds, have been synonymous mottos and actions of Universal from its very inception and are so recognized by thousands and thousands of exhibitors throughout the world.

In addition to being the birthday of Carl Laemmle, it is interesting to note that January 17 is also the birthday of Benjamin Franklin, great American patriot, scientist, diplomat and financier; of Israel Putnam, general and agriculturist; of John A. Mitchell, editor and publisher; A. B. Frost, illustrator; and Admiral Beatty of the British Navy. It is also the anniversary of the Battle of Cowpens, where Colonel Morgan defeated Major Tarleton and captured the majority of his troops, and the date of the anniversary of the abdication in 1893 of Queen Lil of Hawaii. It is also the anniversary of the Battle of 1872 of Belfors in the general action before Sedan which terminated the Franco-Prussian War and enabled Bismarck to crown Emperor Frederick in the Palace of Versailles the following day. Many other things happened on this day too, but none of them bear any construc-



This is the invitation that was delivered to Mary Pickford by airplane.

tive significance in connection with Carl Laemmle's birthday, so we refrain from mentioning them.

Among those who are eligible to the Universal Alumni by force of having had Universals training ten or more years ago are the following—Mary Pickford, Mae Murray, Bob Leonard, Lon Chaney, Lois Weber, Al Christie, King Baggot, Allan Dwan, Lois Wilson, Harry Pollard, Marguerita Fisher, J. Farrell McDonald, Francis Ford, Jack Ford, Harry Carey, Harry Myers, Herbert Brenon, Dorothy Phillips, Louise Glaum, Kenneth Harlan, Alec Francis, Louise Fazenda, Carter De Haven, Edith Roberts, Jane Novak, Eva Novak, Claire McDowell, Martha Mattox, Mildred Harris, Leah Baird, John Francis Dillon, Tod Browning, John Adolphi, Wheeler Oakman, Frank Mayo, Colleen Moore, Max Asher, Gertrude Astor, Clarence Badger, William Beaudine, Wallace Beery, Belle Bennett, Curtis Benton, Constance Binney, Hobart Bosworth, Pearl White, Lew Cody, Betty Compson, Jim Corbett, Mildred Davis, Priscilla Dean, Pedro De Cordoba, Reaves Eason, Raymond Griffith, Jean Hersholt, George Hackathorne, Marie Prevost, Erich von Stroheim, Hobart Henley, Jack Holt, Clara Horton, Jack Hoxie, Rupert Julian, Annette Kellerman, Roy Stewart, William A. Seiter, Katherine and Jane Lee, Henry Lehrman, Ford Sterling, Herbert Rawlinson, Ann Little, Louise Lovely, Lee Moran, Mary MacLaren, Cleo Madison, Molly Malone, Hank Mann, Owen Moore, Jack Mulhall, Anna Q. Nilsson, G. Raymond Nye, Matt Moore, Jack Perrin, Jack Pickford, Jasu Pitts, Lillian Rich, Fritzie Ridgway, George Sargent, Edward Sedgwick, Eileen Sedgwick, Myrtle Stedman, Ben Turpin, Beatrice Van, Marie Walcamp, Ben Wilson, Esther Ralston, J. Warren Kerrigan, Anna Pavlowa, Ralph Graves, Gladys Brockwell, Maude George, Mae Busch, Niles Welsh, Hoot Gibson, Carmel Myers, Henry MacRae, Isadore Bernstein, Lina Basquette (Mrs. Warner). Neal Burns, Edward Burns,

(*Continued on Page* 37)

"The Cheerful Fraud," Reginald Denny's Latest, Has Amazing Success at the New Paramount

Universal Production Rolls up $78,000 Gross Almost Equalling Opening Week Record for New Broadway Show Palace.

Denny Picture Also Breaks All House Records at Uptown, Los Angeles.

EXCEPTIONAL results were attained by the Paramount Theatre, Broadway and Forty-third street, last week with Universal's "The Cheerful Fraud," Reginald Denny's latest production. The picture played to amazing totals, the gross for the week being more than $78,000, or almost as much as the opening week's business of that playhouse following the extensive premiere exploitation campaign and festivities. This record on the part of the Universal picture is the talk of the film industry in New York this week and has raised Universal sales executives and others to heights of enthusiasm.

At the same time word comes from Los Angeles that "The Cheerful Fraud," which opened in the big Uptown Theatre this week, broke all house records on its opening day, and played to the biggest business ever done by that house in one day. This Information, wired to Lou B. Metzger general sales manager for Universal, from G. E. Rosenwald, Universal manager in Los Angeles, and coming on top of the startling figures from the Broadway Paramount Theatre, served to convince the Universal Home Office staff that the new Denny production is slated to be one of the wonder pictures of the season in box-office achievements.

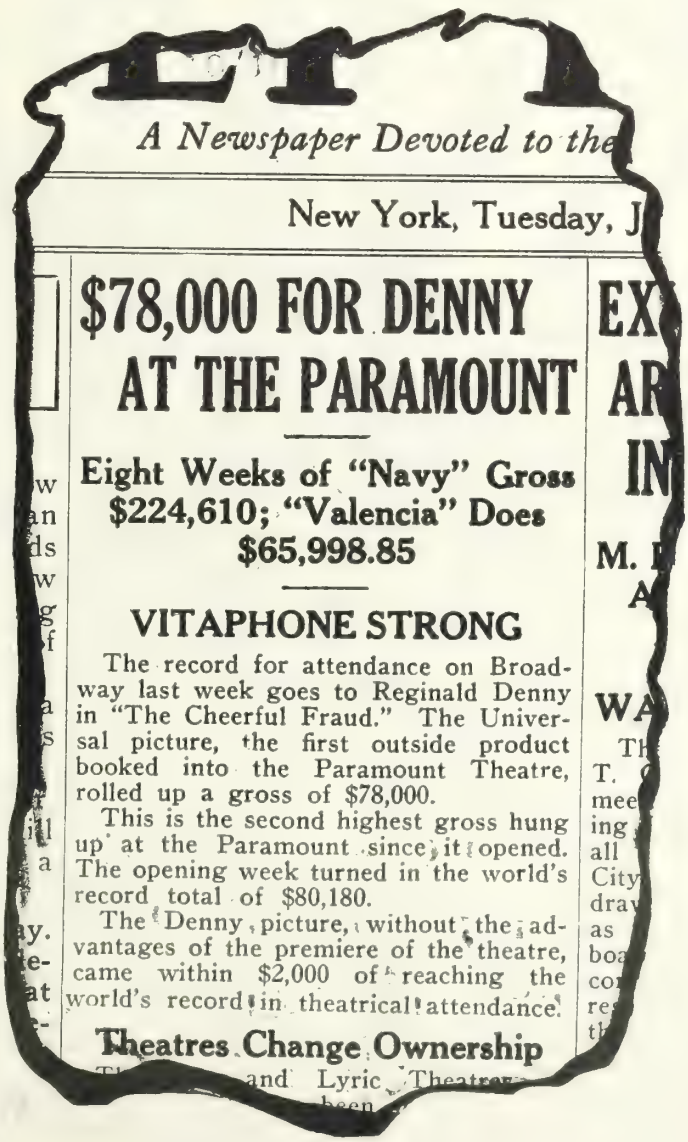
Carl Laemmle, just up from a sick bed after a severe attack of grippe, was an honor guest at the Uptown Theatre premiere. The reception accorded the picture was the best tonic in the world for him and he left the playhouse wreathed in smiles, stating that the popularity of "The Cheerful Fraud" may be taken as an earnest of the high quality of the other Reginald Denny Productions to come along this season.

"The Cheerful Fraud" is a hilarious farce comedy adapted from a story by K. R. G. Browne and directed by William A. Seiter. It is Denny's first big picture for 1927, being set for release January 16. It is an ideal Denny vehicle and the star has been lauded by press and public for his adeptness in handling the principal role with a droll whimsicality that keeps audiences laughing throughout. In the cast with Denny are Otis Harlan, Gertrude Olmsted, Gertrude Astor, Emily Fitzroy, Charles Gerard and others. All received high commendation for their acting in this picture.

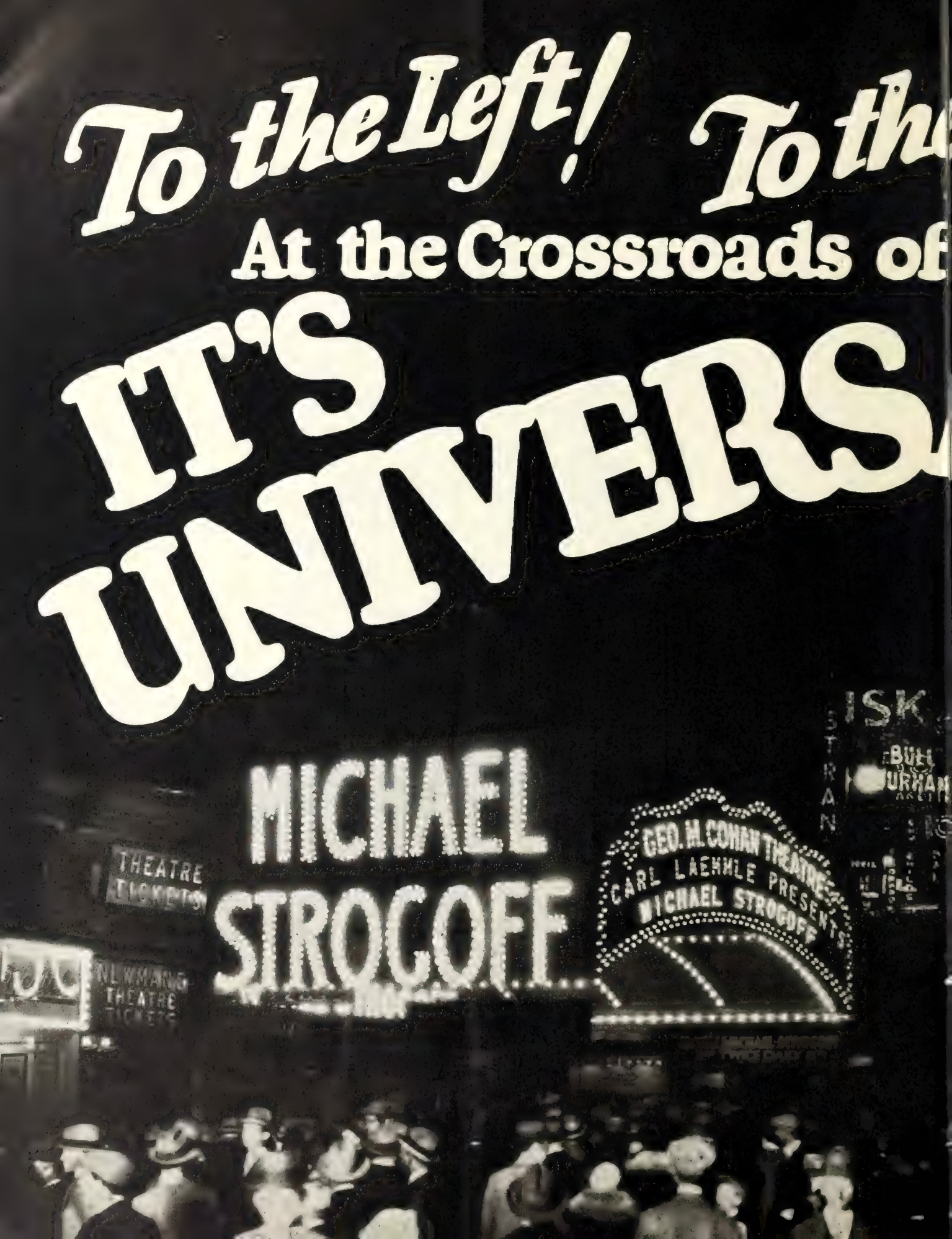
The picture also had an exceptionally good week last week in Detroit, where it was presented by the Kunsky interests. This week it is being shown in the Mark Strand Theatre in Brooklyn, as well as in the Los Angeles house. Metzger and the three division sales directors for Universal report that it is being set in by the leading houses and circuits throughout the country for early showing. For instance, it is to play in the Eastman Theatre, Rochester, the Palace Theatre in Cleveland, in Keith houses in Akron, Youngstown, Albany, Syracuse and elsewhere; in the State Theatre in Flint, Mich., in one of the Silverman houses in Altoona, and in the Nathanson house in Canada.

Denny is now working on "Fast and Furious," from a story written by himself. Following the completion of this picture he will start work in "Too Much Speed," from an original story written by Peter Milne and Phillip Hurn, veteran scenario writers. These two productions will conclude the output of eDnny productions for the 1926-1927 season. As soon as he completes "Too Much Speed" he will begin on his production schedule for next season.

Denny's rise to popularity has been one of the colorful phases of screen history during the past year or so. Following his success in "The Leather Pusher" series of two-reelers, Universal started in starring him in farce comedies. He rapidly built up a technique for this type of screen fare which soon caused him to be accepted by the public as one of the foremost farceurs on the screen. Among his greatest success prior to "The Cheerful Fraud," were "Sporting Youth," "Skinner's Dress Suit," "What Happened to Jones," "California Straight Ahead," "Rolling Home" and "Take It From Me."



From Exhibitors Daily Review.


To the Left!
To th
At the Crossroads of
IT'S
UNIVERS
MICHAEL
STROGOFF
GEO. M. COHAN THEATRE
CARL LAEMMLE PRESENTS
MICHAEL STROGOFF
THEATRE
TICKETS
NEWMAN
THEATRE
TICKETS

MIGHTY MICHAEL STROGOFF—with Ivan Moskine, Europe's greatest screen idol, in Jules Verne's greatest melodrama (a Universal Film de France Triumph), now in its 6th BIG WEEK at the famous Geo. M. Cohan Theatre at Broadway and Times Square East, and REGINALD DENNY in THE CHEERFUL FRAUD—the WILLIAM A. SEITER Production, and Universal Super-Comedy with Gertrude Olmstead, Otis Harlan, Emily Fitzroy, Charles Gerrard, Gertrude Astor—adapted by Rex Taylor from the story by K. R. G. Browne—breaking all box-office records at the magnificent new Paramount Theatre, Broadway and Times Square West.

and now—
FABIAN CIRCUIT
with 23 theatres books
THE COLLEGIANS
Everybody is booking
the best short subject
feature since The
Leather Pushers.

UNIVERSAL
JUNIOR JEWELS

Carl Laemmle Jr's

The Co

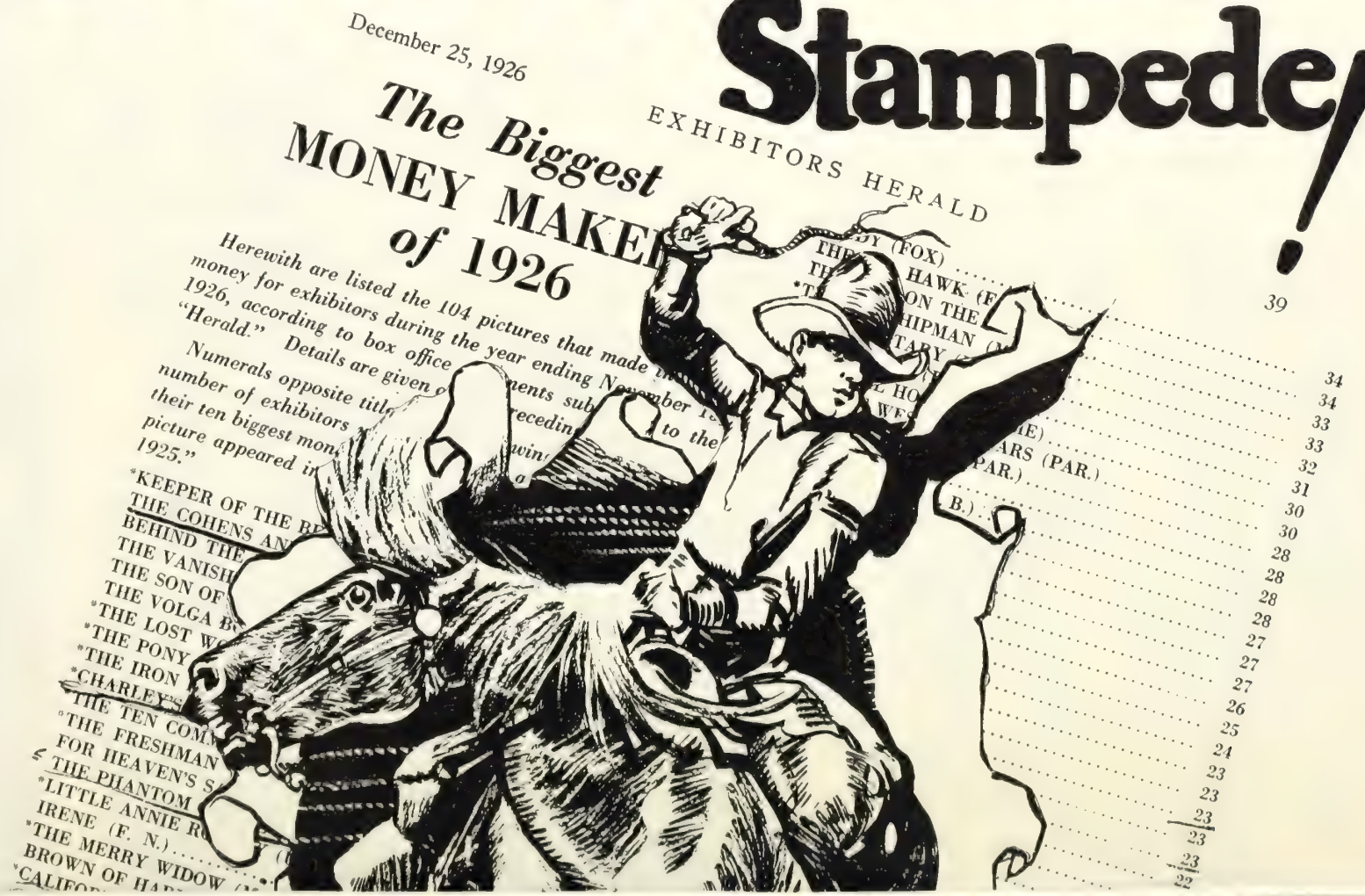
With GEORGE LEWIS, Hayden Stevenson and Dorothy Gulliver

10 of 'em --- 2 Reels Each

Directed by Wesley Ruggles

aians

Every Hoot Gibson picture is a BOX OFFICE Stampede!



December 25, 1926

EXHIBITORS HERALD

The Biggest MONEY MAKER of 1926

Herewith are listed the 104 pictures that made the most money for exhibitors during the year ending November 1926, according to box office reports sent in to the "Herald." Details are given on the 39 pictures that made their ten biggest money makers. Numerals opposite titles indicate number of exhibitors reporting each picture appeared in their ten biggest money makers of 1925."

"KEEPER OF THE BE... 39
THE COHENS AN... 34
BEHIND THE... 34
THE VANISH... 33
THE SON OF... 33
THE VOLGA B... 32
"THE LOST W... 31
"THE PONY... 30
"THE IRON... 30
"CHARLEY'S... 28
THE TEN COM... 28
"THE FRESHMAN 28
FOR HEAVEN'S S... 28
THE PHANTOM... 27
"LITTLE ANNIE R... 27
IRENE (F. N.)... 27
"THE MERRY WIDOW (... 26
BROWN OF HA... 25
"CALIFO... 24
...HAWK (F... 23
...ON THE... 23
...HIPMAN (... 23
...TARY... 23
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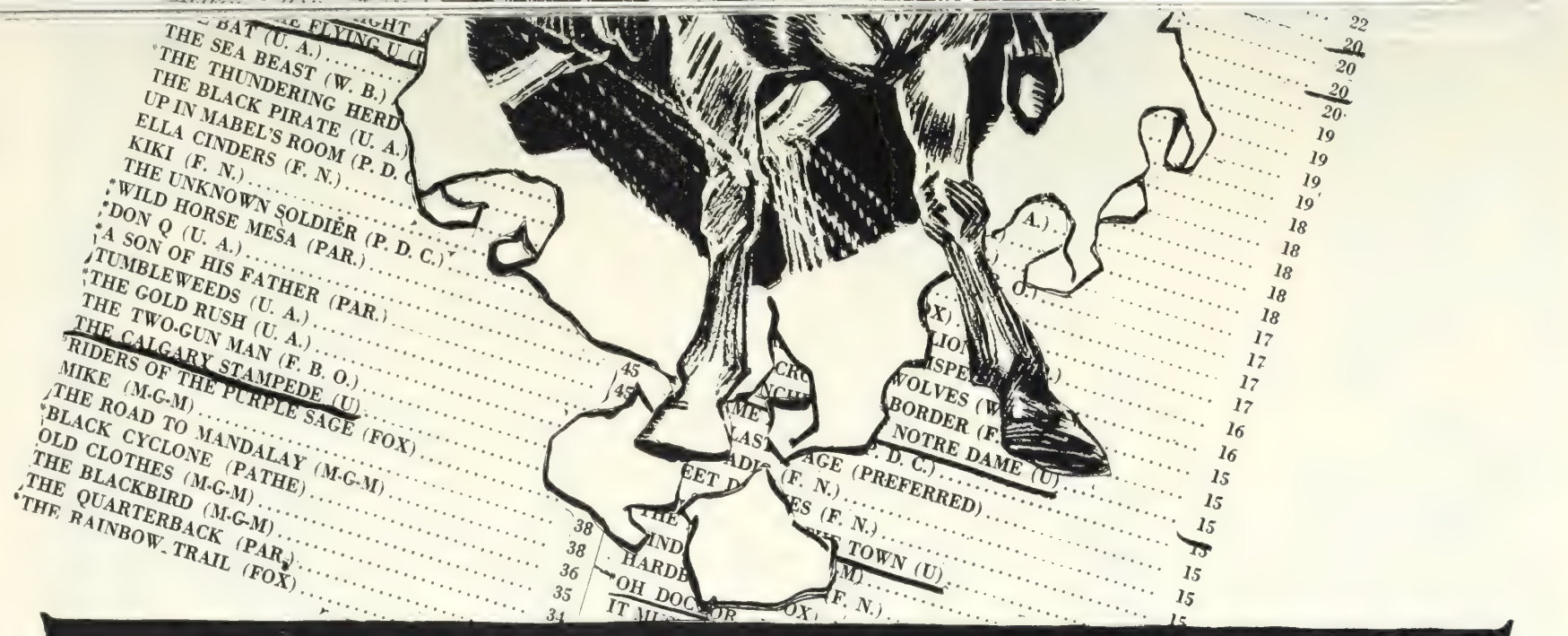
...IE)... 22
...ARS (PAR.)... 21
...PAR.)... 20
...B.)... 20



These are the Gibson's on this year's list

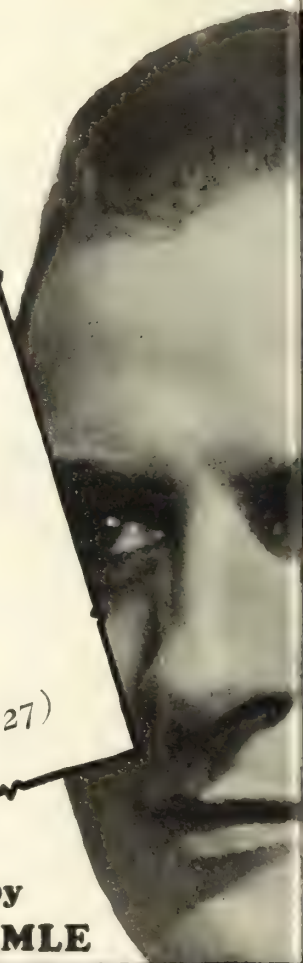
"THE TEXAS STREAK"
"THE BUCKAROO KID"
"THE SILENT RIDER"
All Lynn Reynolds Productions
"HEY! HEY! COWBOY"
"THE PRAIRIE KING"
"HERO ON HORSEBACK"
"THE DENVER DUDE"

Book 'em all for big money

Look down any list of box-office winners anywhere any time. Trade paper—newspaper—national or regional—mark off the westerns and you'll always find the GIBSONS well up in the first rank—generally topping all westerns—always predominating. If you're booking for box-office results cleave through the applesauce, get down to hard, cold facts—and this fact stands out: Hoot GIBSON pictures are always in the money—the BIG MONEY—because Hoot and Universal is a money-getting team that can't be beat. The box-office says so and the box-office talks FACTS!

A New Hi

At the world's greatest theatre—the famous PARAMOUNT THEATRE New York.



Reginald Denny in "The Cheerful Fraud" played to a figure that created a new high mark for the Paramount Theatre.

(Film Daily of Tuesday, January 4, 1927)

Presented by CARL LAEMMLE

Reginald DENNY in

oh Mark!

UNIVERSAL SUPER COMEDY

Breaks all Records!

at UPTOWN THEATRE Los Angeles

says G. B. Rosenwald, Manager

with Gertrude Olmstead, Otis Harlan, Emily Fitzroy, Charles Gerrard, Gertrude Astor — adapted by Rex Taylor from the story by K. R. G. Browne.

The Cheerful Fraud

A WILLIAM SEITER PRODUCTION

Ali Hartman's Film Fables From Big u

THE arrival of the coming New Year was celebrated by the Universal Pictures Corp. at their palatial Home Office, to which Big U was cordially invited to participate which they did, a goodly number present and a glorious time had by all. Noticeably among the representation was Emir Joe Friedman with his usual smile to welcome us. Shah Fred Kraemer, Grand Sheik Dave Brill, the tenor vocalist of Big U, the traveling Sheiks, the dancing maidens and their followers from the various departments of Big U were their in all their glory and raiment.

Selah

(Thanks Universal, come again)

FILM FABLES wishes to extend to all its readers, A Prosperous and Happy New Year. May all their Universal Pictures bring great wealth to their treasure chest and be the cause of increasing the seating capacity in their temples of joy and their followers number as the sands of the desert.

Selah

(Health, Wealth and prosperity) be yours

TRAVELING Sheik Joe Friedman reports to us that the Keeper of the Temple known as the Alhambra of 5th Avenue i nthe land of Brooklyn, Micnael Rocillo, familiarily as Mike, has joined the noble band of 100 percent Universalites of which the number is increasing daily, when he affixed his seal to the tablets presented to him by the traveling Sheik thereby assuring to himself great wealth and success for the coming year.

Selah

(Joe says he bought from soup to Nuts)

TO the land of Jersey belongs the honor of signing the golden tablets for an entire circuit for those great joyful classics known as the Collegians when traveling Sheik Richland reported that Emirs Si Fabian and Jos. Stern affixed their sign manual to the golden tablets giving to them great joy and will cause the treasure chest to overflow in their various temples of which they possess many.

Selah

(The wise bird knows)

William A. Crinley, Film Executive, Dies Following Operation

WILLIAM A. CRINLEY, one of the best known executives in the motion picture industry, died at the Osteopathic hospital Tuesday afternoon after failing to rally from an operation for stomach trouble.

Crinley, who was 44 years old, was one of the real pioneers of the industry and had been associated with Universal pictures since 1924.

Starting as an actor under Lynn Reynolds when that director was making one-reel thrillers for Universal at its now extinct studio on North Gower Street, Crinley soon tired of acting and obtained a job as Reynold's assistant. Re remained with Reynolds for several years and when Mary Pickford built her own studio on Santa Monica Boulevard, went with her organization as an assistant director of her productions. He returned to Universal in 1920 and in April, 1923, was appointed to the position of unit production manager.

He is survived by a wife and one daughter, Mertis, who has achieved considerable note as a dancer and is at present appearing in a current musical comedy production.

Funeral arrangements will be conducted by the Masons from the family residence at 5837 Camerford Avenue, Hollywood.

Theatre Club Sees "Strogoff"

THE Theatre Club of New York witnessed a showing of "Michael Strogoff" at the Hotel Astor, on Dec. 28, through the courtesy of the Universal Pictures Corp.

This organization, which selects for its members the best in drama on the stage and screen, expressed spirited praise of the Universal Films de France production through its president, Alice Eddy Snowden, who said:

"It is certainly a beautifully done picture, and well worth our attention. The members of the club were delighted to have it shown and were unanimous in appreciation of the fact that it is a great film. Even the few to whom the subject matter did not so fully appeal enjoyed the beauty of the exquisite colored scenes, and the general splendor of the setting."

Frisco Critics Laud "Michael Strogoff"

Gorgeous in Color — Audience Tense Throughout—Moskine a Polished Actor, Declare Scribes

San Francisco is enthusiastic over "Michael Strogoff." The critics were unanimous in praise of the super film. Excerpts from the various reviews follow:

THE BULLLETIN: It has a pronounced appeal for American Audiences . . . It is the handling of the story, the sweep of broad and entirely new background, the really impressive spectacles and the occasional use of natural color, intelligently handled, that makes the film the success it is. . . . The thread of this romance is well maintained during all of the stirring action of the screen story.

THE SAN FRANCISCO EXAMINER: This is about the most massive picture to come from France in years. Eye filling are the doings at the camp of the nomads, particularly where the valorous messenger, Michael, is bound by the decree of the great Khan and put to the torture. . . . . *Strogoff is Thrill Film.*

SAN FRANCISCO CHRONICLE. Imperial Picture *Strogoff* Gorgeous in Color . . . Michael Strogoff! Here is an imported picture that should give our American producers food for thought. . . . The audience that watched the first showing of this picture at the Imperial Theater was thoroughly impressed, sitting tensely, abnormally still, from the opening shot to the final fadeout. . . . It is intriguing, a treat for the imagination to be allowed to exert itself. . . . All in all *Michael Strogoff* is a picture which I'm rather certain Jules Verne himself would be proud to claim.

THE SAN FRANCISCO CALL: . . . Well acted, well directed, well photographed — in short, efficiently produced—the picture brings Verne's story to film lovers in ten reels of stirring action. . . . In addition to providing thorough entertainment, the picture brings to us the handsome Russian screen star, Ivan Moskine. Moskine is handsome, a polished actor himself with some typical Douglas Fairbanks fighting in the final scenes.

THE SAN FRANCISCO DAILY NEWS: If you like action, brilliance, adventure, suspense and a happy ending, do not fail to see *Michael Strogoff.* . . . You will see plenty of action—and in addition you will witness a spectacle that you will remember. . . . episodes well calculated to thrill even the most phlegmatic motion picture fan.

What I Thought of the Picture

Letters from Saturday Evening Post Readers

PLENTY OF THRILLS IN "MYSTERY CLUB"

"I SAW your picture, 'They Mystery Club,' and consider it one of the best I have seen. It held my interest all through. It had plenty of thrills."

—Fred Pankin, Monrovia, Calif.

"THE OLD SOAK" WAS WONDERFUL

"THE OLD SOAK' was a wonderful picture and I enjoyed every minute of it."

—Miss Ethel M. Lawrence, Lynn, Mass.

"THE COLLEGIANS" WAS VERY GOOD

"I SAW the first of 'The Collegians', 'Benson at Colford'. It was very good."

—Miss Sara Barrett, Dayton, O.

GIVE US MORE LIKE "COHENS AND KELLYS"

"I AM writing you to tell you I have recently seen three of your pictures and I was very well pleased. The first was 'The Cohens and Kellys'. That was a scream. Give us more like it. Then 'The Calgary Stampede' was good. And last but not least was 'Take It From Me'. That not only took the cake but the whole bakery. It was shown here two nights and the house was full each time. Reggie is a great drawing card around here."

—Miss Florence Newland, Lamar, Mo.

THEY DON'T MAKE THEM BETTER THAN DENNY

"I SAW Reginald Denny in 'Take It From Me' a few evenings ago. He was super-perfect as usual. They don't make them better nor more handsome."

— Miss Ruth Eagen, Longview, Wash.

"TAKE IT FROM ME" I'LL SEE IT AGAIN

"SAW Reginald Denny in 'Take It From Me'. So splendid I am thinking of going to see it again."

—Petra Ringer, Los Angeles, Calif.

LAURA CHARMING IN "THE MIDNIGHT SUN"

"PERMIT me to congratulate you upon your splendid production, 'The Midnight Sun'. I can add nothing to the praise of my favorite actress, Laura La Plante, because, as always, I considered her most charming and capable in the role of an American girl in the Russian ballet. Pat O'Malley played the difficult role of the Grand Duke to perfection, and I have heard many warm praises of his part in that picture."

—Miss Doris E. Havens, Central Falls, R. I.

"MIDNIGHT SUN" IS BEAUTIFUL

"AT last I have seen your wonderful picture, 'The Midnight Sun'. It certainly is a beautiful picture and I may go and see it again."

—Mrs. E. Chaquas, Glen Ridge, N. J.

"MIDNIGHT SUN," YES, I LIKED IT

"SAW 'The Midnight Sun' today—90 percent. I thought it dandy entertainment. Buchowetzki's direction was expert and the production sumptuous and expensive. Laura La Plante proves herself a real emotional actress. Raymond Keane is a real find, and O'Malley and Siegmann were good. Yep, I liked the show."

—George Patterson, ...Winnipeg, Man.

"THE RUNAWAY EXPRESS" REALLY INTERESTING

"HAVE just seen your picture, 'The Runaway Express,' The picture was really interesting and unlike many pictures, there was not too much gun play."

—Richard Mayo, Mobile, Ala.

ENJOYED "SPANGLES"

"I AM afraid I write too often, but I must tell you how thoroughly I enjoyed 'Spangles'. It was beautiful and perfect, both scenic features and acting. What made it doubly interesting is the fact that Nellie Revell wrote it."

—Mrs. Florence Ralston, Chicago, Ill.

"THE MARRIAGE CLAUSE" ENJOYED MOST OF ALL

"I WANT to give you a handshake on your picture, 'The Marriage Clause', with Francis X. Bushman and Billie Dove. I never in my life enjoyed a picture as I did that one. It was a wonderful picture and I want to congratulate you on the production."

—John W. Rich, Macon, Ga.

"MARRIAGE CLAUSE" GREAT

"AGAIN you must be complimented on the splendid work and drama in 'The Marriage Clause'. It was great."

—Miss Ethel M. Lawrence, Lynn, Mass.

DENNY PUTS IT OVER IN "ROLLING HOME"

"REGINALD DENNY certainly puts it over many of them. He's a 'sure cure for the blues'. Last night I saw 'Rolling Home' which was wonderful."

—Miss Martha M Kovala, Lansing, Mich.

"THE FLAMING FRONTIER" WAS THE BEST THIS YEAR

"I WANT to tell you how I enjoyed myself the other night viewing your wonderful production, 'The Flaming Frontier'. So far, it is the best picture I have seen this year. The West Point scenes were among the best I have ever seen."

—Charles H. Wiley, Earlville, Ill.

"POKER FACES" FUNNIEST I HAVE SEEN IN YEARS

"YOUR production, 'Poker Faces', is the funniest I have witnessed in years. Both my mother and myself acclaimed it as such after we laughed ourselves almost into hysterics. We are regular theatre-goers, and feel you should be highly complimented for bringing this type of clean, wholesome and humorous production before the public. Laura La Plante is the most beautiful actress I have seen in a long time. Edward Everett Horton is at his best in 'Poker Faces', and I vote him a star in his own right."

—Vernon P. Maxson, Bakersfield, Calif.

H
T
S.M.
FROEHLICH

HELD BY THE LAW

POWERFUL!

Haunting mystery. A plot audaciously novel. Woven with creepy suspense. Dynamic dramatic intensity. Explosive in violent climax. Surging with straining POWER! A perfect cast—flawless understanding direction — a showmanship title!

Story by

Bayard Veiller

famous author of "Within the Law"
with Ralph Lewis, Marguerite De La Motte, Johnny Walker

An EDWARD LAEMMLE Production

It's a UNIVERSAL BIG ONE!

Detroit Exploiter Throws a Pair of Naturals

Ex-Russian officer of the Imperial Guard with his aid, visiting Detroit under the name of "Michael Strogoff," is welcomed to the Hotel Statler.

CROWDS gathered around Tibbit's Theatre in Coldwater, Mich., during the run of the "Flaming Frontier. One of the chief objects of their curiosity was an old "hack" standing at the curb.

The ancient vehicle bore this placard:

As far as I can trace it, this coach seems to have been the one in which President Grant rode to the conference where it was decided to send General Custer against Sitting Bull.

"F. R. CLEAVER,
"Collector of Historical Facts."

Can it be possible that the distinguished historian is related in some way to F. Raoul Cleaver, Universal's Detroit exploiteer?

We think it more than likely that he is one and the same person, but the point is that the stunt helped to draw crowds to "The Flaming Frontier."

"Mighty Michael" Himself Appears

Russian Officer Stunt Gets the Crowds in Detroit.

F. RAOUL CLEAVER, exploiteer of the Detroit exchange, executed a stunt that turned all eyes toward the showing of "Michael Strogoff" at the Broadway Strand. Let him tell it:

By arrangement with Mr. Kaufman and Mr. McCutcheon, I procured an ex-officer in the Imperial Russian Guard, and also an ex-soldier, to work for a week—three days ahead of the opening and three days during the run.

The Pierce Arrow people supplied me with a big car for transportation. I procured two uniforms for the officer, one of them being exactly like the uniform "Michael Strogoff" wears in the picture at the emperor's ball, only without the breastplate.

After much rehearsal they arrived in town and were met at the train and driven to the Statler Hoteil where they were received by the manager. Then they proceeded around Detroit amongst the crowds in the stores and hotels where 5,000 cards were distributed by the soldier servant in answer to inquiries as to whom this mysterious officer might be.

We patterned our visiting card from the one in the press book, bearing the Russian Imperial crest.

This outfit is turning out to be a very fine, high class piece of publicity. Wherever they stop they are drawing crowds who clamor around them in regular mobs for the cards.

Blondes of Nashville Admitted Free

"ALL you could see was BLONDES, BLONDES and more BLONDES! They seemed to come from every nook and corner of the city!" So says the exploiteer who was looking at the crowds of Nashville beauties who came to the Capitol Theatre in answer to the invitation of M. B. Thomas, who asked all the blondes in the city to be Laura La Plante's guests at the showing of "Her Big Night."

His only stipulation was that they come to the afternoon show. On Monday afternoon more than fifty golden haired girls used their tresses for tickets. Hundreds of people watched "Nashville's Preferred" as they gathered around the theatre, and the novelty of the stunt appealed to the newspapers.

This is the hack that drew them into Tibbet's Theatre.

DOUBLE the DRAWING POWER of YOUR SHORT SUBJECTS

1 = 2

STERN BROTHERS COMEDIES are drawing them in AND YOU KNOW IT. When you play these great box office shorts, LET THEM KNOW IT!

GIVE A THOUGHT TO ACCESSORIES

One of the 11x14 *Lobby Stills*

STERN BROTHERS' POSTERS, PHOTO SLIDES and other valuable ACCESSORIES are paving a long trail of "short product customers" to every theatre in the land that plays them with real showmanship advertising accessories, as issued by Universal.

The minute you place a UNIVERSAL SHORT SUBJECT DATE in your book—see or write your Universal Accessory Manager and let him help you in choosing S. R. O. accessories. It's the greatest investment you ever made since Liberty Bond Drives.

Stern Brothers' product will make money for you—the Gumps will make money for you—any of Universal's short subjects will—BUT YOU CAN DOUBLE YOUR CHANCES BY GIVING A THOUGHT TO ACCESSORIES.

LAUGH MONTH WILL BE "STANDING ROOM MONTH"
IF YOU ALSO MAKE IT AN ACCESSORY MONTH!

These Pictures are Big Box

"Michael Strogoff"

("Herb" Cruikshank in the Morning Telegraph)

THE Czar's courier crashed into being on the screen of the Cohan yesterday afternoon with a fanfare of trumpets and clashing of cymbals. And from the first flash the **audience sat spellbound watching the adventures of "Michael Strogoff"** as depicted in the Universal film de France by the Russian actor, Ivan Moskine.

It is indeed **a magnificent spectacle. The picture has been produced with a lavish grandeur that raises it to a high position in the aristocracy of the cinema.**

Those who have read the Jules Verne thriller of another day, know the story. It tells how an officer of the Czar's household risks his life to bring word of an uprising of his sovereign's brother.

Every exciting episode in the book has been brought out in the picture. There are captures and escapes, battles with men and animals, mad drives in droskeys, fire and flame, the galloping hordes of the great Khan of Tartary, a love story and a happy ending.

The finest sequences in the film are those showing the encampment of the invaders. They are **thrilling with the splendor of barbaric luxury. Hearts will beat faster when the tattered Strogoff is dragged before the Mongol chieftain to be put to terrible torture.**

The entire spectacle is melodramatic and fictional. But it is **sumptuous screen fare.** There is some repetition of action, but these faults are forgotten in the sweep of the story.

The cast is typically European. Moskine is theatrical. He is nevertheless effective in a role that requires a modicum of ranting. The character of the Khan of Tartary is ably portrayed by an unnamed actor, and the mother role has been placed in excellent hands.

A lavish spectacle, thrilling action and a cinema story that sweeps all before it.

Denny Never Was Funnier Than In "Cheerful Fraud"

(Roscoe M'Gowen in the N. Y. Daily News)

DO you like farce? Do you like Reginald Denny? If so you ought to have a good time at the Paramount this week. Probably he has never cavorted and grimaced through a more fluffy bit of tomfoolery than "The Cheerful Fraud."

Ably aided by the rolypoly bundle of winsome male futility, Otis Harlan, and by the highly competent Gertrude Astor, Mr. Denny is, **above all things, cheerful.**

Unimaginative and literal-minded persons should consult a dictionary before seeing this picture. Look for the word "farce" (or look for it right here, for I'm going to print the definition):

"Farce: A light dramatic composition of satirical or humorous cast in which great latitude is allowed as to probability of happenings and naturalness of characters. Logic of plot is subordinate to wit and the accumulation of absurdities leading to the catastrophe. . . . Ridiculous or empty show."

Now, there is little wit in this picture, **but the accumulation of absurdities would stop a leak in the dikes of the Zuyder Zee.** Absurdities is what it ain't got nothin' else but. (The fact that human beings frequently behave in real life in ways twice as absurd need not be dwelt upon, because each of us thinks it is the other fellow that is crazy.)

I liked one bit of subtitular advice given Mr. Bytheway by Sir Michael: "Do right and you need fear no man," it said, in effect, "Don't write and you need fear no woman."

"Marriage Clause"

Provides Billie Dove with biggest emotional role of her career

It is a story of the theater with Francis X. Bushman playing the male lead. Billie looks very beautiful and you would never dream that Mr. Bushman has a grown son.

PEGGY PATTON in the Milwaukee, Wisconsin, News

"BILLIE DOVE is such a pretty girl—wonder why we don't see more of her," writes a movie fan, after going into eulogies over said damsel.

Which brought to mind "The Marriage Clause," one of the Universal attractions to be shown at the Alhambra theater in the near future. I saw an advance showing of the picture and found it a most potent and human treatment of life behind the footlights. Billie Dove plays the leading role and her beauty is garbed with a sweet, wistful **appeal that goes straight to your heart.**

It really is an exceptional picture. There is the usual glamour and appeal of theatrical settings, but contrary to productions of like themes they have not submerged the feeling and soul of the offering.

"The Marriage Clause" revolves around an actress who is forced to accept a contract with the stipulation that she will not marry. She is madly in love with her director, a love that started when he selected her from many leading roles and planted her dainty feet on the road to success. She would gladly have given up her career

Laura La Plante Scores At Capitol In "Her Big Night"

(From the Dallas, Tex., Times-Herald)

LAURA LA PLANTE has quite a large evening in "Her Big Night" which opened Saturday at the Capitol theater.

Miss La Plante is seen in a dual role as a temperamental movie star, Daphne Dix, and as a shop girl, who is startingly like the famous screen star. The big night comes when Daphne Dix fans to arrive for a personal appearance and her press agent discovers the double. A series of complexities and funny situations arise when a newspaper reporter with a taste for senationalism gets a "tip" on the story.

It is gratifying to note that the reporter in the story, unlike other movie journalists, doesn't rush around with a notebook and pencil and take a page of notes at the slightest provocation. How the reputation of Laphne Dix and the love affair of her shopgirl double are saved when the reporter is outwitted make an interesting story. Miss La Plante is supported by a good cast, including Tully Marshall, John Roache, Mack Swain, Lee Moran, Zazu Pitts and Natt Carr.

A Buster Brown comedy and Capitol pictorial news are also to be seen at the Capitol.—A. K. D.

Office Bets Say the Critics

to become his wife, but he would not accept the sacrifice and she is influenced to sign the three year's contract.

It is another case of the pupil excelling the master. She reached the heights through his efforts, but always with the hungry longing to give it all up for him. When he realized that his "creation" could stand alone without his guidance, he suffers under the illusion that success and financial gain have compensated fully for his unselfish sacrifice and that she no longer loves him.

It is nearing the end of the three years and the girl longs to remind him that he has her promise to become his wife, but hurt pride and his harshness, prevent her. Only when she is facing death does he realize her great need of him and love and confidence is restored.

The cast is well selected. Francis X. Buschman is cast in the hero role and does full justice to the part. Time certainly has been kind to him. Not that Mr. Bushman is old, but he looks so remarkably young for a man having a grown son.

Others who contribute good work to the success of the production are Warner Oland, Grace Darmond, Henri La Garde, Caroline Snowden and other well known performers.

"The Marriage Clause" marks Lois Weber's come-back as a director and she can regard her creation with just pride. **It is worthy of high praise.**

"Butterflies in the Rain"

(Geraldine Fitch in the N. Y. American)

NIGHT CLUBS and domesticity, passion and pride, and ultra modernism! These ingredients are jiggled and poured into the Hippodrome's new feature picture, "Butterflies in the Rain."

It is an attractive title. The movie fan settles down in his Hippodrome chair with vague imaginings about lost little girls folding, like butterflies in the rain, their pretty wings against the storm, etc., etc. But Alack and yet O, Joy! **A red-blooded, interesting and quite human story** of wife, husband and domestic pitfalls unfolds.

Also a fight that is a credit to Laura La Plante, heroine. She goes at a villainous would-be wrecker of wifely honor with tooth and nail and dagger. And yet with dignity.

How pretty blonde Miss La Plante can make her small hands scratch at the eyes of the "other man," can bite and bend and hit real blows while still maintaining feminine dignity is a fascination to watch.

You see, it's a story of love, with pretty Tina wedded to a sober business man. Tina reads modern books. "Be broadminded," is her slogan. This leads her into adventures away from her virtuous husband. Ugly blackmailing friends appear.

There is enough treachery, splurge, sentiment, wealth and suspense to appeal to varied movie appetites and mark "Butterflies in the Rain" as excellent box office material. And, O, yes! There is some very Spanish atmosphere for those who like a change of locale.

Sometimes James Kirkwood, who is the husband, is a bit too self-sacrificing to be human, and Miss La Plante, as the wife, a bit too much the same way. But thus they point a moral.

With this final righteous bit of seasoning and the fact that Edward Sloman has done more than well by the directing, **everyone, surely everyone, should enjoy the picture.**

"Strogoff" Gorgeous

(From the San Francisco Chronicle)

MICHAEL STROGOFF! **Here is** an imported picture that should give our American producers food for thought.**** The audience that watched the first showing of this picture at the Imperial Theater was thoroughly impressed, sitting tensely, abnormally still, from the opening shot to the final fadeout.**** It is intriguing, a treat for the imagination to be allowed to exert itself.**** All in all MICHAEL STROGOFF is a picture which I'm rather certain Jules Verne himself would be proud to claim.

"Flaming Frontier" Teaches History Better Than Book

(Rob Reel in the Chicago American)

DUSTIN FARNUM, idol of some of the greatest stage successes a score of years ago, and who, after a brief but brilliant career before the camera went into retirement, emerges from the shadows this week to flicker once again across the silver sheet.

Farnum appears in "The Flaming Frontier," Universal's most recent adventure in picturing pioneer days. He creates the most vivid character of the whole photoplay, that of General Custer. Farnum has grown older and has lost some of his dashing, debonaire manners. However, he is still a good actor and was about as good a choice as any for this part.

Based upon the historic event of Custer's last stand, "The Flaming Frontier" is **ablaze with heroic deeds. It is a good film for students of history to see for it attempts to portray the tragedy of the Little Big Horn in all faithfulness and is more impressive than the printed word could possibly be.** It shows the beloved Chief Yellow Hair, as his real enemies called him, with his faithful little band cut off from all communication, fighting, bleeding and dying to a man for the cause of progress.

Looking at the "Flaming Frontier," one is impressed with many things. We like to think of the Indian wars as happening hundreds of years ago, yet just think—it was only fifty years ago that Custer's last stand took place. Then there are women's fashions, what half a century has meant in this avenue hardly seems possible.

"The Flaming Frontier" is the story of how the Indians went on the warpath for the last time before civilization completely overwhelmed them. In one last savage protest against the encroachment of the white man upon their domains they swept down upon the troops who wore the uniforms of the hated power at Washington.

The Indian wars, as history shows, were the scandal of Grant's administration. This picture portrays the evils caused by a ring which robbed and plundered the red man at will.

Hoot Gibson is the hero of "The Flaming Frontier," first as a pony express rider and friend of Custer and later as a West Point cadet seeking a commission in the United States Army.

"The Flaming Frontier" has some **beautiful photography** and some **startling scenes** of the Indian uprising.

It is a creditable historical effort. If you like historical films, you'll find it very fascinating.

Universal Starts Mammoth Short

All Previous Records for Quality and Variety in One and Two Reelers to Be Shattered—Production Budget Totals More than $5,000,000—Many New Series and Novelties Added to Short Product Schedule.

"UNDER the personal supervision of Carl Laemmle, president of the Universal Pictures Corporation, who now is at Universal City, that company's Short Product production for the 1927-1928 season has just been inaugurated and the full scope of its plans announced. These plans embrace the most ambitious schedule of one and two-reel pictures ever attempted by Universal, and will represent a total of more than $5,000,000 in production costs.

This announcement, with the attendant budget figures, definitely establishes the fact that Universal is going out to make an array of Short Product for the coming season which will be in a class by itself. That company's schedule calls for at least half a dozen new comedy and novelty series in addition to the continuation of the best of the current year's short product. The new line-up calls for much greater variety than ever before released by Universal, and at the same time proposes a striking increase in the quality and entertainment value.

The prospective increase in quality and entertainment value will be a direct outcome of the great increase in Universal's Short Product budget, and of a great concentration in production methods. The increase in the budget, which amounts to almost a fifty percent increase in production costs over the past year, is going into the purchase of better material and into the preparation and actual making of the pictures. "Every dollar will show on the screen" is the slogan of Universal's short product makers. The studio executives, technicians and picture talent now concerning themselves exclusively with one- and two-reel pictures at Universal City and in the Stern Brothers studio plant, have been especially selected and are offered by Laemmle as the most thorough and capable short subject men on the Coast.

"We will take our hat off to no one when it comes to making Short Product," states Laemmle. "In our Short Product department we have the pick of the industry—men who have proven over a period of years that they know the one- and two-reel end of the game from the ground up. With a long experience and training in making this type of screen entertainment, plus our enlarged and more ambitious plans, all backed by a production budget far greater than ever before devoted to Short Product in any one year by any one company, Universal's outlook on the Short Product is exceptionally bright. Universal exhibitors have a rosy season ahead."

Outstanding among the innovations to be found on Universal's Short Product schedule for next year is a series of ten 2-reel comedies written by Octavus Roy Cohen, the noted humorous writer, especially for Charles Puffy and dealing with the comic side of "reducing." This will be Cohen's first break onto the screen. Only after spirited rivalry among various film companies was he tied up by Universal for the writing of these originals. Every possible facility has been accorded to the Charles Puffy unit, which has just started to work on the first of the new series. Harry Sweet, a veteran in the screen comedy field, is the director, and the supporting cast includes such popular players as Gloria Gray, Arthur Rankin, Lydia Titus, James Bradbury and Bud Jamison.

Octavus Roy Cohen's Negro Tales to be Filmed.

Following Universal's arrangement with Octavus Roy Cohen for the ten Puffy originals, that company made another coup in acquiring the screen rights to all of Cohen's negro stories of **Saturday Evening Post** and other fame. These stories will be used as the basis for a series of two-reel comedies, also for the 1927-1928 market. Work on them will begin in a few days. Such familiar magazine figures as Florian Slappy and the Sons and Daughters of I Will Arise soon will be cavorting on the screen.

Julius and Abe Stern, the two comedy veterans behind the Stern Film Corporation, who gave the Buster Brown Comedies to the screen world two years ago and who doubled that spectacular success this season with "The Newlyweds and Their Baby," are stepping out towards even greater successes for next year. They have acquired the screen rights to "Mike and Ike, They Look Alike," the famous cartoon comic strip by the noted Rube Goldberg, and "Keeping Up With the Joneses," the nationally popular comic strip from the pen of Arthur (Pop) Momand. These two comic strips will blossom forth next season as two series of thirteen two-reel comedies each, made with popular comedians and by the best directors available. The Sterns also will repeat their success with "The Newlyweds and Their Baby" by a second series of twelve, to be released as Universal Junior Jewels. There will be another series of Buster Brown Comedies by R. E. Outclautt and a second series of the popular "Let George Do It," two-reelers.

The beginning of the new season will see a follow-up of the sensational "The Collegians" series which now is taking the country by storm as the best offering in the two-reel field. The first series of ten, now being shown in big first-run houses from coast to coast, was written by Carl Laemmle, Jr., and produced as the last word in two-reel excellence. Wesley Ruggles, one of the screen's leading directors, was engaged to make them, and such favorites as George Lewis, Hayden Stevenson, Dorothy Gulliver, Eddie Phillips, and Churchill Ross engaged to play in them, as well as scores of the prettiest girls in Hollywood. The immediate success of this series prompted Universal to project a second series, which is now going into production, under the guidance of Nat Ross. These comedies are predicted to be the pick of 1927-28 just as they are the biggest bet of the current screen year.

Also, a new series of twelve Gumps Comedies is announced for Universal release next year. This will be another group of two-reelers made from Sidney Smith's popular cartoon comedian, Andy Gump. Joe Murphy, Fay Tincher and Jackie Morgan, seen as Andy, Min and Little Chester in the earlier series of Gump Comedies, will continue in these roles. I. Von Ronkel, who produces these two-reelers for Universal, states that the new series will have double the production value of previous series.

WE will take our hat off t ing short product. In o have the pick of the industry- period of years, that they kn up.

In the serial field, Universal has undertaken a schedule far outdistancing all past efforts. In the words of Julius Singer, sales manager of Short Product for Universal, "Our new serials are being made on a Jewel basis; that is, each one of them will cost as much as the average Jewel production. You can't do better than that for the serial public.

"The new year's supply for serials will consist of one twelve-chapter serial and four ten-chapter serials.

Product Program For 1926-1927

Octavus Roy Cohen to Write Puffy Comedies—Other Famous Authors Under Contract for Short Product—World Renowned Novels and Stories Secured for Serials—Chapter Pictures to Cost as Much as Jewels.

The twelve-chapter serial will be the lead-off picture. It will be 'Keith of Scotland Yard,' from a popular detective story, and will be the best screen crook and detective drama ever made.

"The other four will be 'The Trail of the Tiger,' a sensational circus serial from the pen of Courtney Ryley Cooper, which was published in the Short Story Magazine; 'The Vanishing Rider,' from an original by William Lord Wright, a writer and executive without a peer in the serial production field; 'The Scarlet Arrow,' from an original by Frank H. Clark, and 'The Haunted Island,' from the story 'Pleasure Island,' by Frank R. Adams, published in the Blue Book Magazine. This line-up gives us fifty-two weeks of serial product of a quality unsurpassed in past or current moving picture history. The fact that William Wright, in addition to supervising other Universal Short Product, will devote the greatest possible amount of time to the serials, assures a quintet of unbeatable chapter-plays.

"Novelties are being introduced in our two-reel Western release schedule which promise to make that weekly release one of the most sought for short subjects on the market. The line-up now includes 13 Northwest Mounted Police dramas, 13 Texas Ranger dramas, 13 stunt westerns made by the uashiest and most daring cowboys in the West and 13 variety dramas featuring the champion boy rider of the world and a dog. These last will strike a very responsive chord.

"In the one-reel comedy field Universal is planning several innovations of proved worth. In addition to a series of 26 Bluebird Comedies made with popular comedians, there will be a series of thirteen one-reel cartoon comedies, and a series of thirteen one-reel novelties ,the exact nature of which Universal is not yet ready to make public.

"Added to all this array of super short product, Universal will release 104 issues, (two a week) of the popular International Newsreel, a newsreel, without a peer, backed by the great news-gathering organization of William Randolph Harst, and exploited to the advantage of all International Newsreel users, in every Hearst newspaper throughout the country. The International organization has just moved into new big quarters where its many activities are concentrated under one roof, making for far greater efficiency in the assembling, editing and distribution of the newsreel and consequently in speedier service to exhibitors.

Flashy and Daring Cowboys in Western Dramas.

"There is no question but that Universal will dominate the Short Product field next year. The making of good Short Product requires experience and co-ordination as well as expenditure. Universal has the experience and a co-ordination of effort without equal in the industry and now Mr. Laemmle is putting big money behind the product. If any exhibitor is worried about next year's Short Product situation, he can forget it right now and enjoy Laugh Month. Universal will produce the goods."

o one when it comes to mak- hort product department we en who have proven, over a the game from the ground —CARL LAEMMLE

New York Exhibitors View "The Collegians" At Special Showing

SIXTY of the leading exhibitors of the New York territory visited the home office of the Universal Pictures Corporation a day or so ago to attend a special pre-view of four of the new "Collegians" series of two-reelers being released by Universal as the acme of short product. They were unanimous in their commendation of the entertainment value of the new two-reelers and were especially pleased with the work of George Lewis, Dorothy Gulliver and Hayden Stevenson. The series was directed by Wesley Ruggles from stories written by Carl Laemmle, Jr. The series is being released under Universals high rating for Short Product—as Universal Junior Jewels.

Noted Southe.n Scribes Guests at Universal City

UNIVERSAL CITY was host yesterday to a group of the best known sporting writers of the South, who are in Los Angeles with the University of Alabama football team which plays Stanford University for the national championship Saturday.

The scribes who received first hand information on how the movies are made, were: Zip Newman, sporting editor of the Birmingham News; Morgan Blake, sporting editor of the Atlanta Journal; Fuzzy Woodruff, who holds the same position on the Atlanta Georgian, and Charles Outlaw, a co-worker of Woodruff.

Following an inspection tour of the entire studio, which included a visit to the $60,000 "Shelby Mansion" set, where a part of "Uncle Tom's Cabin" is now being filmed, the editors were honor guests at a luncheon in the Studio Cafe, attended by studio executives, directors and stars.

Big New Stage Being Built by Stern Bros.

WORK has begun at the Hollywood studio of the Stern Film Corporation, makers of Stern Brothers Comedies, on a big new stage. It will be 135 feet long, 83 feet wide and 39 feet high, and will have ten fully-equipped and up-to-date dressing rooms, as well as a swimming pool, 18 feet long, 16 feet wide and 8 feet deep.

The new stage will be completed at an early date. It will permit the simultaneous camerawork of several additional comedy companies and will place the Stern plant in an enviable position as regards studio facilities. The Sterns have recently completed an elaborate Projection Room at their studio, fitted with wicker furniture and grass rugs especially imported from Paris.

The new studio acquisitions of the Stern Brothers are in line with their announced intention to double their production budget for the coming year and to turn out an array of comedy series without equal on the coming market.

Stern Brothers Start Production on "Mike and Ike" Super Two-Reel Comedies from Goldberg Cartoons

First of Series of Thirteen Stern Brothers Comedies to Be Made from Famous Newspaper Comic Strip Put in Work at the New Stern Studio in Hollywood—Veteran Comedy Director at the Helm and Choice Comedians in the Cast.

PRODUCTION has begun in the Stern Brothers Hollywood studio on "Mike and Ike," a series of two-reel comedies adapted from the famous newspaper cartoon strips by Rube Goldberg. This series makes the beginning of production by the Sterns for the 1927-1928 season and the importance of the series as well as the prospect of its exceptional value is a strong indication of the extent to which the Stern Brothers are going in for quality product for next year.

"Mike and Ike" is one of the most popular cartoons ever printed. Running in the New York Evening Mail as its parent paper and taken up by newspapers all over the world, this humorous chronicle of the adventures and escapades of two men who look alike has won an enviable prestige for Rube Goldberg and has done much to put him at the pinnacle of cartoon fame. The Stern Brothers promise that the screen adaptations will be just as popular. The extent to which they are going to give this series the best in production that money can buy bears out their promise.

In addition to the fancy prices paid to Goldberg for the screen rights, the Sterns have been lavish in their subsequent expenditures on this series. Although camerawork is in the early stages, much care and effort has already been put into preparatory work. Roland Asher, well-known comedy writer and gag man, was engaged to make the adaptations, and Francis Corby, who has won an enviable name for himself as a comedy director, is the man behind the megaphone.

As Mike and Ike, the Romeos of this screen comedy of errors, the Sterns picked Charles King and Charles Dorety. King is a Stern Brothers star in his own right, having

Will Be One of Outstanding Comedy Series for 1927-1928

been featured during the past six months in "The Excuse Maker" series of two-reelers, a series which has been well represented on Broadway and very successful all over the country. Charles Dorety is also well-known in the comedy field. He was featured by the Sterns several years ago and since has played many important comedy roles with other companies. King is playing the role of Mike and Dorety is playing the role of Ike and the pair are as alike as two peas in a pod.

Several of Hollywood's prettiest girls have been selected for the feminine roles in the series. Principal among these is Ethlyne Clair, who now is achieving popularity as Mrs. Newlywed in "The Newlyweds and Their Baby" comedies. Also, Thelma Daniels, beautiful and Blonde, is signed up for the series. Madalynne Field is playing a comedy role in the first of the series.

Rube Goldberg, who is spending the winter in California, will take an active hand in transferring his famous comic characters to the screen, lending his assistance and suggestions to the Stern Brothers studio staff, headed by Siegfried Neufeld, production Manager. Goldberg is highly enthusiastic over the prospect of having his strip filmed by the Sterns and released by Universal.

"After seeing what the Sterns did with the Buster Brown Comedies and with the two George McManus strips, 'The Newlyweds and Their Baby' and 'Let George Do It' I was satisfied that the could do 'Mike and Ike' better than anyone else," he stated in a recent interview. "The translation o tfhe newspaper comic strip to the screen is a difficult task and takes experience and vision. The Sterns have proved they have both, and I am looking forward to a series of comedies which fully portrays the situations in my strips and the feeling behind them."

"Mike and Ike" have been followed in the newspapers by millions of readers and it is expected that this ready-made audience will anticipate their appearance on the screen just as the Buster Browns and The Newlyweds and Their Baby were awaited. The countless fans of these cartoon comic strip characters have taken the screen versions to their hearts in an astonishing way. Exhibitors find the various series sold to the public in advance. The same undoubtedly will be true of the "Mike and Ike" comedies.

The new Stern Brothers series is being made for release early next fall, when it will reach the screen at the rate of one comedy every four weeks. There probably will be various pre-release runs of the early comedies of the series late this Spring and next Summer, in the nature of try-outs. The series is being made as a super-comedy series, calculated to equal or better any other two-reel series on the market. It will be the highlight of the Stern Brothers product for next season—a product which, according to the Sterns and the Universal sales department, is being aimed at new heights for comedy production and entertainment value.

Tige gets the big blue ribbon for satisfying customers! But don't forget Buster and Mary Jane. They put him over with their comic capers and wholesome fun. They know their box office—and that's that. Hundreds of letters like the one below prove it.

"Buster Browns are real knockouts. Met with wonderful approval from my patrons. They are now asking when I am going to run the next one."
—H. Kemp, Owl Theatre, Chicago, Ill.

From the famous cartoon by R. F. Outcault

12 of them 2 reels each

STERN BROTHERS Productions

UNIVERSAL JUNIOR JEWELS

Buster Brown Comedies

"Lined them up for three days again on the second run, which was almost as enthusiastically received as the firstrun. This is a card boys. Play itagain!"
—Eddie Rivers.
Strand Theatre, Walla Walla, Wash.

From Motion Picture Record of Dec. 4th.

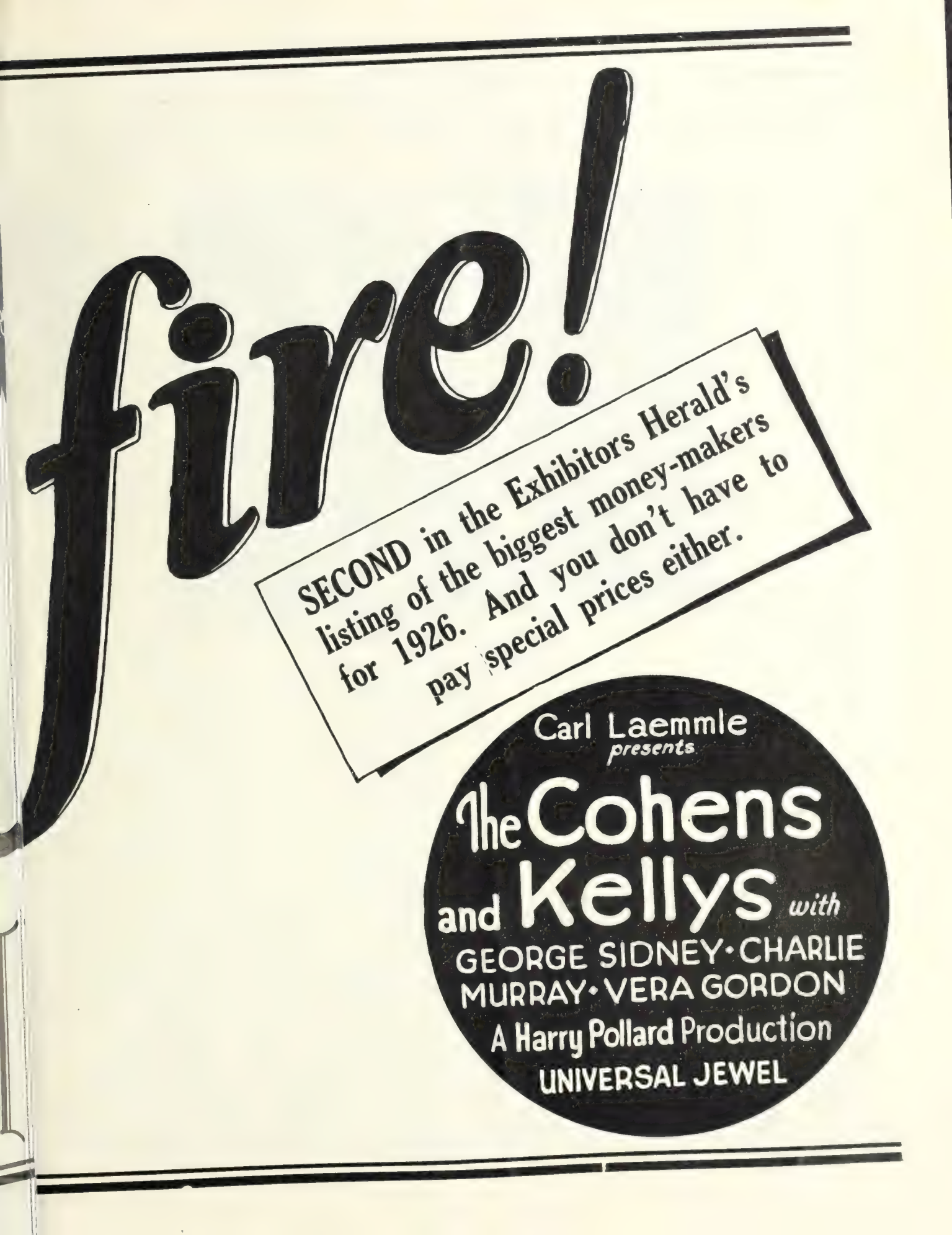
Carl Laemmle
presents

The Phantom of the Opera

Starring
LON CHANEY
Mary Philbin, Norman Kerry
Directed by Rupert Julian
Supplementary direction by EDWARD SEDGWICK
UNIVERSAL PRODUCTION

Sure

Nothing like the old reliables to tie up to! Good old box office babies—good in any theatre any day—and always in the money—It's the surest kind of buying—and the best-paying. Get these two sure-fire cleanups.


fire!
SECOND in the Exhibitors Herald's listing of the biggest money-makers for 1926. And you don't have to pay special prices either.
Carl Laemmle presents
The Cohens and Kellys with
GEORGE SIDNEY · CHARLIE MURRAY · VERA GORDON
A Harry Pollard Production
UNIVERSAL JEWEL

Watching Paul Leni Direct "Cat and Canary"

(*Continued from Page* 11)

Scene from Paul Leni's Production of "Cat and Canary."

want to have them copied, for one thing. For the rest, the business of directing action in which the effect is ten times heightened by grotesque shadows is so arduous, so nerve-racking and so capricious that only duly authenticated persons are permitted to watch it.

Having formed and acquaintance with Mr. Leni while he was in the New York office and acquired a vast admiration for him as an artist and as a man, I was fulfilling one the main anticipations of my trip in watching him direct. Personally I have contended from the very first that this great artist would be a great director of American pictures. And I was extremely glad that he had chosen a typically American story and determined to make it in a typically American way, yet with his own method of approach and artistic setting and continental manner. He could not have received better assistance than that provided by Bob Hill. Bob is one of Universal's original directors and one in whom Mr. Laemmle has the utmost confidence when a matter of prime importance is under consideration. Since Mr. Leni would be at a tremendous disadvantage in the matter of American studio conditions, the American language and technique, acting and personalities, he assigned Mr. Hill not only to work on the story but to assist in the production. Two things are amazing in this connection. One is the splendid manner in which these two hit it off, and the other is the remarkable facility with which Leni himself acquires and appreciates all of the rigamarole of the studio, including the American phases and phrases of humor. I never in my life saw a foreigner so sensitive to typically American traits in these respects.

Leni was directing a scene in a long chamber with Gothic doors and windows, a highly polished table and chairs with Gothic backs. Other articles of furniture, all of Gothic design, had been carefully arranged in the setting to produce a feeling of cold-calculated exclusiveness, dignity and mystery. The four characters working in the scene were splendidly selected for these qualities, too. First, there was Tully Marshall, and Tully was surreptitiously endeavoring to abstract a mysterious-looking portmanteau of papers which was the only object on the table. Before he had quite accomplished this dignified pilfering, he was observed by Martha Mattox and Arthur Edmund Carewe, than whom there are no more mysterious or foreboding geniuses in the moving picture business. In fact, Leni has chosen a cast which is in all probability the prize assemblage ever collected at Universal City. Laura LaPlante, now one of Universal's premiere stars, heads it. And just listen to this list of talent: Creighton Hale, Flora Finch, Gertrude Astor, Martha Matox, Arthur Edmund Carewe, Tully Marshall and Lucien Littlefield.

As soon as Leni was finished with that particular scene, he invited me to sit down, and, before I knew it, a still cameraman had photographed us as we chatted.

Leni is mighty fortunate in having young Gilbert Warrenton, who, by the way, one might almost say was born and brought up in the Universal lot, as his chief cameraman. Warrenton is a thorough artist and eagerly alive to the photographic possibilities of Leni's settings, lightings and unusual camera angles. Subsequently I saw enough of this remarkable picture to be able to assure anyone that it is going to be one of the most outstanding pictures of 1927. I saw the "rushes" in the projection room, and I watched scenes being taken. In fact, I could scarcely be dragged away from the Leni sets whenever I was fortunate enough to get inside the guarded rampart.

In directing, Leni is more or less excitable, but he manages to project this excitement into the scene and acting where it does the most good. I was amazed when he got the most excited to find that he didn't relapse into German, which would be his most natural refuge. Instead of that, he takes it out on a Chinese gong which he uses for several different things. In the first place, it is used as a signal to actors for their entry into a scene. For instance, one gong will mean for Miss Astor to open the door; two, to enter; three, for her to sit down on the bed; four, for Flora Finch to enter, etc. This particular scene called for the registry of unusual surprise and alarm on the part of both women, and when it is time for them to put the most into a scene, Leni bangs on his Chinese gong like the kettle drummer in "Gotterdammerung."

One entire electric light studio is taken up with interiors, all designed, costumed and lighted in such a way as to carry out to the very utmost the shadow and pantographic effects which Mr. Leni is working out. But in the eerie and startling phases of the story, Leni isn't by any chance forgetting the comedy which is certain to heighten all of these startling scenes, and he has three comedians who can be relied upon to carry out his own comedy ideas to the full. They are Gertrude Astor, whose work

in "The Cheerful Fraud" was an eye-opener to me and who has twice the opportunity in this role; Flora Finch, who is making her debut on the Coast after years of the most side-splitting comedy in the East; and Creighton Hale, who all the time I saw him was photographed under a bed.

As much of the action as possible was being taken before the beautiful Laura LaPlante, now Mrs. Bill Seiter, returned from her honeymoon. In fact, Leni, out of consideration for this event, had gone far out of his way in photographing almost everything except the LaPlante scenes. Leni's consideration in this regard was my loss. I was in Hollywood at the time Laura was married, and I will never forget the gasp of pure astonishment and joy as this beautiful bride walked down the aisle. But I didn't have time to stay and see her being directed in any of her scenes for "The Cat and the Canary."

One little joke that is going the rounds in Hollywood about the wedding, and I will write "Continued in our next," because I intend to tell you something about the "Uncle Tom's Cabin" sets in the next chapter of these reminiscences. Of course such an elaborate wedding as the Seiter-LaPlante one, and between people who are in the theatrical business, necessarily had to be rehearsed. These rehearsals were conducted in the church where the wedding was to take place.

Every time Laura walked down the aisle and approached the altar, Bill stepped out of his prescribed place to meet her. All wrong. And so they had to do it over again. Finally Laura became impatient with her future spouse.

"Why do you do that, Bill? Every time I get to this point, you come out to meet me, and you shouldn't do that. You should stay back there until I reach the pillow here."

"All right, dear. Don't worry. I will be all right when we shoot it," replied Bill from the profundity of his directoral experience.

But it wasn't.

He did the very same thing, and I saw Laura's pathetic little smile of forgiveness.

Laemmle to Exhibit "Slide-Splitting" Movie Relics

A UNIQUE feature of the banquet to be given at the Biltmore Hotel will be the showing of old-time "slides" which were used by theatres fifteen and twenty years ago.

The slides are from Mr. Laemmle's personal collection of motion picture curiosities and relics and some of them were used by the producer when he first entered the theatrical business and operated two little theatres in Chicago.

"Just a Moment, Please, While We Change Reels" is one of the best known. Also, "Have You an Auto? It's Raining Outside," "Get Our Program at the Ticket Office"; "If You Are Intoxicated We Do Not Want Your Patronage,' and many others, some of which seem even stranger in these days of palatial theatres.

The slides are all illustrated with significant cartoons done in flamboyant colors.

Mr. Laemmle's collection of motion picture oddities includes two of the first motion picture cameras made, a battered old projection machine which flashed the pictures on the screen of his first theatre, several "scripts" of early pictures from which the directors worked and other remembrances of the first days of the movies.

SIXTIETH YEAR BANQUET HONORING CARL LAEMMLE

(*Continued from Page* 12)

Lynn Reynolds, Victor Potel, Hy Mayer, Antrim Short, Charles Ogle, Jacques Jaccard, Henri Bergman, Harry Gribbon, William V. Mong, Jack Curtis, Elsie Jane Wilson, Robert Hill, Florenne Lawrence, Sydney Bracey, Harry Millarde, Dorothy Davenport, Alfred Allen, Lois Alexander, Alice Howell, William Worthington, Henry Otto and Edward Hearne. Many of these are planning to attend the Anniversary Banquet.

Novice Writer Sells First Screen Story

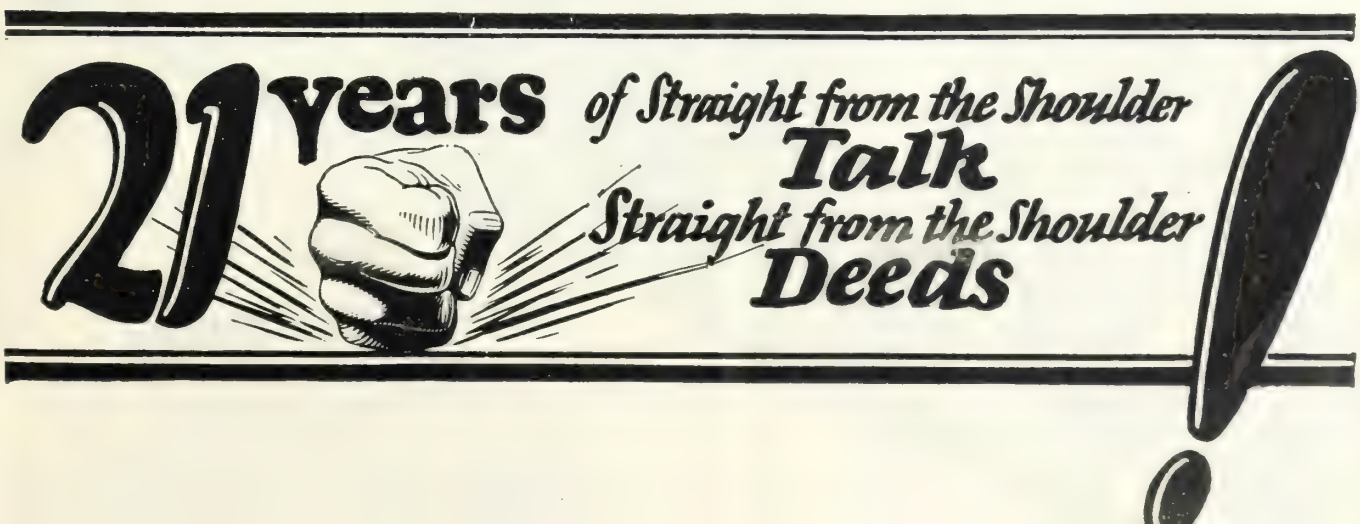
"FAST AND FURIOUS" an adaptation of Gladys Lehman's first screen story "Completely At Sea," will be the next Reginald Denny-William Seiter mirth provoker for Universal, it was announced yesterday.

The outstanding box office success enjoyed by previous productions of this star-director combination, which includes among others "Take It From Me," "Skinners Dress Suit" and "Where Was I?" has prompted Universal to arrange for a number of feature pictures to be made by the pair during the next twelve months, the first of which will be the Lehman story.

Denny is at present completing a racing story written by himself in collaboration with Mel Brown, who is directing. Seiter is scheduled to start an early production of "Fast and Furious."

Brazilian Sales Executive In New York En Route to New Post in Porto Rico

J. R. CARRAMINANA, who has been one of the sales executives in Universal's branch office in Rio Janiero during the past six months, is now in New York preparatory to sailing for San Juan, Porto Rico, where he is to be the assistant manager of Universal's Porto Rico exchange. He is a native of Valparaiso, Chile, but has spent much of his life in and out of New York, representing various American commercial firms in South America. He was chosen for his new post by N. L. Manheim, export manager for Universal.



Picture for picture and cast for cast the showman banks on Universal's

Greater Movie List

because he knows they are proven

BOX O

Poker Faces

Edward Everett Horton, Laura La Plante.
A Harry Pollard Production.

"Give us more of them and we will pay our bills and income tax, too."—Majestic Theatre, Roseburg, Ore.

Spangles

Marian Nixon and Pat O'Malley. Story by Nellie Revell. Directed by Frank O'Connor.

"A very good picture. It drew and everyone was pleased."—Rex Theatre, Franklin, Neb.

The Runaway Express

Jack Daugherty, Blanche Mehaffey. An Edward Sedgwick Production.

"Played an extra day to biggest attendance in a year."—Majestic Theatre, Las Vegas, Nev.

The Marriage Clause

Billie Dove, Francis X. Bushman. A Lois Weber Production.

"More compliments on this than on any picture in months."—Princess Theatre, Buchanan, Mich.

Hoot Gibson in The Texas Streak

Blanche Mehaffey. A Lynn Reynolds Production.

"Another good Gibson. Decidedly different. Pleasing, and then some."—Lyric Theatre, London, Tenn.

The Old Soak

Jean Hersholt. An Edward Sloman Production.

"A very good picture that pleased everyone." —Star Theatre, Nashville, Mich.

House Peters in Prisoners of the Storm

Peggy Montgomery, Walter McGrail. From James Oliver Curwood's story. A Lynn Reynolds Production.

"Scored a knockout at the Alhambra despite general falling off in business everywhere."—"Variety" Milwaukee report.

Her Big Night

Laura La Plante. A Melville Brown Production.

"Clean, clever, and drew extra business! Better yet, pleased all."—S. T. Theatre, Parker, S. D.

A PAGE OF SYNOPSES

"THE TERROR"

Blue Streak Western

Starring **ART ACORD**

Directed by Clifford Smith

Story by E. Richard Schayer

CAST

"The Terror"	Art Acord
Molly Morton	Velma Connor
Pop Morton	Dudley C. Hendricks
Blair Hatley	C. E. Anderson
Jim Hatley	Edmund Cobb
Steve Baird	Jess Deffebach
Sheriff	Hank Bell

(Length: 4,8862 ft.)

RED BLUFF is the center of ranch owners' indignation meetings due to many recent cattle raids which have impoverished a number of ranchers, the biggest loser being Pop Morton, who is being sworn in as deputy, while his daughter, Molly, waiting for him in the buckboard, is being eyed covetously by Blair Hatley, an unscrupulous usurer who holds a mortgage against her father's ranch and threatens to foreclose if his stock is reduced by another raid.

When Blair speaks to the girl about marriage, she spurns him and runs to the colored ranch cook who is making some purchases at the general store and who is now being amused by a stranger with a trick horse and an educated lariat. The stranger has been nosing around town for reasons of his own. Steve Baird, henchman of Hatley, who has been watching the fancy rope twirling and thinks he knows the stranger, accosts him quietly and accuses him of being "The Terror," a notorious outlaw of Arizona, but promises to keep mum when the stranger gives him a baleful stare.

Under orders from Hatley, Steve and Hatley's brother, who heads the gang of rustlers, kidnap the girl and take her to their hideout in the hills. "The Terror," who has trailed them and who boldly rides up to the hideout and demands food, is taken in by Hatley and served with a plate of beans by Mollie, who conceals under the beans a note asking him to save her. He signs her to the door, then leaping to his feet, picks her up and jumps into the saddle. He is pursued by the gang but the refugees are well concealed by the forest at nightfall.

Pop Morton and his men search all night for Mollie while she sleeps peacefully in a mountain shack with "The Terror's" dog and gun to protect her. In the morning "The Terror," who has slept outside, chases some wild horses for fun. While he is gone Pop and the men find Mary and take her away without waiting for him. She explains in a note that it would be her father's duty to arrest him if he waited to thank him. "The Terror" sees the approaching outlaws, still on the trail of the girl. He races to the shack. Finding the girl missing, he hides his horse in a copse and faces the outlaws unarmed, explaining that during the night the girl ran away with his horse and gun. Hatley knocks him down and his men throw "The Terror" into the well, after telling him that they are going to pull a last raid on the Morton ranch, take the girl and go south.

He escapes from the well with the help of the dog and horse and gallops through the valley, gathering a posse to meet the rustlers, while the Hatley gang accosts and overcomes Morton and his men, whom they escort to the Morton ranch where Morton and his daughter are guarded while the gang runs off the stock. Hatley insults the girl and old Pop Morton engages him in a tussle. The old man is knocked down just as "The Terror" arrives to take up the fight. The rustlers are arrested and afterward the girl is not averse to marrying "The Terror" whether he is an outlaw or not. He then reveals his identity as a Texas Ranger and the question of the wedding is settled..

"DON'T SHOOT"

Two-Reel Mustang Picture

Featuring **JACK MOWER**

NANCY BURTON, niece of the sheriff of untamed Cochilla County, has been reared in the east and has a dread of gun fighting and a horror of bloodshed. She likes Tom Farrel, her uncle's deputy, and her love for him is based upon the belief that he has never killed a man. When she hears a group of idlers talking about how Tom shot and killed "Tiger" Trevis three years back, she tells Tom never to set foot in her door again. He does not deny having killed the notorious outlaw but goes away in sadness and pens a note to the sheriff, resigning his post as deputy.

Tom goes to his shack in the hills. When Nancy tells her uncle why he has gone away, he confides to her that he himself killed the "Tiger" and that Tom was allowing people to think he did it in order to save him (the sheriff) from the sworn vengeance of the "Tiger's" brother. The latter has crossed the border and taken possession of Tom's shack during his absence. When Tom arrives he is met by Trevis and confronted with the shooting of his brother. Trevis then knocks Tom out and is about to finish him when Nancy, who has ridden to the shack to apologize for her hasty judgement, runs in and throws her arms around Tom, telling him that her uncle has admitted the shooting. Trevis thanks her for the information which he has overheard and forces her to go with him while he "squares things" with Sheriff Burton. Tom is left in charge of two men whom he outwits and outrides, reaching the sheriff's office in time to save the old an from the vindictive bandit, who is clappd in a cell.

Nancy takes Tom's discarded badge and plants it again on his shirt, while he plants a kiss on her lips and asks her a question to which she answers "Yes."

"THE VILLAGE CUT-UP"

One-Reel Blue-Bird Comedy

Featuring **ARTHUR LAKE**

BEATRICE BAREFAX, beautiful novelist, stops at the Swanco Centre Hotel to write her new book, "A Farmhand's Secret." The gang of rubes pitching horse shoes outside annoy her and she calls them names. Cy Pepper, the village wit, flings back hot retorts and she asks to be introduced to the local Bugs Baer, hoping to get from him a lot of atmosphere for her story. Thinking that she is "sparking" him Cy falls in love with her and lives on a pink cloud until he finds a page from her note-book and discovers that she is joshing him in her book. He enlists the aid of the veterinary and another old fogy who impersonates a constable and a minister. She is arrested for moral turpitude and forced to marry Cy. After the wedding she flees, with Cy shouting after her, "Put that in your book!" He then claims that no woman can kid him, as he was fooling all the time.

"HIS GIRL FRIEND"

Two-Reel Stern Brothers Comedy

Starring **EDNA MARIAN**

EDNA is so popular with the boys that their onslaughts drive her father wild. He determines to get rid of her suitors. Waiting at the door as they enter, he clubs them and throws them out the window one at a time. Archie, her favorite, is thrown out repeatedly. Then he comes in disguised as a girl friend. Pa gets rid of Edna and begins to flirt with "Susie." He makes Edna drive the car while he sits in the back seat with "Susie," until her wig comes off. Archie escapes from the car, pursued by pa, who gets in bad manhandling several innocent women who look like Archie. Pa at last sees Archie, who has put on his wig again and looks like a girl, getting ready to elope with Edna. He sails into the female impersonation. Archie has him arrested for striking a defenseless woman and he is free to elope with Edna leisurely.

Buy on a Rising Market—

It doesn't take exceptional business judgment to realize the wisdom of buying on a rising market. Over 7,000 exhibitors have guarded against profit-clipping "boom" prices by booking the best balanced program in the field at the LOWEST PRICES in the field — that's what signing Universal's Complete Service Contract means. OVER 7,000 EXHIBITORS ARE MAKING MONEY WITH IT! Be wise, man!

Universal's
Complete Service
Contract

When Exhibitors Talk

"How do you do it?"

"Do what."

"Get those crowds in your theatre every night. My pictures are just as good. I advertise as much. But you get twice the crowds."

"Can't agree with you. In the first place, Universal Pictures are best in the long run—more consistent. And don't forget that Universal backs every picture I play with their NATIONAL ADVERTISING —you've read it. Folks here follow that "Watch This Column" advertising in every issue of the Post and flock in when they hear the picture's in town."

"Um-m-m. That's a new angle I hadn't thought of. Say, guess I'll get in touch with a Universal salesman."

UNIVERSAL'S
National Advertising

n This
umn

be on our mailing list
r name and address

NALD DENNY in *"The Cheerful Fraud"*

ne success after another has
aced REGINALD DENNY on
e pinnacle of screen fame, and now here
e comes with still another clever produc-
ion, with a novel plot, romantic atmos-
phere and an element of mystery which
create a most delicious comedy.

"The Cheerful Fraud," is
from the well-known novel by
K.R.G. Browne, laid in England in modern
times. Sir Michael Fairlie (DENNY) re-
turning to England to settle his estate,
meets Ann Kent, of gentle birth, who, be-
cause of circumstances, takes the position
of social secretary to a newly-rich woman.
Sir Michael, in order to be near Ann, dis-
guises himself as a commoner and be-
comes secretary in the house. This leads
to a score of amusing situations and com-
plications.

This is really an action-
drama as well as a DENNY farce
and a thrilling encounter between the hero
and a social highwayman in a speeding
automobile adds luster to the picture.
William A. Seiter directed and his inge-
nuity is seen in many of the laughable situ-
ations. I have been told by those who
claim to know that this is DENNY'S best
effort. Let's all see if it is.

The cast is fine. You all know
GERTRUDE OLMSTEAD and
appreciate her beauty and animation. She

The advertisement above appears in The Saturday Evening Post of Jan. 27, 1927.

Laura La Plante "Butterflies in the Rain"

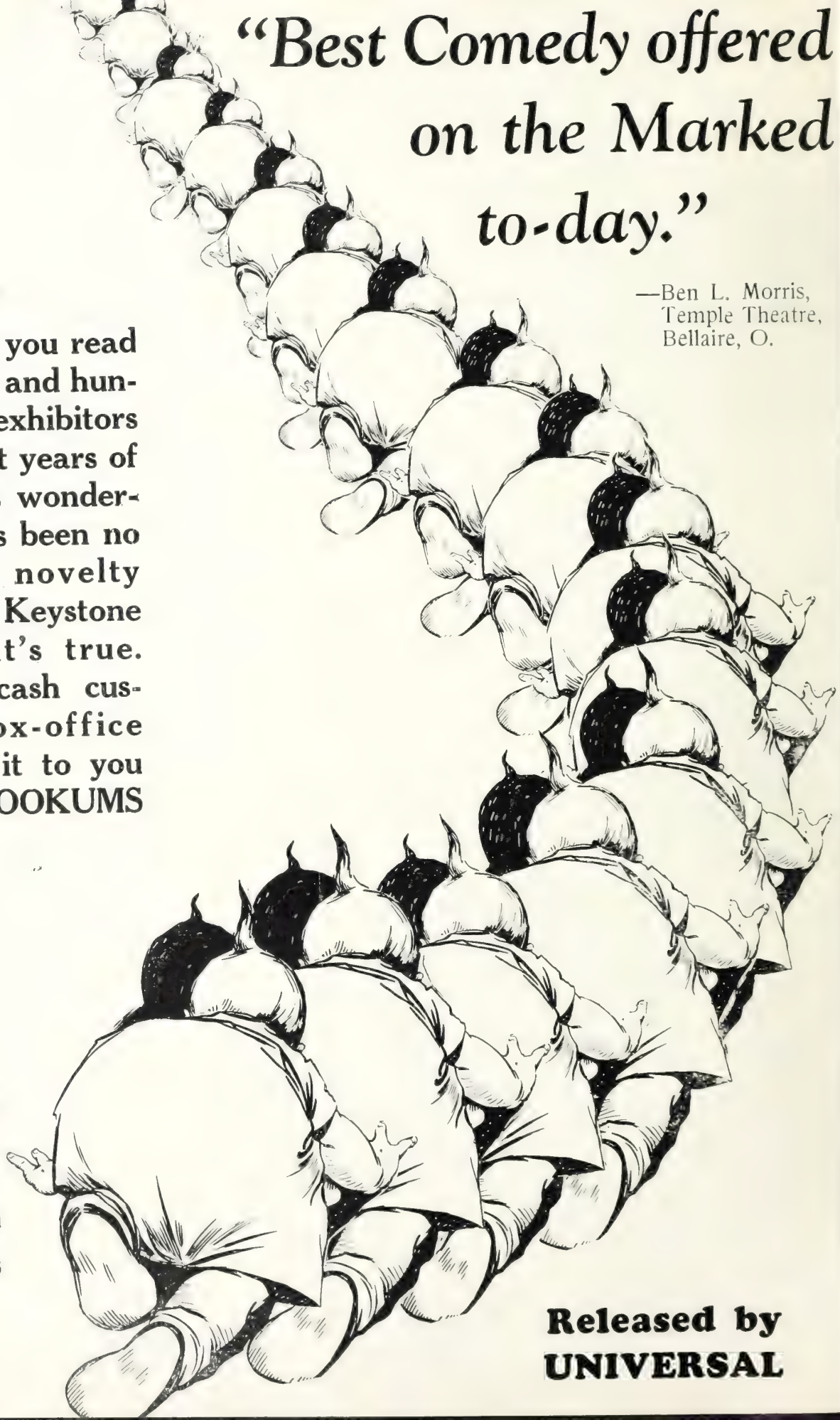
Vol. 24 Jan. 22, 1927 No. 24

UNIVERSAL WEEKLY

"Best Comedy offered on the Marked to-day."

—Ben L. Morris,
Temple Theatre,
Bellaire, O.

The Best — did you read that? And you and hundreds of other exhibitors who have spent years of sleepless nights wondering why there's been no real comedy novelty since the old Keystone Cops know it's true. 'Cause your cash customers and box-office takings shout it to you with every SNOOKUMS you book.



Adapted from the famous cartoons by

GEORGE McMANUS

13 of them 2 reels each

STERN BROTHERS Productions

With Snookums, Lovey and Dovey

Released by UNIVERSAL

Yes Sir!
It's the biggest GO GETTING picture of the year!
LEO JOSEPH ROCHE

At the Rialto in WASHINGTON, at the Lyric in BRIDGEPORT, CONN., at the Broadway-Strand in DETROIT, at the Cameo in PITTSBURGH, at the Lafayette in BUFFALO, at the Imperial in SAN FRANCISCO and at the Geo. M. Cohan in NEW YORK —wherever it goes—wherever it shows it's a sweeping box-office success, the greatest melodrama of all time—MIGHTY MICHAEL STROGOFF!
JULES VERNE'S
MICHAEL STROGOFF
Jules Verne's
Greatest Melodrama
Starring
Ivan Moskine
Europe's Idol of the Screen

MIGHTY

Its a DOUGH-GETTER SURE!

EL
OFF

MIGHTY MICHAEL STROGOFF PROVED
MIGHTY MONEY ATTRACTION OPENING
LAFAYETTE TODAY BREAKING ALL HOUSE
RECORDS SUNDAY PLAYING TO EIGHT
THOUSAND THREE HUNDRED SIXTY THREE
PEOPLE STOP HUNDREDS TURNED AWAY
STOP GREATEST ATTRACTION HISTORY
OUR THEATRE AND BUFFALO

Wm. A. Haynes Managing Director

A UNIVERSAL FILM DE
FRANCE TRIUMPH

Presented by

Carl Laemmle

I've Tried to Actions

Looking Back After Ten Years of Straight from the Shoulder Talks and Straight from the Shoulder Actions.

No. 516,---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

THIS is the tenth anniversary of my Straight from the Shoulder Talks.

Years before I started these weekly talks to the trade, I wrote to you practically every week through the trade papers and in personal letters. In fact I've been talking to you about 21 years.

That's a whole lot of talk. Much of it may have seemed most unnecessary——but all of it has been the truth as I saw it.

In the early years of my writing, I started off by keeping you posted on everything that was going on in the trade. I sounded warnings to you whenever I thought you needed them. I kept you posted on what the old Film Trust was trying to do to you. I took the liberty of giving you advice.

Now, you've been mighty nice about it all these years.

There must have been times when you disagreed with me and when you felt like saying, "Oh, shut up!"

Make My Suit My Talks

But you have disagreed in a friendly way and have shown only the friendliest spirit.

For all this, I thank you sincerely. And now, on the occasion of my 60th birthday anniversary, I want to thank you for all the other blessings you have showered upon me.

Looking back over the 60 busy years I have lived, I know that these last 21 years have been my happiest. Through the fog of turmoil, fighting for an existence in the early days of the film business, excitement, worry and work, I have been happy because of the friends I have made.

It is a wonderful thing to remember that of the hundreds of thousands of letters I have received during these twenty-one years, not more than a handful have been of an unfriendly nature.

I wish you could see the stack of telegrams and other messages which have been piling in on me ever since it became known that I was about to have a birthday! But even more, I wish you could know what they mean to me and how I fairly eat them up!

I have expressed only a fraction of the gratitude that is in my heart for all the acts of kindness you have shown me. I am touched to the very heart of my heart. So let me try to sum it all up very briefly this way:

I like you and I thank you!

Gibson pictures are bargain pictures. Dollar for dollar, you get more pulling power, than in any other type of pictures obtainable. Consistent money getters. Box-office reports prove it. Hog-tie the whole Gibson line up and get 'em into your house.

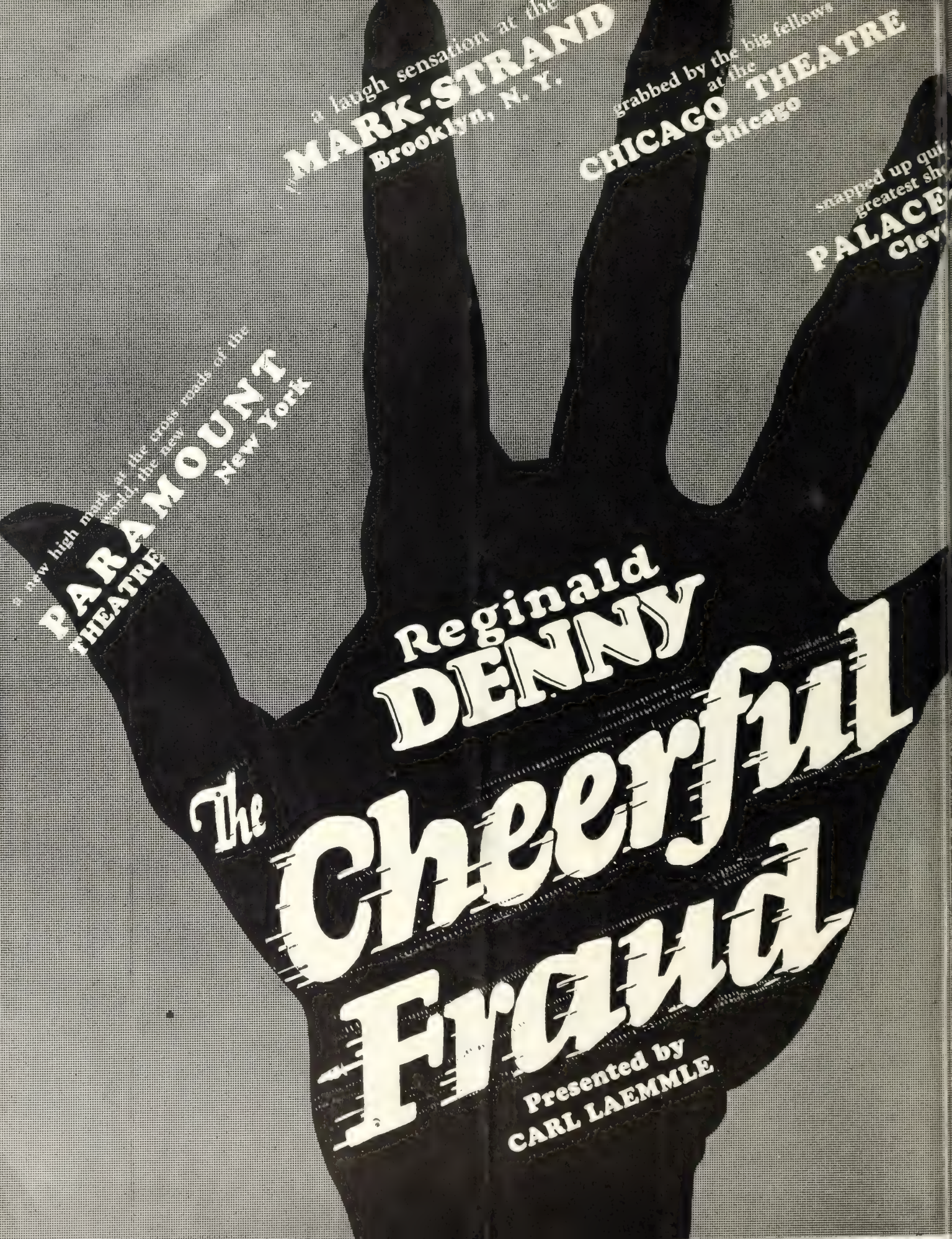
These Lynn Reynolds Productions:

The Texas Streak
The Buckaroo Kid
The Silent Rider
and
Hey! Hey! Cowboy
The Prairie King
Hero on Horseback
The Denver Dude

Under your Hat

Hoot Gibson

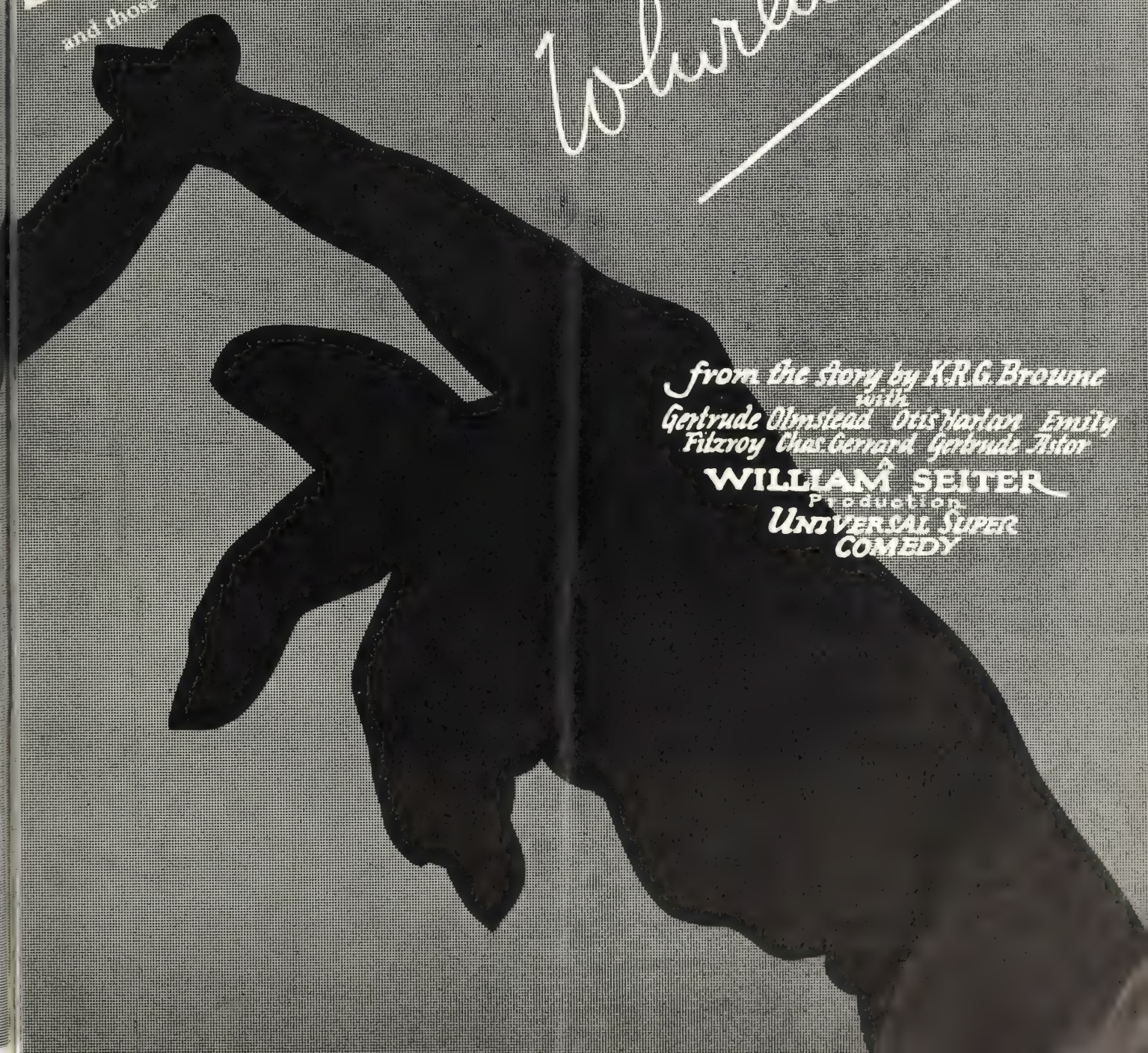
SMASH
Go the Laugh
Records
Reginald
Denny is
coming to town!


a laugh sensation at the
MARK-STRAND
Brooklyn, N. Y.
grabbed by the big fellows
at the
CHICAGO THEATRE
Chicago
snapped up qui
greatest sh
PALACE
Clev
a new high mark, at the cross roads of the
world, the new
PARAMOUNT
THEATRE
New York
Reginald
DENNY
The Cheerful Fraud
Presented by
CARL LAEMMLE

booked by the world's
men for the
THEATRE
and, Ohio

booked for the
EASTMAN THEATRE
Rochester, N. Y.
and those babies know their onions

Booking like a whirlwind!



from the story by K.R.G. Browne
with
Gertrude Olmsted Otis Harlan Emily Fitzroy Chas. Gerrard Gertrude Astor

WILLIAM SEITER
Production
UNIVERSAL SUPER COMEDY

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
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Vol. XXIV JANUARY 22, 1927 No. 24

UNIVERSAL MOVIEGRAMS

EDWIN JUSTUS MAYER has completed an original story and a continuity based thereon for the use of Reginald Denny. Universal has purchased it and will release it under the title, "The Best Policy." Mr. Mayer is now at work on another original for Universal entitled "Who Laughs Last."

THE list of players in "Uncle Tom's Cabin" is still growing. This week new roles are being portrayed by Joe McCray, Eugene Jackson and Rolfe Sedan.

PAULETTE DUVAL has been added to the cast of "Hey, Hey, Cowboy" in support of Hoot Gibson. Lynn Reynolds already has for his own original Gibson story the services of Kathleen Key, Wheeler Oakman, Clark Comstock, Milla Davenport, Monte Montague, Jim Corey and Slim Summerville.

CONRAD VEIDT will return to America on the *Deutschland* on January 24th. He will go immediately to Universal City to star in Victor Hugo's "The Man Who Laughs."

THE Stern Brothers, makers of screen comedies such as "The Newlyweds and Their Baby" and the Buster Brown comedies, are doubling the facilities of their studio to meet the growing demand for laugh films.

Motion Picture Industry Honors Carl Laemmle on Anniversary

ALL Los Angeles is talking about the arrangements for Carl Laemmle's Sixtieth Anniversary Birthday party at the Hotel Biltmore on January 17th. The reason is twofold. First, it promises to be the most unusual affair ever staged in the film colony; and, second, almost a third of that colony has at one time or another worked for Carl Laemmle either at Universal City or back in the East, when wild West pictures were made at Broadway and Dyckman Street.

The plans divulged thus far include the entire re-making of the Biltmore Hotel Grand Ball Room into a theatre. This theatre will take the general form of the first one that Carl Laemmle opened, the famous little White Front Theatre on Milwaukee Avenue in Chicago, which was opened on February 24th, 1906. This theatre seated something over two hundred people, but the banquet is already threatening to assume proportions of over two thousand. A stage after the manner of the White Front Theatre will be constructed, at one end, and upon the screen of that stage will be thrown a typical movie show of twenty years ago, featured by slides and illustrated songs, and a film made in 1910 by Carl Laemmle, then head of the Imp Company, from which the Universal grew. This picture stars Mary Pickford and King Baggot, and will present several surprises to Los Angeles moviedom. Among the latter is the presence of Theda Bara in this 1910 Imp cast as an extra.

Mary Pickford will be the honorary hostess and Rupert Hughes will act as toastmaster. Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., is making a special trip to Los Angeles as one of the principal speakers.

First Ticket Sold for Laemmle Dinner Bought by Christie

THE first ticket to the Sixty Year Banquet to Carl Laemmle,—a gold one,—has been sold to Al Christie, picture producer, and a Universal Alumnus, class of 1916, by Margarita Fischer.

Miss Fischer was a Laemmle star in 1916, while Mr. Christie made comedies for the film chief in 1915.

Among the novelties at the dinner will be the exact reproduction on the stage of Mr. Laemmle's first theatre, "The White Front," which he opened in Chicago in 1906. In the unique theatre Mary Pickford's first Laemmle motion picture will be projected.

TWO notable events happened at Universal City on Monday. One was the completion of "The Cat and the Canary" under the direction of Paul Leni; the other was the start of "The Yukon Trail." Ernst Laemmle, director, and Hugh Hoffman, supervisor, entrained for British Columbia with more than half of the long cast.

Scene from "Uncle Tom's Cabin" in which Lucien Littlefield is Lawyer Marks, George Siegman appears as Simon Legree and Margarita Fischer portrays Eliza.

"Uncle Tom's Cabin" Gets Lucky Breaks

Doomed to Ill Fortune for Many Months, Universal's Super Film Leaves the Jinx Behind and Makes Headway with Luck Playing in Director's Hands.

POLLARD DELIGHTED WITH SOUTHERN CO-OPERATION

The Mississippi River Steamboat which was used by Harry Pollard for "Uncle Tom's Cabin" and which burned to the water's edge shortly after the scenes had been completed.

HARRY POLLARD'S famous jinx is dead. The black cloud has shown its silver lining, the worm has turned. The imp of ill fortune that has dogged the trail of the director of "Uncle Tom's Cabin" for months has slunk back to the morgue. Bad luck, his boon companion of many moons, has passed away without a funeral.

"Until a short time ago," declares Pollard, "my luck was so consistently rotten that I was sure of only one thing. No matter what I set out to do, I knew it would turn out to be wrong.

"But now," he went on, his face beaming, "even the weather works for me. I'm getting the old time breaks. When I'm late, the train is late, too. Every accident turns out to be a luck shot made to order by the Billiken Brothers. I believe I could fall out of a balloon and land on a haystack."

All of this exhuberation was caused by the burning of the Mississippi steamboat upon which some of the most thrilling scenes of the great slave drama were filmed. The antique river palace was burned so completely that there was nothing left of the hull above the water line.

It was no wonder that Pollard exulted, for he had finished all the scenes on the belle of the Mississippi and carried his company back to Universal City before he was appraised of the fire by mail. "Why only last spring," he said, "everything was going so badly for me that I would have gotten there with the company just in time for the blaze. But the way things are clicking now, bad luck wouldn't even think of happening until I've left the neighborhood for good."

Last spring Pollard took his company all the way across the continent to shoot ice scenes at Plattsburg, New York. Just as they arrived the ice jam broke and the trip went for nothing. On top of this Pollard was confined with what seemed to be a slight illness. The company returned with him to California, intending to begin work at once, but the director remained bedridden for months while the cast waited.

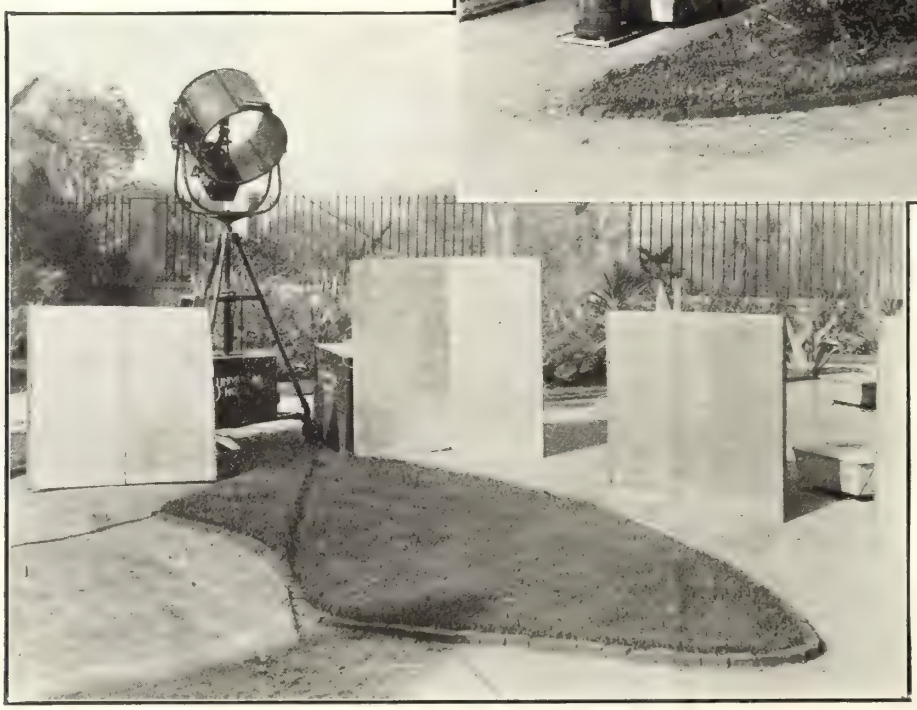
Misfortune piled on misfortune almost up to the time of his recent location trip to the Mississippi, neighboring Memphis, Tenn. From this time on everything has happened to favor him. The weather was just right at all times, the members of the cast in the best of condition to put on the strenuous river scenes and chambers of commerce in three cities denied the disquieting rumor that the South was opposed to the production and offered to do everything in their power to make "Uncle Tom's Cabin" a success.

Hand-Grown Grass for "Uncle Tom's Cabin"

Paul Gulick, Editor of Universal Weekly, Experiences Thrill of Seeing Grass, Artificially Stimulated, Grow Before His Very Eyes at Universal City.

IN spite of all the wonderful sights which Universal City and its interesting people afford, my trip to the capital of the film world carried one disappointment. I had fully expected to see Harry Pollard and the"Uncle Tom's Cabin" company at work on the sets which alone had cost Universal a quarter of a million dollars. I knew them only as the Shelby home, the St. Claire mansion and the Simon Legree plantation housee.

There is always a thrill at being *in* on a tremendous picture. Years ago I had longed to be at Universal City when they were making "Foolish Wives." Anyone who can't get a kick out of seeing a gigantic producing company lavishing a million and a quarter dollars on one moving picture, must have a couple of cylinders missing in his imagination and zest for life. I didn't see "Foolish Wives" being made, but I did see a lot of the preparation which Universal has made to spend far more on a negative than they spent on "Foolish Wives." "Uncle Tom's Cabin" will be by far the most expensive picture Universal ever made.



Above: Orchard stoves to keep the banana trees from missing their native tropics.

Left: Sun arcs and reflectors which made grass grow where only sand was before, and did it in less than a week.

I had seen Harry Pollard while he was trying to pick out a Little Eva. Harry was propped up in bed with a broken jaw in the Lenox Hill Hospital in New York, where any normal human being would have been contented to keep still until his jaw mended. But Pollard could think of nothing except this picture. He has thought of nothing but "Uncle Tom's Cabin" for over a year now. And when Pollard thinks, he thinks to a purpose. He has made twenty-three pictures at Universal City since Carl Laemmle took over "The Leather Pushers," and not one of them has been a financial, artistic or production failure. Find me another director on any lot with such a record!

Unable to have the substance, I contented myself with the shadow, for Pollard was on the Mississippi. Possibly I should not call these "Uncle Tom" sets *shadows*, because they have been erected as permanent settings—that is, as permanent as anything in the moving picture business is, and if you regard the "Foolish Wives," "The Hunchback of Notre Dame" and "The Phantom of the Opera" sets as permanent.

I had the same equipage and the same guide as on my "Cat and the Canary" shadow hunt. As the Russian Fordsky pranced down Laemmle Boulevard (*Continued on page* 35)

"Will draw business"

ANDY GUMP COMEDIES: Always good and will draw business. Two reels.—Raymond Robbins, Pythian theatre, Belt, Mont.—Small town patronage.

"You can't go wrong on Gump"

CALIFORNIA HERE WE COME: Another dandy Gump. Lots of laughs and thrills. You just can't go wrong on Gump comedies. Two reels.—A. E. Sharer, Globe theatre, Savannah, Mo.—General patronage.

Produced by
Samuel Van Ronkel

Released by
Universal

2 reels each

12 GUMPS

Nine Universal Super-Productions A

Wire Comes From Carl Laemmle That Big Pictures for Next Season Will Be Supers in Every Sense of the Word—Three Now in Work, Early Starting Dates for Two Others

UNIVERSAL will release five big super productions during the 1927-1928 season, it was announced this week in a wire from Carl Laemmle, now at the Coast, to the Universal Home Office. This is the first definite statement as to the big ones to be expected from Universal for next year. The list includes the following pictures, now in the making or soon to be made: "Uncle Tom's Cabin," "Show Boat," "Love Me and the World Is Mine," "The Big Gun" and "The Man Who Laughs."

This is the most ambitious schedule of super-productions ever announced by the Laemmle organization, and will be in addition to five or six big Reginald Denny productions, twenty-eight Universal Jewels, including the Hoot Gibson Jewels six Richard Talmadge pictures and a full schedule of five-reel Western features and Short Product.

"It is the greatest line-up ever scheduled for release by this company," said Lou B. Metzger, general sales manager, upon making public the details of the Laemmle wire. "These five productions will all be supers in every sense of the word, and will take their place in the front rank of screen excellence for next season. 'Uncle Tom's Cabin,' for instance, is expected to be the outstanding picture of the year. Already there is a great demand for this picture—a demand which has never been equalled so far in advance in the entire history of the screen. At the present rate, the public will be so eager for this picture by the time it reaches the screen that it should be a DEMAND picture in every theatre from coast to coast."

"Uncle Tom's Cabin," adapted from the famous ante-bellum novel by Harriet Beecher Stowe, and which is the most famous play ever produced on the stage, is being made by Harry Pollard, one of Universal's directorial aces, and one of the foremost directors in the industry. No expense has been spared in the making of this picture. The cast is unusual, even among big casts. Gathered under the direction of Pollard are some of the best known names on the screen.

Uncle Tom is being portrayed by James B. Lowe, a negro actor of excellent reputation; Little Eva by Virginia Gray; Simon Legree by George Siegmann; George Harris by Arthur Edmund Carewe; Lawyer Marks by Lucien Littlefield; Eliza by Margarita Fischer, and other outstanding characteers in this classic by such players as Mona Ray, Lassie Lou Ahern, Seymour Zeliff, Vivian Oakland, K. Jack Mover, Gertrude Astor, Eileen Manning, Gertrude Howard and others.

Pollard took his entire company from Los Angeles to the Mississippi River basin last Fall to get plantation scenes and sequences along the river front and aboard the old-fashioned river steamboats. The boat used by the Uncle Tom company was the Kate Adams, the only remaining side-wheeler on the river and one of the most famous boats of its day. This craft was burned to the water's edge last week, shortly after the Universal company returned to California.

"Show Boat," the sensational best seller by Edna Ferber was bought by Carl Laemmle at a stiff price and the plans to make a super Universal production from it are well under way. Charles Kenyon is working on the script. The director and the principals have not yet been chosen although it is reported that Mary Philbin, now completing "The Bargain Bride," will play the leading feminine role, that of Magnolia Hawks. Norman Kerry, another popular Universal star, is mentioned for the male lead, that of Gaylord Ravenal.

In the matter of a director for "Show Boat" Universal is not in such an ideal position. Great trouble is being experienced in finding the right director to do it. None of the leading Universal directors is free to take it over. Pollard is tied up with "Uncle Tom's Cabin," Edward Sloman is also lined up for many months to come; William Seiter and Melville Brown are tied up with a succession of Reginald Denny Productions; Paul Leni is in the midst of "The Cat and the Canary," "Edward Laemmle" soon is to begin "Cheating Cheaters," and Emory Johnson is preparing a big aeroplane picture: Lynn Reynolds is at work on "Hey! Hey! Cowboy" for Gibson and then will start on "The Big Gun," while Wesley Ruggles is tied up in the making of "Beware of Widows," a new Laura La Plante Jewel. Sidney Olcott, a new director under the Universal banner, is working on "The Claw."

"The Big Gun" to be Universal's Fifth Big Super Film

Universal finds itself in a similar position as regards other outstanding directors. Practically all of those suited for handling "Show Boat" are under contract or tied up over a period of months worth other companies. Laemmle is determined that the Edna Ferber novel shall be done by none but the most expert. Universal recently advertised for a director capable of making this film.

The same situation as regards directors is true of "The Man Who Laughs," which Universal has finally decided to make into an exceptional photodrama. All Universal directors being engaged and other prominent megaphone weilders tied up, the company has advertised as in the case of "Show Boat."

"The Man Who Laughs," one of Victor Hugo's best known romances, long has been considered by Laemmle as screen material for a big super. One of the strangest and most gripping stories in the entire realm of literature, "The Man Who Laughs" has been regarded with trepidation by many producers because of the magnitude of its story and the necessity of doing it in the biggest way or not at all. That Laemmle has decided to put the entire force and production energies of the Universal City plant behind it, assures an outstanding picture. He contemplated for a while the idea of making this picture in France, using stars and a directorial and technical staff sent over from America. This plan was dropped of the realization that every possible studio facility —of the most modern kind—would be necessary in the making of this film.

The Nine Supers for the Coming of Specials in the History of Un Cabin," "Show Boat," "The Mar World Is Mine," "The Big Gun"

Conrad Veidt, one of the best known Continental film stars, has been put under special contract by Laemmle for this production. The Universal chief, impressed with his work in such foreign productions as "The Three Waxworks," "The Cabinet of Dr. Caligari," "Ivan the Terrible," and "The Student in Prague," saw in Veidt the ideal type for Gymplaine, the royal mountebank with the build of an Apollo and the mutilated face with a perpetual grin.

Veidt, who returned to Europe after his "request appearance" with John Barrymore in "Francois Villoin," will leave Germany in a day or so on his way to Universal City. He will arrive in New York January 24th aboard the S. S. Deutschland. His early training was with Max Reinhardt, Ernst Lubitch, Paul Leni and Emil Jannings.

nnounced for the 1927-1928 Market

"Uncle Tom's Cabin" Heads List—Expected to be Season's Biggest—"Show Boat" Edna Ferber's Best Seller, May be Vehicle for Mary Philbin—Director sought for "Man Who Laughs"

It is likely that the role of Dea, the blind heroine in "The Man Who Laughs" will be played by Mary Philbin. Among other roles suggested have been Ernest Torrence for Ursus.

"Love Me and the World Is Mine," another of the supers for 1927-1923 is an elaborate and dramatic romance directed by E. A. Dupont, the German director of "Variety," and Edward Sloman. It is from the story "The Affairs of Hannerl" by Rudolph Bartsch of Vienna. It was made with an unusually strong cast, in which Mary Philbin and Norman Kerry are starred. Others include Betty Compson, H. B. Walthall, George Siegmann, Martha Mattox, Albert Conti, Emily Fitzroy, Charles Puffy and a score of equal reputation. It is a stirring story of pre-war Vienna and its colorful sequences make one of the most engaging screen romances ever filmed. It is expected to be a great success even than "Merry Go Round," in which Mary Philbin and Kerry first attained fame.

eason will be the Greatest Line-up ersal Pictures — "Uncle Tom's ho Laughs," "Love Me and the d Four Denny Specials.

The fifth Universal Super Scheduled for next year is "The Big Gun," announced as an epic picture of the modern American Navy. It is being adapted by the author himself from a novel by Richard Barry. It will be the story of an American boy and his experiences in the U. S. Navy. The Navy is the background for the story, which in itself is romance and drama of the most interesting kind. The World War period is embraced in the plot, with all the dash and color and grimness of the Navy at war.

It is likely that George Lewis, the young star who acquitted himself so creditably in "His People" and who now is starring in "The Collegians" series of college-life adventures, will be starred in "The Big Gun." Lynn Reynolds, the Universal director responsible for most of Hoot Gibson's 1925-1926 successes and for other Universal hits, will direct the big navy picture.

Universal is getting full co-operation from the U. S. Government in the making of this film, which will be technically and atmospherically perfect.

Several of these big super-productions probably will reach the screen for pre-release runs during the early Fall with gala openings in principal cities. The first official release is scheduled for the middle of September with the others following at intervals averaging two months.

All Reginald Denny Productions Elevated to Super Class By Laemmle

Four New Style Denny Supers To Be Included in Nine Universal Supers for Next Season—Production on Them to Start After Search Is Made for High Class Material

As an outcome of the remarkable success of Reginald Denny Productions during the past year, and especially the wave of success upon which that star's pictures are now riding as evidenced by the exceptional popularity and box-office reports on his current release, "The Cheerful Fraud," Carl Laemmle, president of the Universal Pictures Corporation, has decided to put Denny into the Super production class.

Next season all of Reginald Denny's Productions will reach the screen as Universal Super productions. This means that every future Denny picture will receive elaborate care in production, that only the best material available will be bought for him, with no cost limit, and that expense will be no object in the making of his output. Hereafter ,the production of a Denny picture will get the same attention, and the same concentration efforts on the part of the production heads of Universal City as did "The Hunchback of Notre Dame," "The Phantom of the Opera," or "Uncle Tom's Cabin."

No Expense Limit on Stories for Farce King

It is known that four Reginald Denny Productions will be included in the Universal Super release schedule for the 1927-1928 season. This will bring the total of Supers for next year to nine, including "Uncle Tom's Cabin," "Love Me and the World Is Mine," "The Big Gun," "The Man Who Laughs" and "Show Boat."

No definite information is yet to be had as to the new Denny pictures. Upon deciding upon this step for Denny, the first move by Laemmle was to instruction the Universal scenario department to comb the stage and literary fieid for new and bigger material for the Universal farceur. It will be several weeks, it is thought, before Universal is ready to announce the title of the first Denny super.

Meanwhile, the Denny unit at Universal City is undergoing an extensive re-organization. Although that star is at present working on a picture for the current year's release, steps already are being taken to re-make his production unit into a larger more comprehensive working body, in preparation for his Super productions. Additional technicians and gag-men are being engaged for this purpose and William A. Seiter and Melville Brown, the alternating Denny directors are enlarging their immediate staffs.

Definite information as to the directorial handling of the Denny Supers has not been made public, but it is logical to assume that the two men who have made Denny's pictures what they are today will continue to work with him. There is an interesting side-light in this connection. Melville Brown, if he handles Denny in the new Supers, will have achieved an almost miraculous rise in the industry. Less than a year ago, Brown was an assistant director, and gagman. He convinced Laemmle he could direct big pictures and received his chance. His first picture was "Her Big Night" with Laura La Plante, a Universal Jewel, put into production January 26th last year. Thus he jumped right from an assistant directorship into the handling of a big Jewel production. The picture was so goo dhe got the making of "Taxi Taxi" another Jewel, with E. E. Horton. It also has been an unqualified success. Then he was transferred to the Reginald Denny unit to alternate with Seiter.

Resolved:

- That the wise exhibitor books the best and the best are BUSTER BROWNS
- That when better comedies are made BUSTER BROWN will make them
- That what is good for a laugh is good for the box office and BUSTER BROWN Comedies are good for both.

Buster Brown Comedies

"Have found all of Buster's comedies very satisfactory. My patrons enjoy them. Tige a star in his own right."

—Selk Theatre, Scotia, Nebr.

"These Buster Brown Comedies all seem to take with us. The old folks laugh as well as the kids."

—Pastime Theatre, Johnson, Nebr.

From the famous cartoons by R. F. Outcault.

STERN BROTHERS Productions

12 of them

2 reels each

UNIVERSAL Junior Jewels

HELD BY THE LAW!

PREPARE FOR THE THRILL OF YOUR LIFE! Turn the pages that follow and scene by scene, enjoy the grip and power of the GREATEST MYSTERY MELODRAMA OF THE YEAR! Here's a whale of a title to pull them in—and a picture that will hold them to the edge of their seats from opening scene to final fade-out!

Written by the master of mystery BAYARD VEILLER, author of "Within the Law."

An Edward Laemmle Production
It's a Universal BIG ONE!

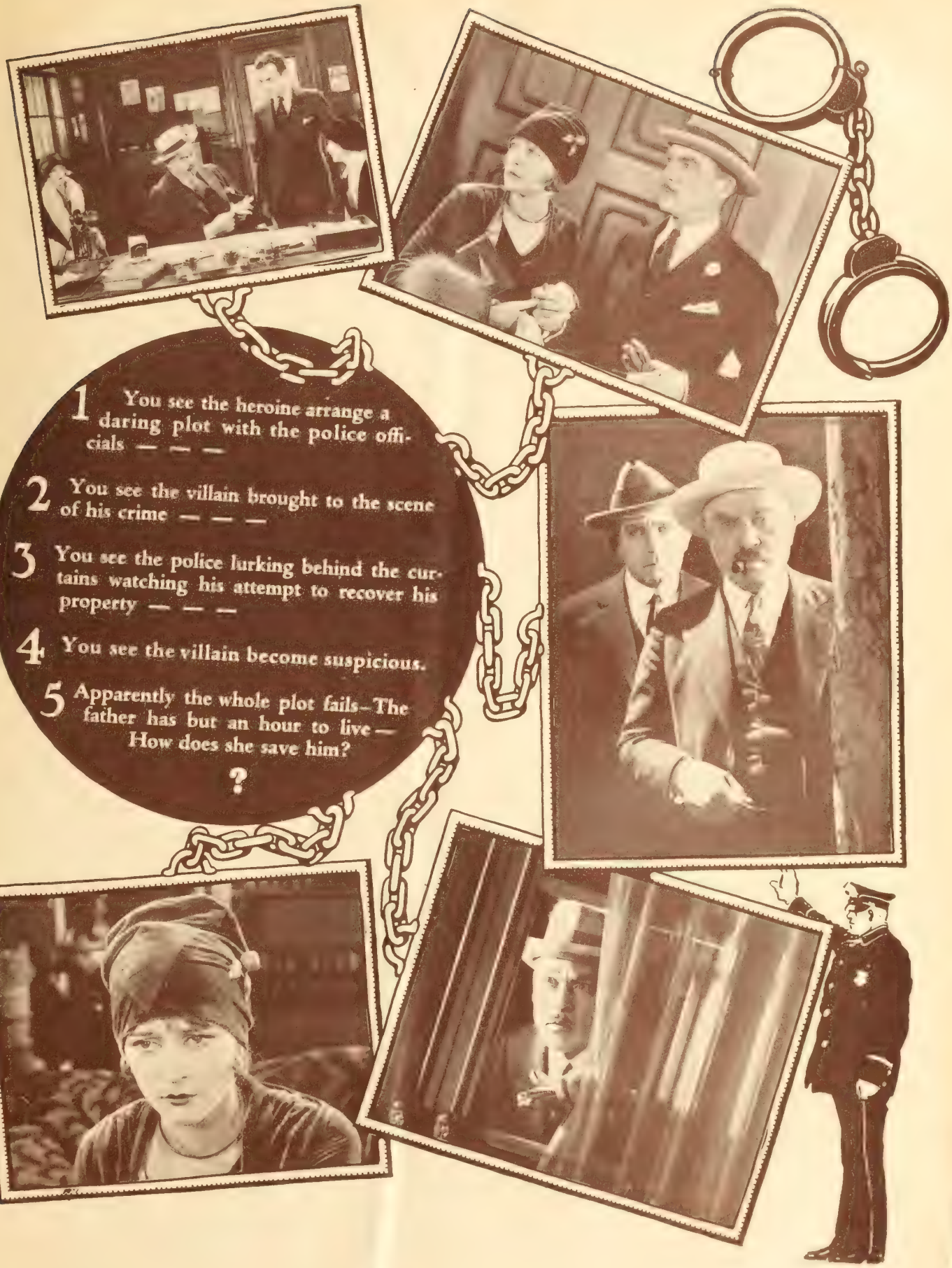
1 You see the crime committed — — —
2 You realize the identity of the villain — — —
3 You know the reason for his crime — — —
4 You know the girl's troth is plighted to another and that his uncle has disinherited him.

1 You see the police discover that the gun was fired by a man wearing gloves — —
2 You see the villain, hard pressed, put his gloves into an ornamental vase — — —
3 You see his artificial sympathy treacherously extended to the suffering lovers — — —
4 You see the girl's father accused of the crime.

1 You see the father arrested — — —
2 You see him tried — —
3 You see him convicted on circumstantial evidence—
4 You see him sentenced to death.

1 You see the daughter make a final trip to the prison—
2 You see her take leave of her father — — —
3 You watch the inexorable processes of man-made law as they make ready to take this innocent life.

1 You see the daughter leaving the prison resolved to make one last effort to prove her father's innocence — — —
2 You see her and her fiance accidentally discover the missing gloves—
3 You see new hope — — —
4 If they can *only* connect the murderer with this one bit of evidence.


1 You see the heroine arrange a daring plot with the police officials — — —
2 You see the villain brought to the scene of his crime — — —
3 You see the police lurking behind the curtains watching his attempt to recover his property — — —
4 You see the villain become suspicious.
5 Apparently the whole plot fails—The father has but an hour to live— How does she save him?
?

HELD BY THE LAW

Thrill—gasp—hold your breath at each fresh dynamic dramatic twist—right to the last scene you sit enthralled in the powerful grip of the year's greatest mystery melodrama!

The strongest drama yet from the famous playwright and master of mystery melodrama—BAYARD VEILLER. With a cast of stars including Marguerite De La Motte, Johnnie Walker, Ralph Lewis.

What a title—
"Held by the Law!"
What a picture—
"Held by the Law!"
What a Showman's Sensation—"Held by the Law!"

An Edward Laemmle Production

It's a Universal BIG ONE!

Still Time to Cash in on Laugh Month

WITH National Laugh Month at its height and with hundreds of circuits and individual exhibitors participating, January still offers a big opportunity to cash in for the exhibitor who has not yet done so or planned to do so.

Two weeks have passed, and so successful has the experience been of every showman who boosted Laugh Month in general and his short subjects in particular, that many are planning to extend the period originally scheduled. Exhibitors who want to ride the crest of the wave of publicity can do it NOW—now, when the full fruit of months of work on the part of the National Laugh Month Committee is ripening.

Right now the daily newspapers are full of Laugh Month headquarters has been of clippings reaching Laugh Month headquarters has been rising steadily from a few a day late in December to almost a hundred daily today. The middle of January also sees the fruition of the plans for special Laugh Month broadcasting on the part of fifteen national radio broadcasting stations in New York, Philadelphia, Chicago, Atlantic City, Omaha, Cincinnati, Clearwater, Fla.; Shenandoah, Iowa; Denver, Newark and several other cities.

Many exhibitors already have sent in their entries in the Laugh Month exploitation contest, in which the National Laugh Month Committee will award $430 in cash prizes to exhibitors or theatre employees conducting the best exploitation campaigns tying-up with Laugh Month. The prizes will be awarded after the 15th of February, 1927, and are divided as follows: First prize, $200; second prize, $100; third prize, $50; fourth prize, $25; three prizes of $10 each; five prizes of $5 each.

Cash Prizes to be Awarded for the Best Exploitation Tying Up with Laugh Month — Small Exhibitors Have the Same Chance as Big Ones — Awards to Be Made on Basis of Merit, not Size of Campaign.

The awarding of the prizes will be in the hands of a committee of judges consisting of the editors-in-chief of six national trade publications.

A contestant may make as many single entries as he desires. There are no restrictions as to the size of the theatre, and the amount of money spent will not enter into the decision of the judges, the awards being made to those, who, in the opinion of the judges, have conducted the best campaigns for their particular theatres and under their own peculiar circumstances.

Here are the simple rules:

Contest open to all exhibitors or theatre employees responsible for exploitation campaigns.

Campaign can include advertising, posters, publicity, ballyhoos, contest or any other form of exploitation.

Description of campaign not over 200 words must be sent with each entry.

Proofs or clippings of ads. and publicity stories and photographs of ballyhoos, displays, etc., must be submitted.

All campaigns must tie-up with Laugh Month.

If campaign is based on a particular comedy the comedy must be in the Short Feature class (not over three reels).

Contestants may make as many individual entries on separate campaigns as they desire.

All entries must be received at the offices of the Laugh Month Committee not later than February 15, 1927.

Entry Blank for Laugh Month Exploitation Contest

(For convenience you may use this coupon or file it with your entry. You may send it NOW or send it with your campaign. It is not essentiail that you send ANY coupon, but you must accompany your entry with the information as per questions below.)

Name of Theatre.....
City or Town.....
State .....
Name of person responsible for campaign.....
.....
(This is person to whom money will be paid if this entry wins.)

Is theatre first run, second run, or subsequent run.....
.....
Population of town.....
seating capacity.....
Was campaign for one day, two days, three days, a week, a month.....

Was a particular comedy exploited?
Is so, give title and name of distributing company
.....

(It is not necessary that a particular comedy should be exploited, it being sufficient if the campaign boosts Laug Month. But if a particular comedy is exploited it must be in the short subject class—not over three reels.)

Fill Out and Send This Coupon to
NATIONAL LAUGH MONTH COMMITTEE
469 Fifth Avenue, New York

Laemmle's Straight-from-the-Shoulder Celebration

January 23 to March 7

Read this mass of evidence—

Look carefully at the showmanship picture titles—

Check up the records of the stars—

Note the wide range of territory these reports cover—

Note the varied sizes of theatres of towns - and the class of both theatres and towns—

Count the number of pictures they cover—

Look at the release dates—

And then—Man! If you dont get a UNIVERSAL quick — well — you just dont care for money because this is the evidence that is making exhibitors everywhere shout

THE RUNAWAY EXPRESS: Special cast—Played this an extra day to the biggest attendance we have had in a year. It has never been beaten for thrills. The shots of the long express trains winding around S curves in the beautiful mountain canyons are scenic gems. Pleased our patrons 100 per cent and many came back the second night to see it again. Here's hoping they make more big railroad pictures like this one. They should be as popular as Westerns. —Cragin & Pike, Majestic theatre, Las Vegas, Nev.—

THE RUNAWAY EXPRESS: Jack Daugherty —One of the best railroad pictures ever shown here. It is full of action and thrills. Not a kick on this one. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—

THE RUNAWAY EXPRESS: Played this Friday night with serial and it went over big. Everyone enjoyed it. Six reels.—C. S. Watson, Electric theatre, Caldwell, Kan.—General patronage.

POKER FACES: Laura LaPlante—An extra good comedy drama that pleased here. Eight reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

POKER FACES: Laura LaPlante—A real enjoyable comedy that held up good all the way. Would consider this an A-1 comedy drama.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Uptown "The Mystery Club" (Fox) (1,750; 25-75). Title seemed box office marget. Climbed from opening day to healthy return of around $8,500.

THE MARRIAGE CLAUSE: Special cast—A splendid picture of stage life and behind the scenes, with beautiful clothes and settings. A rare thing in pictures of this type, it's so clean you can invite your pastor to see it, and it's so interesting and tense that you can make liberal use of your press book without stretching the truth, so play it and step on it. Bushman and Billie Dove are fine in this one, and so are the rest of the cast.—Pat Sharkey, Nelson theatre, Nelson, Ga.—

THE MARRIAGE CLAUSE: Special cast—Drew better than average and pleased all, especially the ladies, who weep. Much praise for Bushman and Billie Dove's acting.—Cragin & Pike, Majestic theatre, Las Vegas, Nev.—General patronage.

"OH BABY" (Universal-Jewel). Colony Theatre. Screen Comedy directed by Harley Knoles. The picture features "Little Billy" the vaudeville favorite and an all-star cast headed by Madge Kennedy and Creighton Hale. Notices were favorable and business is good.

SPANGLES: Marion Nixon—95%. Here's a wow. Brought them in from all directions and how they ate it up. Don't know what it was that brought them in, as I thought the title bad, but then I guess Uncle Carl knows best what a title is worth. The picture gave 95 per cent satisfaction and then some. Played November 10-11. —H. J. Thacher, Lyric theatre, Abilene, Kan.—

MARRIAGE CLAUSE, starring Billie Dove and Francis X. Bushman (eight reels), in the wonderful picture, Miss Weber has given us a Marriage Clause. Story is fine right up to the last reel with a climax that will touch the heart. Billie Dove surely is a wonderful actress and easy to look at. Bushman's acting in this picture is going to bring him back to glory. Type, theatrical melodrama. Copyright, 1926. Played, Tues and Wed. Good for Sun. Rating, 100 per cent. Film condition, new.—H. M. Swam, Pavilion, Maynard, Minn.

TEXAS STREAK (Des Moines), starring Hoot Gibson (seven reels). Hoot's latest is a good one and supporting cast also is good. It drew good laughs from our crowd and some good subtitles drew well. Type, action-western. Copyright, 1926. Played, Fri. and Sat. Good for Sun. Rating, 90 per cent. Film condition, good. —J. C. Kennedy, Empress, Akron, Iowa.

POKER FACE LaPlante and L... is a fine produc... It is well act... 1926. Played, ... Rating, 90 per ... J. C. Kennedy ... 1,500)

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ght reels). This picture is if not better. Hershelt does tle role. He is given splen- se Fazenda, George Lewis, George Seigman. It is sure that have had the play. ght, 1926. Played, Fri. and Rating, 95 per cent. Film Gould, Eagle, Montevideo.

(Des Moines), starring Laura Horton (eight reels). This and has very clever comedy. and will please. Copyright, es. and Wed. Good for Sun. ent. Film condition, good.— mpress, Akron, Iowa. (Pop.

ıbra—"Prisoners of the (U) (3,000; 15-25-35-50-75). knockout with great pro. m and vaude, and despite alling off in business every- d around $17,000.

JCKAROO KID: Hoot Gibson—An- y Gibson that gave very good satis- ng with breaking my Saturday night rd. Six reels.—J. C. Kennedy, Em- re, Akron, Iowa.—

PERCH OF THE DEVIL" niversal). Palace. Crowds say good entertainment.

CES: Laura LaPlante—A dandy Will stand up with any of them. M. Hartman, Liberty theatre,

ER BIG NIGHT. (8 reels) "Give us more like this one" is LaPlante. "Give us more like this one" is the remark that came from many of the patrons. Miss LaPlante certainly fills the bill in this one. New print. Tone, appeal good. Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE OLD SOAK: Special cast—A very good picture that pleased everyone. Not a big picture, but darned good. Seven reels.—H. M. Face & Sons, Star theatre, Nashville, Mich.—

SPANGLES: Marion Nixon—A very good picture. It drew good and every one was well pleased. If the rest of the Jewels are as good as this one, Universal has the pictures this season. Six reels.—H. Goold, Rex theatre, Franklin, Neb.

THE OLD SOAK: Jean Hersholt—A fine all around picture which drew well and pleased all. Hersholt is a real actor. The supporting cast is exceptionally good. A real human story. Eight reels.—Cragin & Pike, Majestic theatre, Las Vegas, Nev.—

HER BIG NIGHT: Laura La Plante—Clean, clever and drew extra business. Better yet, pleasing all. Eight reels.—P. G. Estee, S. T. theatre, Parker, S. D.—

"The Mystery Club" proved a great selling title at the Uptown and did close to $8,500.

NIGHT: Laura LaPlante—A good clean comedy. Let the good work go on; cut out the filth and make 'em clean, so we can invite our fathers and mothers out to see the show without being afraid of offending them. Eight reel.—A. J. Stonewall, Cozy theatre, Fayette, Ia.

THE RUNAWAY EXPRESS: Blanche Mehaffey—A railroad drama that is as exciting as any of them and should take well in the small towns. Many fine comments on the story and acting. Six reels.—Pace & Bouma, Rialto theatre, Pocahontas, Iowa.—

HER BIG NIGHT (Sioux Falls), starring Laura LaPlante (eight reels). This very good comedy drama pleased our patrons immensely. Copyright, 1926. Played, Sun. Good for Sun. Film condition, good.—P. G. Estee, Parker, S. D.

TEXAS STREAK. Star, Hoot Gibson. Another good western from Hoot. He is a good, dependable western star for us. Tone and Sunday O. K. Special no. Draw merchant, farmer classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

THE BUCKAROO KID: Hoot Gibson—73%. With a Peter B. Kyne story, Hoot makes the best picture he has turned out since "Chip of the Flying U." Played November 8.—Cragin & Pike, Majestic theatre, Las Vegas, Nev.—

ook It!

t's a Universal

and it's on the

ater Movie List

Grabbed *by* ALL *the* Big Fellows!

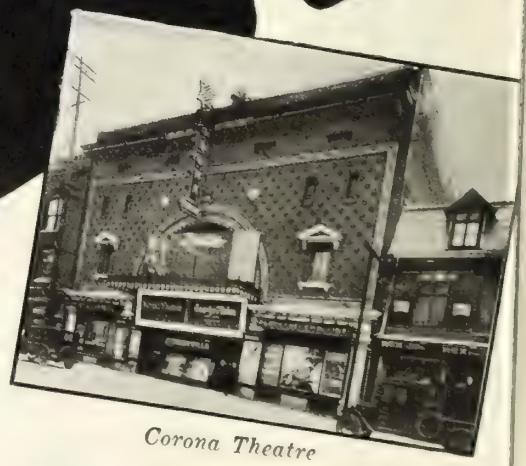
Mt. Royal Theatre

The 10

Carl Laemmle, Jr's.
Great Series of College Life
Starring
GEORGE LEWIS
with
Hayden Stevenson and Dorothy Gulliver.
Directed by Wesley Ruggles

10 of them **2** reels each

UNIVERSAL JUNIOR-JEWELS



Corona Theatre

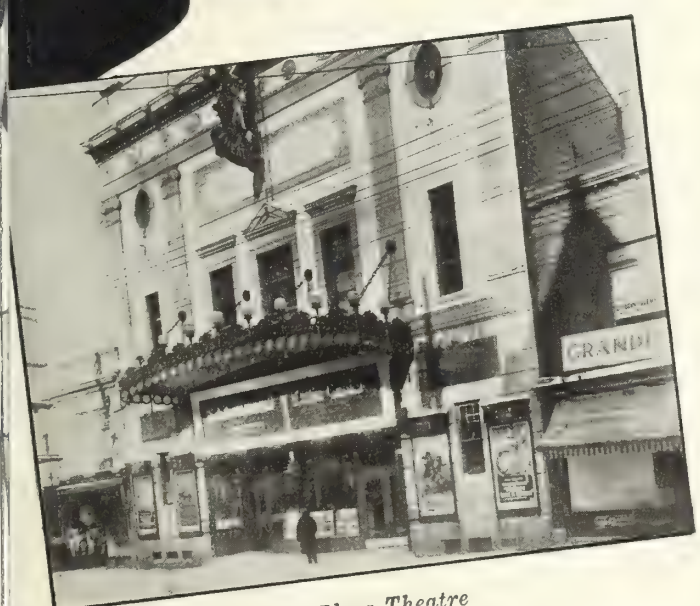
Papineau Theatre

Rialto Theatre

LEGIANS

GEORGE GANETAKOS

Managing Director of the United Amusement Corporation, Ltd., premier Canadian showman, who booked "The Collegians" throughout his entire chain of twelve houses, comprising one of the greatest theatre chains in the Dominion. The houses follow: Rivoli, Regent, Plaza, Strand, Rialto, Mt. Royal, Belmont, Rosemont, Amherst, Corona, Papineau, Westmont.



Plaza Theatre

The GUMPS—

That Magic Box-Office Title!

MAGIC, yes—if you make the most of it. If you tie-up with its international popularity by using the marvelous line of UNIVERSAL ACCESSORIES planned for it!

Everywhere you go the name of GUMPS is a family topic. Kiddies swear by The Gumps—grownups see and read them and enjoy them! East, West, South and North is GUMP crazy and whether they know that you are playing the GUMPS—is entirely up to you! Your advertising that fact is the answer to whether they pour into your Show-place or stay away!

See your nearest Universal Exchange Accessory Manager right away and let him show you how to get the most out of the GUMP COMEDIES you play—as well as all other Universal Short Productions.

THE MORE YOU PUT INTO YOUR CAMPAIGN FOR PATRONS—THE MORE YOU ARE GOING TO GET OUT OF IT.

ACCESSORIES SELL SEATS—and we don't mean maybe!

$ $ $ $ $ $

Veidt Returns to Star in "Moscow" For Universal

HAVING completed his foreign motion picture contract in a rush trip abroad, Conrad Veidt, Universal contract player, will return to the studio January 29, according to word just received by Carl Laemmle, president.

He will arrive in New York January 23 on the S. S. Deutschland and will come to Universal City immediately. He is bringing his wife and child with him.

Veidt is regarded as Europe's most popular star and the securing of his services under a long term contract by Carl Laemmle was a distinct achievement.

Veidt's first starring vehicle for Universal will be "Moscow" by Inre Fazekas and it will be directed by Edward Sloman.

Veidt was born in Berlin in 1894 and in stage and screen work abroad was associated with Max Reinhardt, Ernst Lubitsch and Emil Jannings.

Foreign pictures in which he has scored heavily include "The Cabinet of Dr. Caligari," "Three Wax Works," "Love Is Blind," "The Living Mask" and "The Student of Prague."

Czechs and Jugoslavs Take Special Trains To 'Michael Strogoff'

THE Czechoslovak and Yugoslav newspapers are filled with reports of the success of "Michael Strogoff" in those two countries. At Prague and Belgrade at the premier's were present many members of the ministerial councils, foreign representatives, dignitaries of all classes and ranks. The capitals of these two states regard "Michael Strogoff" as a great triumph of screen art. Special trains are engaged by many organizations to bring people from the interior of the country to see the picture.

At Prague, Bratislava, Belgrade, Zagreb and Ljubljana, exhibition lasted about one month, and preparations are now made to have the picture exhibited in other larger cities.

Theatrical managers report remarkable business in every town where "Michael Strogoff" is presented. They are extremely delighted with the reception the film received in the lands of the Western and Southern Slavs.

Opening of "American Tragedy" Postponed for Laemmle Dinner

"Midnight Sun" Biggest Hit in Polish Cities

Now Running in Two Largest Theatres in Warsaw

A WIRELESS message to Carl Laemmle from Sam Bernstein in Poland states that the new year started with two premieres of "The Midnight Sun," the biggest opening nights Poland has ever known. The super picture is running simultaneously in the two biggest theatres in Lodz.

Hays Executive Sees 'Butterflies'

J. Homer Platten, Treasurer of the Motion Picture Producers and Distributors of America, Inc., dropped into an uptown theatre and saw Laura La Plante in "Butterflies in the Rain." Then he went home and wrote this "fan" letter to R. H. Cochrane:

January 4, 1927.

Dear Mr. Cochrane:

About once a month I go to Keith's 81st Theatre in town—six vaudeville acts and a feature picture. You know the chances one takes with vaudeville. However, last night's acts were exceptionally good and there was a good deal of "clowning" going on with the result that the picture did not reach the screen till 10:20. Most of the audience, like myself, were rather tired by that time.

The foregoing by way of giving you the "atmosphere" surrounding the presentation of your picture "Butterflies in the Rain."

Truly, I have not seen a picture in months that has so thoroughly satisfied me from the standpoint of plot, acting, direction and photography. It was just fine and everybody enjoyed it—and was just one of those pictures that clicks—and how they are appreciated! Leaving the theatre, I overheard many favorable comments about the plot and the acting.

I'm enthusiastic about it, yes, but I'm not ashamed to be—and want you to know that—wish I were a booker for a theatre chain so that I could give some tangible evidence of my appreciation of darn good entertainment instead of boring you with this "fan" letter. Sincerely,

(Signed) J. Homer Platten.

THE premier of "An American Tragedy" at the new Wilkes Theatre has been postponed two days by the management to avoid a conflict with the 60-Year Banquet which is being given to Carl Laemmle on his birthday, January 17.

"An American Tragedy" will open Wednesday, January 19. Since the screen's leading figures are desirous of attending both these affairs this arrangement was made between the theatre management and the committee on arrangements for the banquet.

The banquet to the Universal president will be held at the Biltmore hotel at 7:30 p. m., January 17. It will be marked by the attendance of all former employes of Carl Laemmle as well as by the presence of leading producers and stars.

Mary Pickford, honor hostess, Rupert Hughes will be master of ceremonies. The Duncan sisters, Vivian and Rosetta, are attending in company with Lois Weber and her husband, Capt. Harry Ganz.

Entertainment will include the presentation of an old time motion picture show in Carl Laemmle's first theatre, The White Front, which will be complete in every detail from slides and an illustrated song to a film made in 1910 by Mr. Laemmle when he was the head of the IMP company. This picture stars Mary Pickford with King Baggot and is featured by the presence of Theda Bara as an extra.

The guests will include, Mr. and Mrs. Joseph Schenck, Mr. and Mrs. Marcus Loew, and Will Hays.

Dempsey to Attend Birthday Banquet

JACK DEMPSEY has "posted a forfeit" to attend the banquet to be given in honor of the sixtieth birthday of Carl Laemmle at the Biltmore Hotel January 17.

In other words, he has made reservation for himself and Mrs. Dempsey for the affair, thus adding his name to an imposing list of celebrities who have signified their intention of attending.

With the list of guests growing daily, and the plans for the novel program of entertainment going ahead rapidly, all indications are that the banquet to the veteran film producer will be one of the most brilliant social affairs ever staged in the motion picture industry.

When You MUST Make a Profit!

When the bill collectors are pounding on the door... When you have to pay the rent and baby needs new shoes... When you can't afford to gamble on a picture's possibilities — and the picture's simply got to deliver... Dig back into the past. Book the old, trusty, tried-and-tested sure-fire money-getters. Look in the trade-papers—and let the box-office reports tell the story.

A Few That Won't Disappoint!

The Phantom of the Opera
The Cohens and Kellys
California Straight Ahead
Chip of the Flying "U"
The Still Alarm
Siege

Universal Pictures—Best for the Long Run!

Gibson Company to Bishop, Location for "Hey! Cowboy!"

HOOT GIBSON, Universal western star, has left Universal City with his company for Bishop, California, to shoot scenes for "Hey! Hey! Cowboy!" an original story by Lynn Reynolds, who will also direct the picture, Hoot's next big Universal Jewel.

More than 100 persons, comprising actors, electricians and technicians accompany Gibson on the trip. The company will remain at Bishop for approximately three weeks.

Kathleen Key, one of the best known actresses on the screen is playing the feminine lead. "Slim" Summerville, who played comedy relief with Gibson in "The Texas Streak" and "Cheyenne Days," has another comic role in the picture. Wheeler Oakman also has a prominent part.

Due to a pressing schedule of releases, Gibson started work on "Hey! Hey! Cowboy!" the day after he finished "Cheyenne Days" the picture in which he was directed by Reeves Eason.

Universal Purchases "The Third Party" For Denny Vehicle

IN accordance with Universal's policy to obtain the best possible picture material for the ever-popular star, Reginald Denny, "The Third Party," one of the most successful stage plays of the past decade, has been purchased and will be adapted for the screen by the Universal scenario department.

"The Third Party," written by Mark Swan, recently closed on Broadway after an extended run and is now being played throughout the country. It is a laughable farce comedy and ideally suited as a vehicle for the Denny type of picture.

Although it has not yet been definitel decided, it is believed that the direction will go to William Seiter, who has been on the production end of many of Denny's greatest successes.

Denny is at present completing a racing picture, as yet untitled, under the direction of Mel Brown.

Charles Puffy has started work on the new series of comedies written especially for him by Octavus Roy Cohen. The series will include thirteen two-reel pictures. Harry Sweet is directing the series.

Universal Searching for Directors to Make Two Big Specials for 1927-28

That Company's Ace Directors All Taken Up and Two More Top-Notchers Wanted for "Show Boat" and "The Man Who Laughs."

IT was announced at the Universal home office last week that search is being made in the industry for two top-notch directors to make two of Universal's big specials for next season, "Show boat," Edna Ferber's sensational book, and "The Man Who Laughs," the Victor Hugo classic.

It is explained that the ace directors of the Universal organization all are lined up with big pictures and have their hands full for months to come. It has been necessary for Universal production heads to search for the right man outside of the organization. It is reported that this task is not an easy one, due to the fact that most of the top-notchers are tied up. Universal is advertising as a further means of locating the right man.

"Show Boat" is to be made as one of the outstanding features for next year. Reports from Universal City state that almost every prominent actor and actress on the Coast not irrevocably tied up have put in for parts in this photodrama. None of the cast has yet been chosen although it is considered likely that Mary Philbin and Norman Kerry will be in the production.

"The Man Who Laughs," also will be made on a stupendous scale. Conrad Veidt, famous European screen star, will play the title role.

Inland Houseboat Built at Studio

ONE of the most unique as well as pretentious "sets" ever constructed for a motion picture is now being built at Universal City for Laura La Plante's next starring vehicle, "Beware of Widows."

Most of the action in the picture takes place on a houseboat and instead of going on a long location trip, Wesley Ruggles, the director, has ordered a two-story houseboat, complete in every detail along with a good-sized lake, to be made at Universal City.

The excavation necessary before the lake can be filled with water and the houseboat launched is almost completed and the building of the boat will be started immediately at a cost estimated at $20,000.

Mr. Exhibitor:

What Director Do You Suggest for

"Show Boat" and

"The Man Who Laughs"

Please Send Your Suggestions to

Carl Laemmle . . . Universal City

The Critics Far and Near

Second Showing of 'Cohens and Kellys'

This is not an ordinary review. It's the leading editorial in The Hampshire Gazette, Northampton, Mass.

THERE has been a *wonderful movie* at the Academy this week. The "Cohens and the Kellys," and it was also at Calvin this winter. We were surprised that more people did not come out to see it on the opening night, for *we regard it as the best movie ever put on the screen* and one character lifts it above all and every movie ever devised, and that is the character of Cohen. While Kelly and all the others were high class players, Cohen is vastly better. The changes in his facial expression are beyond compare. As the facial interpreter of human sentiment, Cohen is the Shakespeare of the movies. It ain't what he does; it's what he looks!

'The Flaming Frontier' Is Shown at Academy

From the Hampshire Gazette

"THE FLAMING FRONTIER," which was shown yesterday at the Academy of Music is a splendid and stirring picture of pioneer days in the West, in the state of Dakota, to be exact, where the Indians on the government reservations were cruelly and unjustly treated, and, as a result, rose in rebellion to defend their rights. *We have seen no more thrilling and harrowing scene upon the screen than Custer's last stand* against thousands of blood-thirsty savage and the gathering of the Indians from north, west, east and south is vividly and most effectively presented. Hoot Gibson as Bob Langdon, West Point cadet, Pony Express rider and one of Custer's Gallant Seventh of which he is the sole survivor, *does the best work of his career. Never before, in or outside of a motion picture have we witnessed such superb and truly remarkable horsemanship.* Mr. Gibson is supported by a most capable cast which includes such players as Ann Cornwall, George Fawcett, Kathleen Key, Ward Crane, Dustin Farnum and Harold Godwin. At the finish of "The Flaming Frontier" Carl Laemmle asks the audience if they like the picture, and one small boy in front of us cried out enthusiastically, *"I'll say it's a good picture!"* and so do we.

"Butterflies in the Rain"

(from the Wisconsin News, Milwaukee)

RUMOR is to the effect that Laura La Plante is a blonde only by inclination and that she received little attention until she changed the color of her hair.

It is not authentic. A few screen celebrities who just couldn't be accused of being close-mouthed, revealed this fact in Milwaukee, but it may be an awful fib.

But *that blondie head and a good picture lured me to sit through "Butterflies in the Rain" twice,* having forgotten that I had seen it at an advance showing some months ago.

I'm strong for Laura. And if it is true, "darned" clever that she woke up to her opportunities.

In my estimation, *Laura never has made a poor picture* since she has come under Universal's potent wing. In "Butterflies in the Rain" she is an adorable young flapper, quick to resent, judge, forgive and love.

She flirts with an old fashioned boy to shock him but there was a strain of the old fashioned girl in her that responded. And they might have loved in the old fashioned way after they married but designing friends made her the victim of their new thought for the purpose of blackmailing her.

The story is breezy, entertaining, full of beautiful costumes and gorgeous settings. It keeps you guessing!

And I'm not "catty" about Laura's hair. It looks stunning against the hero's shoulder. By the way he is James Kirkwood. You will like him in the picture.

Editor's Note: Laura La Plante has been a blonde ever since we have known her, and her childhood photos, in our possession, reveal the fact that she was a blonde before that.

"The Cheerful Fraud"

Rose Pelswick in the N. Y. Journal

REGINALD DENNY continues to turn out one amusing comedy after the other. Each follows the popular formula of getting into difficulties, and then getting out of them with farcical misunderstandings. In other words, first he falls and Denny rises.

As "The Cheerful Fraud," at the Paramount—a Universal picture, by the way, instead of the usual Paramount—he is Sir Michael Fairlee, who runs into Gertrude Olmstead on a rainy London day, and falls in love with her. She's a secretary to Mrs. Bytheway, a social climber, and when Denny learns Mr. Bytheway needs a secretary too, he arrives at their house incog, and takes the job.

Emily Fitzroy, as the newlyrich climber, *is a riot,* Otis Harlan is her husband, and he becomes the victim of a gold-digger, Gertrude Astor, who has some love letters he once wrote her. Miss Astor almost runs away with the film during a scene in which she explains, by pantomime, how Harlan made love to her and then went away.

A crook posing as Sir Michael Fairlee, complications matters, and what with Denny's irrepressible grin, stolen jewels, mistaken identities and an automobile chase, *the film is great entertainment.*

The holiday spirit is carried out on the rest of the bill with a lavish stage feature, "The Pearl of Damascus," and "A Christmas Fantasy."

"Michael Strogoff"

Polly Parsons, in the Milwaukee Sentinel

AN UNUSUAL film event took place last night when Universal held the premier of its big foreign production, "Michael Strogoff," at the Rialto theater in Racine.

"Michael Strogoff" is a real spectacle. The French company that produced it put both effort and money into making a bang-up picture out of Jules Verne's adventure yarn. The narrative tells of the hardships encountered by Michael Strogoff, a messenger of the czar, when he attempts to reach Siberia to warn the grand duke there of a threatened Tartar invasion.

There are battle scenes with thousands of soldiers, gorgeous court affairs, but to me the very finest episode was the color sequence which is so soft and pleasingly modulated that it is *far and away better than the type color application process used by American producers.*

The settings are obviously foreign and interesting. While the cast is unknown here it is good, with the chief acting honors going to Ivan Moskine as Strogoff.

Miracles in "Uncle Tom's Cabin" Sets

"In addition to making 110 proof grass from nothing in ten days, the Universal City production department has made the decadent and almost water-less Los Angeles River look like the Mississippi. I'll say they are some miracle workers," says Gulick on visit to Universal City.

(*Continued from page* 12)
with the long-legged Tom Reed guiding its triumphal progress toward the Back Ranch, we were suddenly waylaid, held up and challenged by Arthur Shadur, who very hospitably wanted to know where we were going. When we told him, he said, "You can give us a ride. We are going that way, too." So the Ford sank lower under a double load.

I was mighty glad he went along because the publicity department apparently had not discovered a horticultural miracle which Arthur Shadur and the electricians of the production department were accomplishing in this far corner of Universal City. We landed in front of an iron picket gate and moored our buggy Russe to one of its palings. We were confronted with a young banana plant, angling its bulging pulpy arms in typical Louisiana fashion. But what really intrigued us was an orchard stove in full blast, belching forth smoke like a Pittsburgh smelter.

"Banana plants won't grow in this moderate climate," observed Shadur, "and we have to sort of kid 'em along with this stove. But Harry Pollard has to have banana trees, and the watch word of the production department is 'Give 'em what they want.'

"What do you think of this set?" he asked, directing my attention to a splendid mansion built around three sides of the patio which we had entered. A wide, hospitable two-story porch was the characteristic feature of this typical southern home of the 1850s. As we walked toward the building, rapt in admiration, I stumbled over a sun reflector.

"Sorry," said Shadur, "but you're bursting up our incubator."

"Why, Arthur, are you raising chickens down here?" said Tom, for the Laemmle Chicken Ranch, which is visible only a few hundred yards away, is one of the most famous and efficient incubators in all of California.

"No," said Arthur, rather shame-facedly. "We are only raising grass here." And, truth to tell, that is exactly what they were doing.

It seems that Harry Pollard had ordered the St. Claire mansion ready for shooting by the time of his return and that meant everything—banana trees, live oaks, Spanish moss, Japanese plum trees, sweet olive trees, jasmine, Spanish dagger, grass in the yard, and everything looking as though the place had been occupied for half a century. No imported grass could give this effect, and so Shadur and the cleverest electricians on the Pacific Coast set to work to create grass in ten days. California has learned a thing or two about miracles of horticulture from the late Luther Burbank, but even the late Luther couldn't have devised a better way for forcing grass than the Universal miracle workers.

Naturally, they picked the fastest growing variety that the country clubs round about have discovered through their experiments. But once the seeds were in the ground, a night and day course of hatching was resorted to Under this treatment the blades of grass almost jumped through the ground. With huge metal sun reflectors placed at eight or ten advantageous angles to concentrate and intensify the sun's rays on the eight precious grass plots and with big sun light arcs playing their thousands of artificial candle power rays on them all night, these blades kept on their fast and furious growing as no grass in the history of this earth has ever done before.

Thus is Harry Pollard served to make "Uncle Tom's Cabin" a thing of beauty and a joy forever.

The production will take a full year to complete, but this grass had to be grown to maturity in ten days, and Arthur Shadur thought nothing of this miracle. It was only a part of the day's work, a job to be done, a set to be completed. But to me, it was one of the most remarkable things that had ever come to my attention.

As we wandered through the huge rooms of the St. Claire mansion, of the Shelby home with its architecture so reminiscent of Washington's Mount Vernon home, and saw the preparations for Simon Legree's plantation house, I realized for the first time what gigantic preparations a moving picture company has to make for such a picture as "Uncle Tom's Cabin." The St. Claire mansion for instance is a combination of French, Spanish and Georgian architecture. Such combinations as this were frequent in before-the-War times in the South, and the St. Claire mansion is almost an exact imitation of one which William R. Schmitt, assistant art director, found in the outskirts of New Orleans. Schmitt spend two weeks in the South, gathering data for his design, inspecting fifteen or twenty locations which had been spied out by that most eminent location scout, Jack Lawton. Most of the ideas came from two buildings which are undoubtedly familiar to southerners and those who know their Southland. One is the Belle Chasse mansion, and the other is the Wogan residence, both in the old French quarter of the city.

With the exception of the electrical and reflecting paraphernalia in the front yard, the house looked as though the owner or his major domo might come out of the typical southern door or long French windows with their split bamboo blinds at any moment and welcome me to New Orleans. As it was, mine host Shadur opened the door and displayed with pardonable pride the Louis XV fuurniture of gold and brocade with which the rooms were adorned, for the entire building is habitable and arranged in such a way that it is practical for moving picture shooting. Lighting arrangements do not interfere in any way with its habitable look.

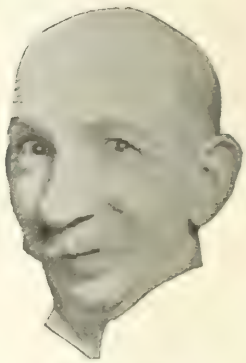
If I had not been so startled by Shadur's grass growing stunt, I might have been more shocked than I was to find the Los Angeles River doubling for the Mississippi. "The Los Angeles River" sounds like something: it looks like nothing at all, unless you happen to be playing the twelfth and thirteenth holes of the Lakeside Golf Course. These both cross the Los Angeles River, which is more of a canyon than a river. In some places water might even cover the entire golf ball if it landed in an especially deep part. Mine did, so I know. To think of this crawling mud puddle representing the Father of Waters,with bulky flat-bottom boats loaded with bales of cotton, weather-beaten looking quays, docks, warehouses, and all of the paraphernalia of a busy river front of a cotton growing town, would have jolted the most complacent traveler and sight-seer, and I am far from that. It was astounding, but after you have seen a miracle, you can "yes, yes" all subsequent ones.

Further along this deceitful river, where actual weeping willows grow,—and I don't mean under Shadur's ardent influence, either,—is a long street of wooden cabins. When I saw them they were still, spooky and uninhabited; yet it was easy to see in looking down this street how natural and Dixie-like it could be made with a few pickaninnies playing in the street and southern mammies, Charleston dancers and crap-shooting "buck niggers" lolling about the place .

I wanted to know where they got the water to float such a pretentious looking canal boat, but Shadur had gone back to his grass raising and Tom Reed, who is only a publicity man, didn't know anything about it and he didn't dare to make up anything to tell a fellow press agent.

So we again embarked on the craft of our Volga boatman to watch Ted Sloman directing "Allias the Deacon.' I will try to tell you some interesting things about that next week.

Laugh



Andy Gump

Buster Brown, Mary Jane and Tige

George McManus

Charles Puffy

Snookums

S for every week in the year!

12 Buster Brown Comedies

From the famous cartoons by R. F. Outcault. Produced by Stern Brothers. Two reels each.

Universal Junior Jewels

13 "SNOOKUMS" in "The Newlyweds and Their Baby" Comedies

Based on the famous cartoons by George McManus. Produced by Stern Brothers. Two reels each.

52 Bluebird Comedies

Featuring Charles Puffy, Arthur Lake, Neely Edwards and "Slim" Summerville. Produced and released by Universal. One reel each.

13 "Let George Do It" Comedies

From George McManus celebrated cartoons. Produced by Stern Brothers.

Two reels each

12 Andy Gump Comedies

Based on the popular cartoons by Sidney Smith. Samuel Van Ronkel Productions.

Two reels each

13 "What Happened to Jane" Comedies

Produced by Stern Brothers.
Two reels each.

13 "Excuse Makers" Comedies

Stern Brothers Productions.
Two reels each.

Released by UNIVERSAL

Earle Griggs Exploits New Jonesboro House

Lounsbury Runs Big Radio Contest In Denver

New Strand Opens With Front Page Prominence

FOURTEEN hundred people crowded into the twelve-hundred seat Strand Theatre in Jonesboro, Ark., for the formal opening, and a complete audience waited outside for the showing of "Butterflies In the Rain" and "The Collegians," which followed as the first regular performance.

The unusual public interest in the opening of this house, which is one of the Universal chain, is partly due to the newspaper publicity campaign which was conducted by Earle E. Griggs of the Memphis Exchange. Every day during his stay in Jonesboro, the stories devised by Griggs managed to click on the front page.

Griggs left Jonesboro shortly after the opening of the Strand to assist in the opening of the new Empire Theatre in Memphis. The inaugural feature at the Empire will be "Her Big Night," starring Laura La Plante.

Cleveland to Have New $500,000 House In Universal Chain

THE setting of plans for a new $500,000 suburban theatre in Cleveland, O., has just been announced at the home office of the Universal Chain Theatrical Enterprises. It will be built as a combined store building and theatre and has been leased for twenty-five years to the U-B Theatrical Enterprises, the company formed by Universal and Dr. B. I. Brody to hold and operate the former Brody chain in that city.

The theatre will have a capacity of 1800 seats. It is to be built on a plot 125 feet by 180 located on Buckeye Road and E. 119th Street, Cleveland, in the midst of a rapidly growing suburban center. Herman N. Fink of Cleveland is the prime mover of a group of Cleveland investors who are behind the new project.

The Universal-Brody chain comprises six theatres in Cleveland.

Checker Cab Tie-Up For "Taxi-Taxi"

FRED S. MEYER, managing director of the Alhambra Theatre, Milwaukee, Wisconsin, effected a tie-up with the Checker Cab Company whereby every one of their cabs carried this banner, advertising the showing of "Taxi-Taxi" at the Alhambra.

The temperature was nearly zero in Milwaukee when "Taxi-Taxi" was shown. As a result, cabs were very much in demand, and the Checker taxis were constantly on the streets, a moving ad for the Universal-Jewel.

Leading House in Dutch East Indies

THE "Concordia Bioscope," at Bandoeng in the Dutch East Indies, is described by M. H. Paul, Universal's representative, as the second best building in the Netherlands of the Orient. This theatre caters to the European public, having no place for natives. The policy of the house is 100 per cent. Universal. This photo was taken during the opening week when "Rolling Home" was screened.

Mr. Buse, the owner, was the recipient of many congratulations on the occasion of opening the house. Mr. Buse is congratulating himself on the box-office takings of "Rolling Home," but he wants it understood that he is not throwing bouquets at himself. The floral offerings in the foreground came from his numerous friends.

Millions Hear Contest— 10,000 Write Letters To Newspaper

GETTING their big idea from the title of a picture, "The Whole Town's Talking," the Denver *Post* and the America Theatre recently tied up with broadcasting station KFXF in one of the biggest regional exploitation stunts ever conceived.

An automobile, radio sets and many other prizes were awarded to the winners of the radio popularity championships.

More than 400 contestants, including operatic soloists, orchestras, banjoists and blues singers appeared on the stage of the America Theatre during the showing of "The Whole Town's Talking." Their numbers were rendered before an elaborate set representing a giant microphone which carried their voices over the air to millions of listeners in the Rocky Mountain region and throughout the country.

Every day the *Post* carried big illustrated stories which awakened interest in the contest over a wide area. Tens of thousands of letters were received by the *Post* in which votes were cast for the contestants in each class. These came from every state in the Union and from Mexico and Canada. Additional prizes were awarded to listeners for the best slogans on the Star car and the America Theatre.

Advantage of the radio tie-up was taken each night to inform listeners-in about Universal product, urging them to see their exhibitors and ask when such pictures as "Michael Strogoff," etc., would play.

The three winners were presented with their prizes on the stage at a special radio frolic on Tuesday, Dec. 21.

Charles E. Lounsbury, Universal's Denver exploiter, conducted the contest.

STERN BROTHERS SIGN SNOOKUMS ON A LONG-TERM CONTRACT

WORD has just come from Julius Stern, president of the Stern Film Corporation, makers of Stern Brothers Comedies, that the clever baby who plays Snookums in "The Newlyweds and Their Baby" Comedies has been signed on a long term contract, thus assuring to exhibitors of these comedies an uninterrupted supply of these two-reelers for several seasons to come.

"The Newlyweds and Their Baby" comedies are adapted from the famous newspaper comic strip by George McManus, and have proven exceptionally popular with the public. After signing up McManus for the rights, the Stern brothers spent many months looking for a youngster suitable for the role of Snookums, the mischievous, lovable baby of the McManus cartoons. Finally, after hundreds of babies of all ages had been passed upon, the Sterns made an appeal via radio. Among the scores which answered this appeal they found Sunny McKeen, 18 months old, with no screen experience but with a well defined personality and a cuteness that won the Sterns at once.

Gus Meins, the directorial ace of the Stern lot, who was assigned to the "Newlyweds and Their Baby" pictures after his great success with the Buster Brown Comedies, found little trouble in handling the new youngster. In fact, in a few months, Sunny developed into one of the best little troupers on the screen. He was an immediate hit with the public. Although Ethlyne Clair, as Mrs. Newlywed, and Jed Dooley and Sid Saylor, in the role of Mr. Newlywed have been well received, the baby Snookums has been the center of interest for this comedy series.

Under his new contract, Snookums draws a top-notch salary—said by the Sterns to be the biggest paid to any youngster of his age on the screen. During the run of his new contract, his salary will total to a considerable fortune. His check, when he is able to write it, will run into many figures.

So far, twelve of "The Newlyweds and Their Baby" Comedies have been completed by Meins. Sid Saylor now is regularly playing the role of Mr. Newlywed in addition to his role of George in the "Let George Do It" Comedies. Reports from his early Newlywed releases indicate that the public is highly pleased with him as Mr. Newlywed. He is said to be an exact counterpart of the George McManus cartoon character.

The success of the Newlywed two-reelers has been little short of marvelous. They jumped immediately into favor and before the second was ready for release, the series was in great demand on the part of leading first-run houses and big circuits all over the country. At the present time, no less than 6000 theateres are playing the "Newlyweds and Their Baby" comedies. Exhibitors are unanimous in reporting them money-makers and box-office pullers of the first water.

"Snookums," a Musical Number, Available For Exploitation

A SNAPPY song, entitled "Snookums," has been put out by the Jack Mills Music Publishing Company, in connection with the Universal release of the Stern Brothers Comedies, "The Newlyweds and Their Baby" series, adapted from the George McManus cartoons. The words of the song were written by James Kendis and the music by Kendis and Jimmy McHugh, both well known in the song-writing business.

The song is dedicated to Lovey, Dovey and Snookums, the characters in the Stern Brothers series, and the cover carried a full-length portrait of Snookums as portrayed in the two-reelers, as well as portraits of rM. and Mrs. Newlywed. The music is said to be very catchy and is rapidly becoming a hit, it is reported by Universal. The tie-up was arranged by Joe Weil, director of exploitation for Universal.

One of the first try-outs of the song was made in Washington, D. C., where the Rialto Theatre orchestra last week broadcast the song over station WMAL, in connection with a singer. This broadcasting was tied up with the showing of the Stern Brothers Comedies in the Rialto Theatre, and is said to have aroused great interest in the series.

Universal exploiteers are arranging song tie-ups with this number all over the country in aid of local exhibitors running the Stern series. One form of this variety of tie-ups is a children's song contest, where the law permits. Also much success is being had with parody contests in connection with local papers. This is also done with slides.

The Jack Mills music publishing office, from which copies of the Snookums song can be had, is at No. 148 W. 46th Street, New York City.

Olcott Starts Picture at Universal City

FIRST scenes on "The Claw" were shot this week at Universal City, under the direction of Sidney Olcott.

Norman Kerry is playing the starring role in the production and Claire Windsor has the featured role opposite him, with a large cast of well-known players in support.

"The Claw" is one of Cynthia Stockley's most popular novels and promises to be a highly unusual and picturesque production being a dramatic story of the African Veldt. It was adapted to the screen by Charles Logue.

The picture brings Kerry back to Universal for the first time since he made "Love Me and the World Is Mine" more than six months ago. He has been borrowed by other studios constantly ever since he finished the last Universal super-production.

African Veldt Transplanted to Universal

A SECTION consisting of six acres has been turned into African veldt at Universal City through the efforts of the studio technical department and the land will swarm with puissant savages for the next several weeks.

The big outdoor set will be the principal locale of "The Claw," the stirring story by Cynthia Stockley which Sidney Olcott is directing.

The wastelands of Africa, contrary to general belief, do not consist entirely of swamps and jungles. The veldt reconstructed at the studio is not unlike the American desert country.

The high point of the spectacular picture will be a battle between African savages and the defenders of the farthest English outpost settled in the continent, and Olcott is preparing to give it everything possible in the way of reality and thrills.

Norman Kerry and Claire Windsor are sharing the starring honors in "The Claw," with Arthur Edmund Carewe and Helene Sullivan in prominent supporting roles.

Having completed "Alias The Deacon," Edward Sloman is busy on the script of "Lea Lyon," the French stage play in which he is to direct Mary Philbin.

A PAGE OF SYNOPSES

"SNOOKUMS' PLAYMATES"

Two Reel Stern Brothers Comedy

SNOOKUMS lures a neighbor's little daughter in to a perambulator and the two go coasting down hill with the families following. They are rescued after a mad chase and are allowed to play in the house while their parents visit in another room. With a hammer and a hand axe they make little talking machine records out of big ones.

The parents are discussing the children and calling them angels, but there is an argument as to which child is better behaved, each mother claiming to have the perfect child. To settle the argument they open the door and are buried under a shower of plaster and debris. One of the babies is swinging on the window curtains while the other is sitting on the chandelier throwing light bulbs at the parents, who narrowly escape death as they fall into holes cut in the floor under the rugs.

After wearing themselves out trying to subdue the irrepressible children the parents finally stand at attention to the victorious babies and salute.

"FISHING SNOOKUMS"

Two-Reel Stern Brothers Junior Jewel Production
NEWLYWED SERIES

AT breakfast Snookums amuses himself by throwing grapes for his father to catch in his mouth. He finally throws a golf ball, which causes some little discomfort in the Newlywed stomach.

The Newlyweds decide to go fishing without the baby. They put him in bed and instruct the maid to watch him closely. Snookums locks the maid out of his nursery. When the Newlyweds are on their way, Snookums turns up in the tool box of the car, but they do not see nim. The newsboys are shouting extras about a baby who has fallen out of a third-story window. Thinking of Snookums, they turn around and drive home. Snookums sneaks back into his room and to bed. They find him sleeping peacefully, just as they left him, and start out again.

Snookums again hides in the tool box. At the wharf he gets into a power boat and accidentally turns the starting switch. The boat starts out. The frantic parents see their child circling dangerously around the craft in the slip. They pursue and finally overtake the power boat, but by this time the baby is asleep on the switch and they can't bear to wake him to stop the boat.

"BE MY WIFE"

Two Reel Stern Brothers Comedy
Starring **CHARLES KING**

CHARLEY'S wife insists that he ask the boss for a raise, as they have no money to pay the maid. Charley promises to do so but gets to the office late on account of an auto smash-up, but he makes no impression on the boss with this excuse for he has been using the smash-up yarn every day. He tries to make a bluff at working hard but all his bluffs are exposed. He hits the boss for the raise and is turned flat. His wife phones Charley that the maid has quit and will call at his office for the money. The pretty maid calls and bursts out in tears when she hears that Charley is broke. The boss thinks the charmer is Charley's wife. He gives her sixteen dollars and she goes out. Then he tells Charley that a man with such an attractive wife is entitled to a raise, at the same time inviting himself to dinner at Charley's.

Charley gets his car and pursues the trolley in which the maid is riding. He engages her to play the role of his wife and serve dinner to the boss. Charley and his hired wife are dismayed when her giant sweetheart enters the scene and threatens Charley. Although in terror of the big bozo who is watching him from the kitchen, Charley tries to act familiar with the girl in front of the boss, who urges them to make love freely and not to mind him. Charley's wife sneaks up to the window outside and peers in at the spooning scene. Charley pulls down the curtain and kisses the maid. Between the bozo sweetheart and his wife, Charles has to move fast to escape with his life. The boss stops a number of pieces of flying crockery that were intended for Charley and forgets about dinner to think of bandages and ointment.

"BUSTER'S NARROW ESCAPE"

Two-Reel Junior-Jewel Production
Featuring **ARTHUR TRIMBLE**

BUSTER, Mary Jane and Tige are in a photographer's studio having their pictures taken. While the man is in the darkroom getting a plate, Tige sets off a big charge of flash powder and blows up the studio. The children and dog go to the country where they bother a farmer who is milking a cow until he spurts milk in Tige's face. Tige imitates the farmer and tries to milk a bull. He then goes to the cellar where he gets drunk on cider. Thirsting for revenge against the farmer, Tige pulls the trigger of a gun. The farmer, who gets the bullet in the pants, goes sailing through the air out of sight.

"SNOOKUMS' OUTING"

Two-Reel Stern Brothers Comedy
NEWLYWED SERIES

THE Newlyweds buy a car and equip it for camping. When they reach the country, Dovey tries to milk a bull and comes back to the car the worse for the experience. Settled in camp, he goes bathing. Snookums gets hold of a fishpole and hooks his father's bathing suit, which comes off when the baby tugs at the line. Dovey calls for help and is answered by two bathing beauties who think he is drowning and swim to his rescue. He hides in the bull rushes until they have gone. Snookums brings him a suit of clothes which he takes from a line. Dovey puts on the clothes in the water and comes out, to be met by the angry owner of the suit, who drags the culprit into his tent, beats him and kicks him out, draped in a barrel. A moment later the man emerges wearing his suit, which has shrunk to half its former size. He drives the Newlywed family away at the point of a gun. Snookums, sleeping in the remains of the barrel on top of the heap of camping equipment, falls off the car and slides down a steep hill in half the barrel, picking daisies on the way. The parents follow him frantically into the night. Finally they find him sleeping peacefully at the base of the hill.

"BACKWARD GEORGE"

A Two Reel Stern Brothers Comedy
Starring **SID SAYLOR**

GEORGE, a farm hand, is in love with Pansy Grundy, the farmer's daughter. Simon Pure, a city slicker, receives a telegram from his firm, instructing him to get control of the Grundy estate even if he has to marry the daughter. He offers to buy the place but Grundy tells him that his daughter owns a half interest. Simon plays up to Pansy, to the chagrin of George. The girl and her father think well of the slicker's intentions. At a barn dance Simon has everytehing his own with way with Pansy. He imports Theda, a vamp, to hold George's attention, but Theda covets the hand of old man Grundy and decides to double cross her boss. She tells George of the telegram in Simon's coat pocket. George picks a fight with the slicker, gets the telegram and exposes his nefarious design, winning Pansy and fixing it for Theda and pa Grundy.

Universal's Complete Service Contract

He's Off—

LIKE all the other boys who booked Complete Service Contract, Mr. Oates is all pepped up and can't wait to tell you about it.

"Universal's Complete Service Contract is a live and let live proposition for the small exhibitor. Universal Pictures are consistently good. Don't be afraid to sign on their dotted line."—H. E. J. Oates, Bridge Theatre, Petersburg, W. Va.

The column reproduced at left will appear in the Saturday Evening Post issue of January 29th, 1927.

UNIVERSAL WEEKLY
Jan. 29, 1927 Vol. 24 No. 25

JEAN HERSHOLT
in the
"The WRONG MR. WRIGHT"
Universal Jewel

"The Gumps have pulling power. There's no question about that!

Children and old folks alike enjoy the capers of Andy, Chester and Min."

says J. B. Carter,
Electric Theatre, Browning, Mo.

Samuel Van Ronkel Productions

Released by
UNIVERSAL

2 reels each

12 New GUMPS

One of the

MOST IMPORTANT

messages

ever addressed

to

EXHIBITORS

appears on the

next two pages!

and it comes **FROM AN EXHIBITOR**

in 1925

Mrs. F. L. Liggett signed her FIRST Complete Servce Contract for four houses. Some folks called Complete Service an "experiment" then.

in 1926

Mrs. F. L. Liggett signed her SECOND set of Complete Service Contracts for the same houses. Long past the experimental stage then, eh?

in 1927

Mrs. F. L. Liggett is playing on her THIRD set of Complete Service Contracts. Her name on the dotted line said, "You can't get too much of a good thing!" But she also wrote a letter—

now DON'T MISS A WORD in

this **WOW** of a letter!

NATIONAL THEATRE COMPANY

Operating The

NATIONAL - McRae
COMMUNITY- Hawkinsville

EASTMAN - Eas
PRINCE - Coc

McRAE, GEORGIA

December 1, 192

Mr. Ben Y. C ammack,
Universal Film Exchange, Inc.,
139 Walton Street,
Atlanta, Georgia.

Dear Mr. Cammack:

With the passing of fall into wint r, I want to speak a good word for Universal. While the pecans are falling and the chesnut burrs are bursting, and while the wind may be sighing, the small town exhibitor has come to feel blue as he sees winter approaching, the days when it is so hard to get people to leave the warm and cheerful fireside and go out to see a mere picture show.

But, if that exhibitor has made himself secure by obtaining a Universal Complete Service Contract, his face can radiate the good cheer that he feels.

I just want to say, Mr. Cammack, that I am more pleased with our third Complete Service Contract, than with the first or second, the pictures and comedies are better and the serials the best yet. I really cannot see how our circuit, which as you know, comprises the four small towns of McRae, Eastman, Hawkinsville and Cochran could get along without the Universal Complete Service Contract, and if exhibitors in the small towns could realize just what this service means, they'd fall over each other rushing in to sign the contract. I, personally think that it is the best thing Mr. Laemmle has ever done for the small towns.

Thanking you for many past favors, and with the best wishes, I remain,

Very truly yours,

(signed) Mrs. F. L. Liggett,

NATIONAL THEATRE COMPANY

boy~ there's a profit message here for YOU!

Are You In On

No. 517,---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

WHAT have you done about booking "The Collegians"?

Do you realize that in these snappy, up-to-date, two-reel college life stories you've got one of the biggest and newest bets the screen has had for many seasons?

Do you realize that Universal has developed a fine, new, high-class idea to which the public is taking as a duck takes to water?

Do you know they are booked 100 percent in all Publix theatres in the South? And that the 23 Fabian houses in New Jersey have grabbed them? And that the West Coast people have booked them 100 percent for all of Northern California?

J. B. Weddle of the Walnut Theatre, Lawrenceburg, Ind., wrote a wildly enthusiastic letter to the Exhibitors Herald, saying, "Boys, this is the best short subject money can buy. But why don't they make them in about 7 reels? Used this on an off night and business just about tripled for the night. Buy The Collegians and make yourself some dough."

The brand-new and beautiful Aladdin Theatre in Denver writes, through its manager, Mr. H. E. Huffman, that "we are deluged with requests for the date of the next of the

This Clean Up?

series." Movie fans dont deluge any exhibitor with such requests unless they are thoroughly delighted and "sold" on something.

Fred McConnell said in The Exhibitors Daily Review, "There is nothing too good for the American public. Watch The Collegians. They're All American at the box office."

And did you hear about John Harris, of the Harris Amusement Company of Washington, Pa.? He booked "The Collegians," ran some of them and ordered us thereafter to increase his price $15 per episode! Would you do a thing of that sort unless you were absolutely tickled to death with the pictures? Hardly! Neither would I.

One of the real "kicks" in "The Collegians"—written, by the way, by Carl Laemmle, Jr.,—is the fact that it gets away from the old custard-pie, slap-stick stuff and still retains all of its interest and laughs for the fans.

"The Collegians" were expensive to produce, but not a dollar was wasted. All the money spent is "on the screen" in such a way that it will lend prestige to any theatre in this wild and hectic world.

When anything sweeps through the industry as "The Collegians" are sweeping through, it is time for you to book it up. Every alert showman wants the cream of the market, and most certainly "The Collegians" are the cream of the two-reel comedy bottle!

Dont forget we are going to make another series of "The Collegians," which we never would have done if the first series had not taken the exhibitors by storm.

Dont miss a single episode and dont put off your booking another day!

Publix wrote this to Univer

16 East 42nd Street
PUBLIX THEATRES
CORPORATION
New York City
Sam Katz, President
OFFICE OF
M DEMBOW, JR.
OF BUYING AND BOOKING
PUBLIX Theatres
Mr. Lou Metzger,
Universal Film Exchanges, Inc.,
New York City.
January 10th, 1927
Dear Mr. Metzger:
the time we negotiated for the exhibition of Reginald
in the CHEERFUL FRAUD for the Paramount Theatre, New
I felt confident that the picture would give satisfac-
the box office for two reasons. First, because of the populari-
ertainment value and second, because of the
e star.
e results we did obtain so far exceeded our ex-
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I am
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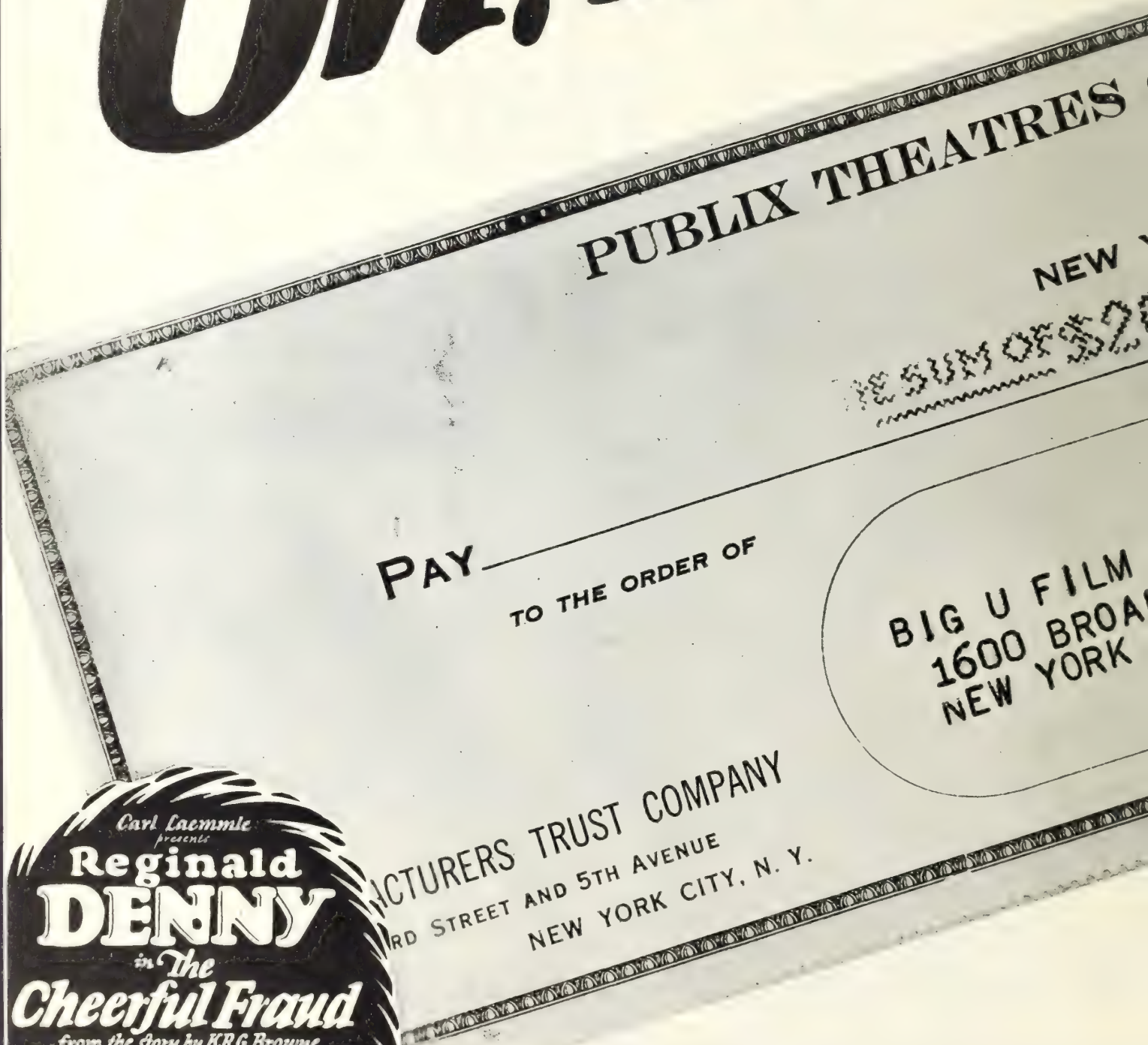
Oh! Boy!



Carl Laemmle presents

Reginald DENNY

in

The Cheerful Fraud

from the story by K.R.G. Browne

with

Gertrude Olmstead Otis Harlan Emily Fitzroy Chas. Gerrard Gertrude Astor

WILLIAM SEITER Production

UNIVERSAL SUPER COMEDY

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ASST. AUDITOR
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MONEY talks!

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
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Vol. XXIV JANUARY 29, 1927 No. 25

Carl Laemmle Honored On Sixtieth Birthday By 700 Film Celebrities

LOS ANGELES, January 17 (Special) —All filmdom paid tribute to Carl Laemmle, pioneer motion picture producer, at a banquet held in honor of his sixtieth birthday tonight. More than 700 of the most notable personages in the film industry gathered in the ballroom of the Biltmore Hotel to extend well wishes to the noted producer, congratulate him on his remarkable recovery from a serious illness contracted while he was abroad last spring, and to celebrate his twenty-first year in the motion picture business.

Mary Pickford, who was associated with Mr. Laemmle in the very early days of moving pictures, was honorary hostess of the affair, and Douglas Fairbanks had a prominent place at the speakers' table. Rupert Hughes, famous author, was master of ceremonies and paid a glowing tribute to "Uncle Carl". Short talks were also made by Will Hays, Marcus Loew, Jesse Lasky and Donald Ogden Stewart. A novel feature of the evening was the erection of an exact replica of Laemmle's first motion picture theatre, the White Front, which he opened in Chicago twenty-one years ago. In this theatre, constructed at the end of the mammoth ball room, was shown a picture starring King Baggot and Mary Pickford, made fifteen years ago.

A few of the people, whose names are household words, who were in attendance were Fred Beetson, Christy Cabanne, Harry Carey, Arthur Edwin Carew, Irving Cummings, Al Christie, Reginald Denny, Jack Dempsey and wife Estelle Taylor, Jack Daugnerty, John Ford, Francis Ford, B. P. Fineman, Samuel Goldwyn, Sid Grauman, Ralph Graves, Jean Hersholt, Walter Hiers, Lambert Hillyer, Robert Hill, Marco Hellman, Emory Johnson, Rupert Julian, Norman Kerry, Sol Lesser, Ralph Lewis, Paul Leni, Rabbi Magnin, Ivan Moskine, Martha Mattox, Sidney Olcott, Carmel Myers, Marion Nixon, Robert McGowan, Henry MacRae, Louella Parsons, Alexander Pantages, Harry Pollard, Hal Roach, Wesley Ruggles, B. P. Schulberg, Edward Sloman, William Seiter and his bride Laura La Plante, George Sidney, Forrest Stanley, Irving Thalberg, Donald Ogden Stewart, Lois Weber, Jack Warner, Irvin Willat, Sam Van Ronkel, Bryant Washburn and Earle Williams.

Carl Laemmle's sixtieth birthday smile.

CARL LAEMMLE was born on January 17, 1867, in the city of Laupheim in Wuerttemberg. He came to this country at the age of fourteen with three companions, none of them having more than fifty dollars in his pocket. All four became millionaires. Laemmle became a naturalized American citizen in 1889. He left the management of the Continental Clothing Company in Oshkosh, Wisconsin, at the end of 1905, with the intention of starting a five-and-ten-cent-store business in Chicago, but was intrigued by the first moving picture theatre that Chicago had seen, and on February 24, 1906, he opened the White Front Theatre on Milwaukee Avenue.

From that start he rapidly branched out into the exchange business, became a producer in 1909 and organized the Universal Pictures Corporation in 1912.

The banquet in his honor at the Biltmore was arranged by the mem-

(*Continued on Page* 34)

Conrad Veidt Stirs European Film Circles With Frank Message on American Films

Teamwork in Production—Constant Appeal to the Younger Generation—Care in Scenario Preparation and Other Points Cited by New Universal Star as Reasons for American Film Success and Superiority

EUROPEAN film circles are aroused over the audacity of Conrad Veidt, the first German screen favorite to visit America and take back a frank message of warning as to what is wrong with European motion pictures and motion picture methods as compared with American pictures and methods. Interviews with Veidt, in which he directs European film producers to "go to America and learn," are being reprinted far and wide in Continental papers and magazines, it has just been learned.

Veidt is now on his way back to America to fulfill a three-year contract with Carl Laemmle. He will arrive in New York January 24 and proceed shortly thereafter to Universal City, where his first Universal role will be in "The Chinese Parrot," a big mystery photo-drama which Paul Leni is to make for Universal. It is of interest to note that Leni directed Veidt in some of his best known European pictures. Veidt's recent visit to America was at the request of John Barrymore, who engaged him to appear in the forthcoming Barrymore picture, "The Beloved Rogue."

After Veidt completes his work in "The Chinese Parrot" he probably will be starred in "The Man Who Laughs," Universal's proposed super-adaptation of Victor Hugo's famous romance.

Veidt, after signing up with Universal and finishing his work in the Barrymore picture, returned to Germany to wind up his affairs in that country and to transfer his personal belongings to Hollywood. He was eagerly besieged by European trade and newspapers for his observations on American production. Without mincing matters, he told them why American pictures are the most popular all over the world. "Team work, not money alone, is the answer to America's success," he said. "When a picture goes into production, everything, everybody is subordinated to the picture and its success.

"It is erroneous," he said, "to believe that only money and plenty of it, is the essential and the main reason why American films are so successful. It is not money. I am of the opinion that, with the great facilities of the American studio at one's disposal, a very good picture can be made for $125,000 and less.

"While working three months in the Hollywood studio, I have learned a lot. I might say that I am the first European screen actor who has returned to his native country to tell of his observations made while actually at work on a picture. We have heard from numerous directors and producers who have crossed the ocean. Now let's hear from an actor of the screen.

"'What,' everybody asks, '*is* the secret of the American film success?' From the director down to the last mechanic in the technical department, everybody and everything is ready for the production, and for that only. From the moment the camera clicks only one axiom and one sentiment prevails: Our film must be a hit! No personal interests are allowed to interfere, there is only one god—The Picture! They call it team work in America. It means that everybody, even the most renowned actor, must subordinate himself to the one goal—the whole film.

"Go to America and learn how to treat the coming generation of players. All over Europe there are today a lot of people in the films who still play their roles in the accepted style of yesterday. The younger element with its present-day ideas and methods is purposely overlooked and kept at a distance. How different in America! Every producer and every director of distinction is constantly on the lookout for new faces and new talent. Frequently a star is born over night through one good portrayal, which indicates latent talent. And, by the same token, well-known actors and actresses whose star seemed to be fixed forever to the film-firmament are sinking into oblivion because he or she was content to rest on the laurels of a half a dozen 'hits' and had forgotten that stardom in America entails the obligation to be constantly original—not to play all roles after one standard pattern. Constant work is absolutely necessary to hold the star title in America.

"Europe, and especially Germany, makes one great mistake of still living too much in the past. The American film lives in the present, and that must to a certain degree apply even when making what is called an historical picture. The past must be intelligently interpreted to the present generation.

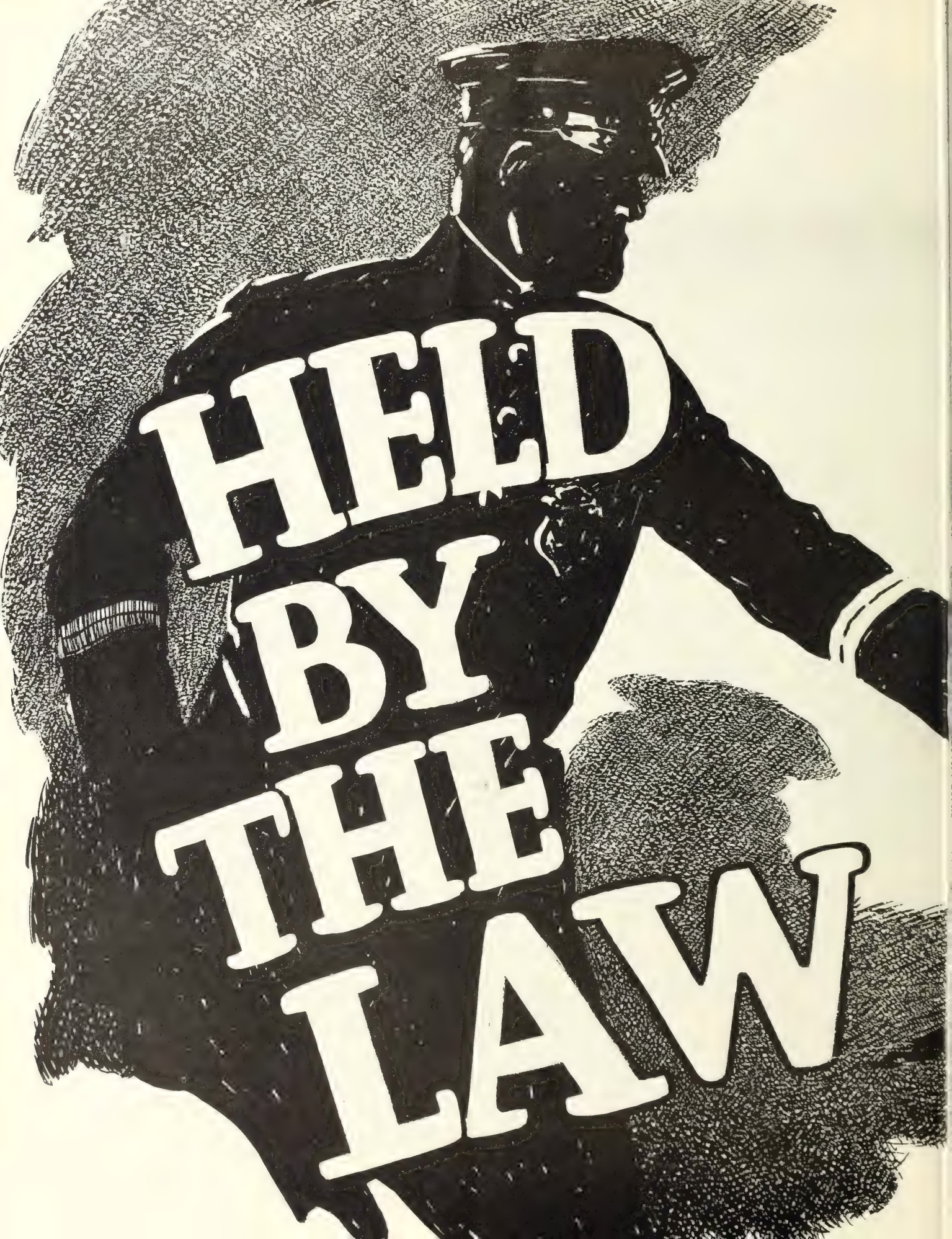
"Look at your scripts. In Europe men are ordered to write a script under conditions which make it absolutely impossible to create something worth while. They are told to turn out a script in three or four weeks, and they must work in dingy offices where the noise of a dozen typewriters is the only 'inspiration' they are accorded. How different in America. The producer or manager tells a talented journalist or author, 'Here is some money. Go anywhere you like to get the proper atmosphere for your story, meet interest-

(*Continued on Page* 34)

June Marlowe, here shown with her sister Ilona, is one of the younger players recently raised to featured rôles —in "The Old Soak" and "Alias the Deacon"—in whom Conrad Veidt finds one of the reasons for the superiority of American films.

This telephoto of the banquet tendered Carl Laemmle in honor of his sixtieth Birthday and twenty-fi
Standing from left to right are: Marcus Loew, Samuel Goldwyn, Mr. Laemmle, Douglas Fairba
Rupert Hughes, Rosabelle Laemmle

rst year in the picture industry reached new York twelve hours after it was taken in Los Angeles. nks, Jesse Lasky and Irving Thalberg; seated: Pattison Dial and her husband, the toastmaster, , Mary Pickford and Will H. Hays.


HELD
BY
THE
LAW

SUSPENSE!

Power to hold an audience from title to fade-out with breathless anticipation. Baffling mystery punctuated with thrills all the way. Menace held in leash through seven reels of a showman's mystery melodrama with a title that'll pull them right in from the start.

Story by

Bayard Veiller

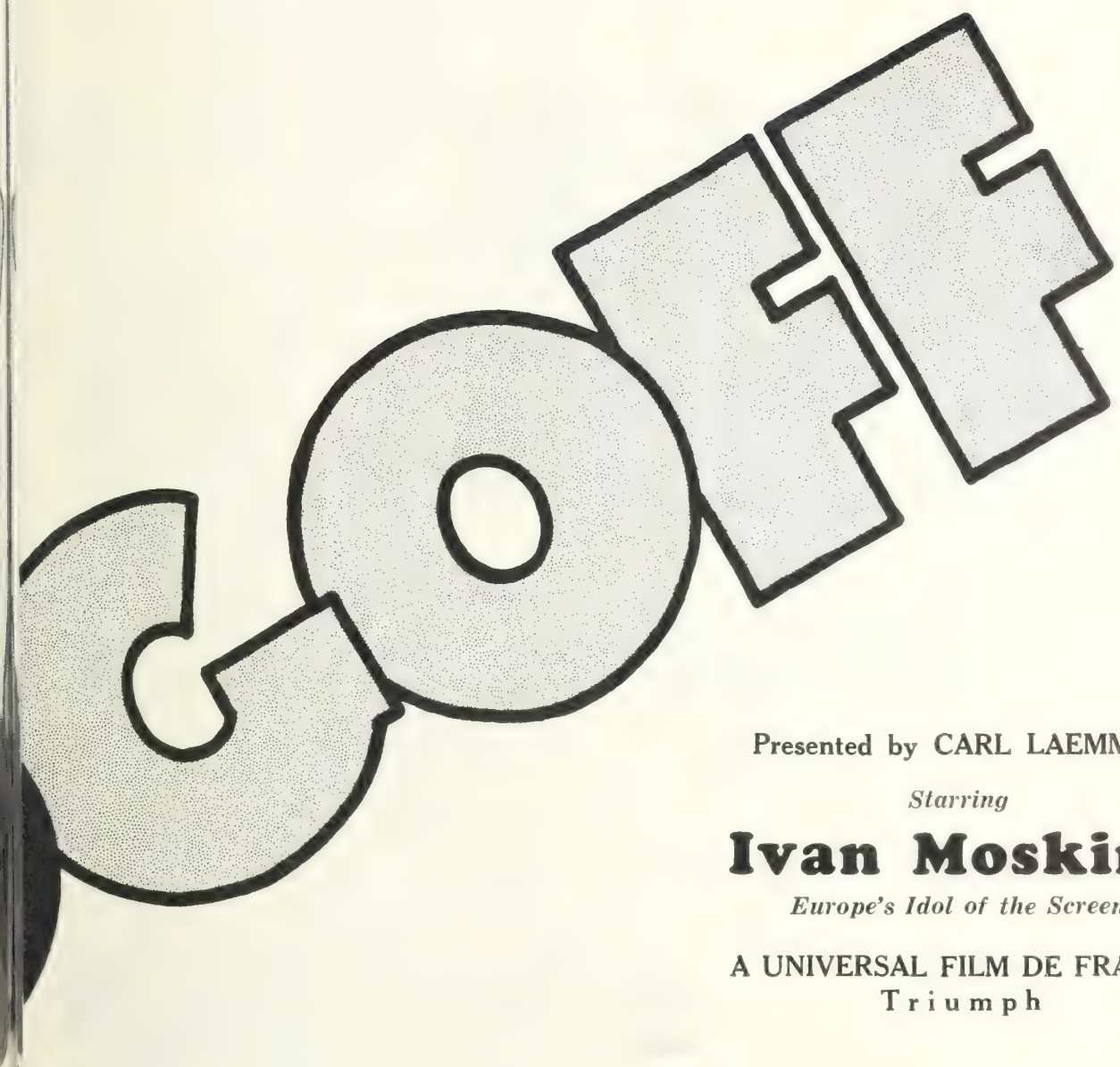
famous author of "Within the Law"

with Ralph Lewis, Marguerite De La Motte, Johnny Walker

An EDWARD LAEMMLE Production

It's a UNIVERSAL Big One!

JULES VERNE'S
MIGHTY MICHAEL
STRO!



Presented by CARL LAEMMLE

Starring

Ivan Moskine

Europe's Idol of the Screen

A UNIVERSAL FILM DE FRANCE
Triumph

It's S. R. O. Everywhere—East, West, North, South,—Big city, small city, town and Village: Everywhere!

Myrtle Stedman, in spite of a two-hundred-pound son, looks gayer and younger than most ingenues as she compliments beautiful June Marlowe on her bridal appearance.

Investigati

UNIVERSAL CITY was being invaded. Truckload after truckload of men rolling in the Universal City gate; young men, old men, down-and-out, gaily apparelled, hungry-looking, and sleek—all kinds and varieties of the male gender, alighting within the walls of the Capital of the Film World. How I happened to be at Universal City at nine o'clock may be beside the question, but my golf game that morning had been cancelled.

"What are these?" I asked of Tom Reed, my long-legged and patient guide through the amazing streets and side-shows of Universal City.

"Just extras," said Tom, in that blasé manner that he probably assumes as he shows visitors from the effete East the scenes which pass for an everyday affair with him.

"Well, where are they from and where are they going?" asked.

"From Lafayette Square to Ted Sloman's boxing academy," he replied.

Now all this might be routine to Mr. Tom Reed, but to me it was intriguing. I didn't hear any of these extras hollering, "Lafayette, here we come!" and I didn't know where Lafayette Square was, but it seems that it is somewhere in the purlieus of the city of Lost Angels. After seeing this motley bunch of extras, I had no desire to visit Lafayette Square. But it must be a grand hang-out for moving picture extras of the male persuasion. I put it down in my notebook as a method whereby aspiring young men might get into the movies—and I have them asking me how that is done every day in the week.

The other idea was still more intriguing, though. It was the first time I had known that Sloman ran a boxing academy. I had sat right near him the week before at the Hollywood Bowl fights and I judged that he was quite keen on the manly art of self-defense. But I didn't know that he had any hankering to make a business of it.

"Well, that sounds kind of interesting, Tom. Where is this academy?"

"Enclosed stage Number One. Didn't you know that nearly half this picture, 'Alias, the Deacon,' is a boxing match?"

To tell the truth, I didn't. In the play in New York, the boxing part of the show was more in the lines of the actors than it was on the stage, but then moving pictures are so much more realistic and they are able to show so many more graphic and impressive scenes on the screen than on the stage that I might have known it.

Tom didn't show any particular keenness for attending this boxing show, so I meandered over there by myself, wondering if I would have to get a ticket or make believe I was an extra to get in. It wasn't necessary to do either. At the door I found "Chet" De Vito. This may not mean anything to you, gentle reader, but it did to me. It meant Open Sesame, for one thing, and I will tell you why.

On the previous Saturday I had voyaged over to Catalina. No, I didn't swim and I wasn't undertaking any training stunt for Mr. Wrigley's gigantic swimming advertisement of his chewing-gum island; I went over there to play golf, and in addition to Mr. De Vito I became acquainted with the world's most remarkable golf course. It was nine holes long, without a blade of grass on it, baked as hard as a casting director's assistant and niftily provided with concrete tees. Those of you who play golf will instinctively realize what heart-breaking pleasure it would be to hazard your best driver against the world's most unyielding building material. To those of you who don't, no words of mine could adequately describe a hazard of this nature. After topping two balls with my driver, I resolutely laid hold of my mid-iron.

But to return to Mr. De Vito. As we emerged from the steamer, we encountered this dapper young gentleman with the Kaiser Wilhelm mustaches serenely escorting the beautiful Dorothy Gulliver into one of the trick sightseeing cars which, for ten cents, will snake you anywhere on the island of Catalina. Instantly our whole party perked up. We had come to Hollywood anticipating seeing a little life after proper New York. Now possibly, ——— ———. So we got right into the same calaboose with Chet and Dorothy. When we alighted at the hotel,

Edward Sloman directing Ralph Graves in a scene from "Alias, the Deacon."

"Alias, the Deacon"

Paul Gulick, Official Detective of This Journal, Discovers Jean Hersholt and Edward Sloman at Work on One of the Big Hits of Next Year's Universal Jewel Program.

Jean Hersholt, the Deacon himself.

Chet presented the lady.

"I want you to meet Mrs. De Vito," he said, and thereby exposed to the world the romance which had budded on the Universal lot between the Salt Lake City beauty and Seiter's and Sloman's assistant director. Three cheers for you, Chet; you're a fast worker!

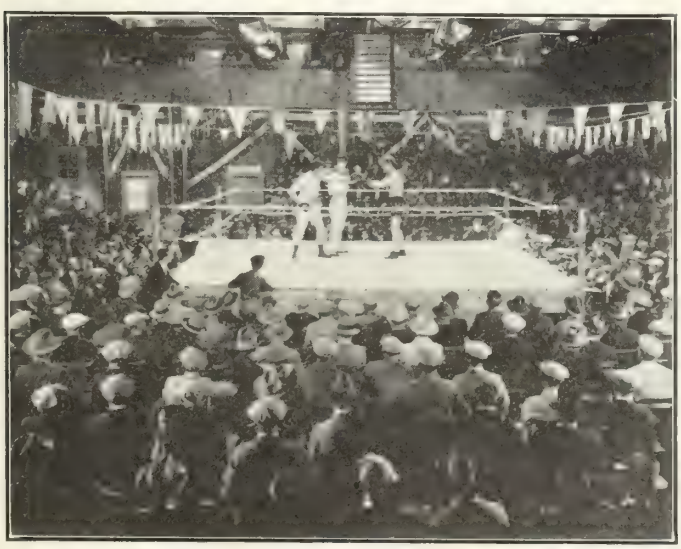
So Chet gave me a fine reserved seat, right in front of the office door. If you have a magnifying glass you will see me in the illustration on this page.

For veracity of detail, business-like appearance and excitement, there wasn't a more peppy place in California that morning than Ted Sloman's boxing academy. I watched ten rounds of a fight between Ralph Graves, the young hero, and Tom Kennedy, the boxing champion, which would have done credit to any show I saw in the Hollywood Bowl. Of course, I knew that this young hero in the script had to stick for the entire ten rounds or else he would have been unable to win the Five Hundred Dollar bet which made it possible for him to wed the heroine and, with June Marlowe looking as winsome as she did in her bridal outfit, almost any red-blooded hero would have been able to hang on to the bitter end.

After I saw the fight put together in the projection room with only the parts showing which the director wanted, I had to smile to myself at the red paint, olive oil and water which preceded each round's shooting.

My old friend, Ned Sparks, was Tom Kennedy's manager, and Ned and I had a splendid talk-fest between rounds.

As they were filming the tenth round, Sloman instructed the extras to get up after the fight was finished and start out of the exit door. Everything had gone so smoothly that morning that Ted hadn't the slightest idea it was twelve o'clock, but that gang of "Here we come, Lafayette" extras knew it, all right, and when they went out of the exit they made a bee-line for the sandwich tent. It took De Vito and several other assistants nearly a quarter of an hour to herd them all back in for a still picture. Otherwise, I wouldn't have been able to show in this article the shot at the bottom of this page.



A scene from "Alias, the Deacon" showing the best representation of a prize-fight club ever built for the screen.

The day I watched the "Alias, the Deacon" prize fight was the third day Sloman had used these thousand extras. And he had worked hard for all of these three days on nothing but prize fighting, and yet at four o'clock in the afternoon, he clapped his hands for silence and made this speech:

"Come on, boys, now! We've got three more scenes to do and I want to clean this up tonight so that I can go to the fights."

For a mild-looking guy, this Sloman has a peculiar method of relaxation; like a postman taking a walk on his day off.

If I were an actor I wouldn't ask any more pleasant lot than to be cast in an Edward Sloman Production. There isn't a better oiled or better natured director in the world than Ted Sloman. He knows what he wants, but he knows the easiest and the quickest way to get it. No one would suspect this to look at him. He looks less like a director than anybody I saw in Hollywood. Most of them are getting over the puttee age and costume; the majority of them have adopted knickers. Sloman, as a preparation for his work, merely removes his coat, unbuttons his collar and lets his necktie dangle at its ease about his neck. There is no pose whatsoever about him. But he works hard to get his dramatic effects and he doesn't want to be hampered by clothes. Quite naturally, I didn't want to expose this in the picture, so I asked him to put on his coat and tie his necktie for the purpose of the still on page 18.

I show him here directing Ralph Graves in the washing of an automobile. This isn't Ralph's car, by the way. Ralph has a spic-and-span Cadillac. He didn't ask me to ride in it, but Paul Kohner did. It seems that Ralph wanted to get a Rolls-Royce or something, and had offered this to Paul Kohner. Can you imagine the trust of these picture people? I would no more let anybody else drive my car than fly, and here was Ralph Graves letting Kohner, who is accustomed to drive a Buick, take this almost brand-new car to drive Mary Philbin and myself and wife to the opening of "What Price Glory" at the (*Continued on Page* 34.)

The Box-Office R

THE RUNAWAY EXPRESS—December 5-7. This one played to good business. Was well liked by those who saw it. A good melodrama.—Lou Dannecker, Frankford Theatre, Philadelphia.

THE RUNAWAY EXPRESS: Jack Daugherty—50%. A very good railroad melodrama. Not in a class with "The Limited Mail," but more from poor directing than anything else. Played November 23-24. Seven reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

HER BIG NIGHT: Laura LaPlante—Another good one. A close second to "Poker Faces." Played November 1-2. Seven reels.—C. M. Hartman, Liberty theatre, Carnegie, Okla.—Small town patronage.

WHERE WAS I?: Reginald Denny—70%. A 100 per cent pleasure giver, to all of us. I was counting the cash and the operator got busy trying to count the laughs and almost forgot to change reels. Just about equal to his best. They always draw for us. Played December 18. Seven reels.—Wm. Martin, Patriot theatre, Patriot, Ind.—Small town patronage.

SPANGLES: Marion Nixon—A very good picture. It drew good and every one was well pleased. If the rest of the Jewels are as good as this one, Universal has the pictures this season. Six reels.—H. Goold, Rex theatre, Franklin, Neb.—General patronage.

HER BIG NIGHT: Laura LaPlante—An entertainer from every angle. Pleased the ladies mostly with its grand costumes and good looking women. O. K. Go to it. Played Dec. 5. Eight reels.—M. J. Babin, Fairyland theatre, White Castle, La.

THE RUNAWAY EXPRESS: Special cast—69%. An excellent Saturday night picture. Plenty of action and an abundance of laughs. Drew well and gave universal satisfaction. Six reels.—W. J. Powell, Lonet theatre, Wellington, O.—General patronage.

THE RUNAWAY EXPRESS: Jack Daugherty—50%. A-1 railroad melodrama. Pleased all who saw it. Played December 16. Seven reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

HER BIG NIGHT: Laura LaPlante—80%. Great comedy and it didn't have that blank looking Edward Everett Horton opposite Laura, making this a much better picture than any of her previous ones. Played December 19.—Herb Thacher, Lyric theatre, Abilene, Kan.—General patronage.

POKER FACES: Laura LaPlante—Give us more of them and we will pay our bills and income tax, too. Picture pleased one hundred per cent. Eight reels.—F. F. Vincent, Majestic theatre, Roseburg, Ore.—General patronage.

THE COHENS AND KELLYS: Charles Murray—50%. Ha! Ha! I can hardly write for thinking how funny this one was. A big sleet storm blocked all but one road leading into town and so we did small business. Our patrons went wild over this and no wonder. Please give us a sequel to this one. No exhibitor should miss this treat. Played December 25. Eight reels.—Wm. Martin, Patriot theatre, Patriot, Ind.—Small town patronage.

WHOLE TOWN'S TALKING. Star, Edward Horton. Very enjoyable picture on the comedy order and you can't go wrong on this. My patronage very good. 80% aud acti Pend Drew Seven Ind.—
Dave Seymour, Pontiac Theatre, Saranac Lake, New York.

PRISONERS OF THE STORM: —45%. Good picture. Thrilling f finish. Patrons well pleased. Play 25.—Carl W. Veseth, Palace theatre, —General patronage.

THE RUNAWAY EXPRESS: Jack Daugherty—Something worth seeing. Plenty of action. 100% appeal. Six reels.—B. Wolfe, Verdun Palace theatre, Verdun, P. Q., Canada.—General patronage.

THE TEXAS STREAK: Hoot Gibson—A very good Gibson with a good title. Seven reels.—H. M. Face & Sons, Star theatre, Nashville, Mich.—Small town patronage.

POKER FACES: Laura LaPlante—**Laura, you sure have won a home in my town with this picture.** It was a dandy. Drew well and was extra well received by everyone. **Don't send any pictures, Laura; my wife might object. (I'll take a chance.)** Seven reels.—Walt Bradley, Moon theatre, Neligh, Nebr.—General patronage.

eports Tell the Story

PRISONERS OF THE STORM: House Peters 75%. From the novel, "Quest of Joan," by ames Oliver Curwood. A good melodrama that ill appeal to small town patronage. This picire should be played in hot weather, when peole don't see any snow. Good paper and cuts. ix reels.—Mrs. Richard A. Preuss, Arvada theatre, Arvada

THE WHOLE TOWN'S TALKING: It's a good lively farce comedy and Horton does well with a role that suits him. Six reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE MARRIAGE CLAUSE: Special cast—This the first one on the new contract and if the st are anywhere near as good, I'll be more than tisfied. Received more compliments on this than any picture played here for months. It surely a wonderful picture from every angle. Eight els. — Homer P. Morley, Princess theatre, uchanan, Mich.—Small town patronage.

POKER FACES: Laura LaPlante—While no records were broken, this proved to be a mighty nice comedy drama, and if Horton had been better known would have proven a much better card. Eight reels.—Meyers & Bowen, Arcade theatre, La Grande, Ore.—Small town patronage.

THE TEXAS STREAK: Hoot Gibson—One of the best Hoot has made. Six reels.—P. C. Schram, Orpheum theatre, Kalamazoo, Mich.—General patronage.

DER WESTERN SKIES: Norman Kerry—One of the best Jewels I have run. A great e picture. Has everything. Thrills, comedy and suspense. Also shows part of the n Round-up. Makes capital entertainment. xcellent business. Played December 27. els.—E. M. Biddle, Strand theatre, Paoli, all town patronage.

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start to
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ta, Mont.

HE MARRIAGE CLAUSE" (Uni-), Cameo—Real dramatic entertain- This one pleased well. Busines .

POKER FACES: Laura LaPlante—This comly drama seemed to please. Work of Horton d Laura LaPlante was excellent.—P. G. Estee, T. theatre, Parker, S. D.—Small town patron-

THE RUNAWAY EXPRESS: Jack Daugherty —A pretty good picture. Seemed to please. Some very thrilling railroad scenes and should go over big in a railroad town if well advertised. Six reels.—Wm. Griffith, Accola's Bonham theatre, Prairie du Sac, Wis.

THE FLAMING FRONTIER: Special cast—Very good. Historical western. Lots of action and Indian fighting in this.—C. V. Kelly, Badger theatre, Reedsburg, Wis.—General patronage.

PRISONERS OF THE STORM: House Peters —60%. An excellent production that holds interest throughout. The picture opens with no little comedy, gradually working into intensely interesting and dramatic situations, with a very satisfactory climax. Wonderful snow scenes. Splendid Saturday picture for small towns. Played December 18. Six reels.—O. B. Junkins, Manzanita theatre, Carmel, Cal.—General patronage.

MARRIAGE CLAUSE, starring Billie Dove and Francis X. Bushman (eight reels). They will go out talking on this. It is a wonderful picture. Good for Sun. Rating, 85 per cent. Film condition, good.—Emerson McMinn, Royal, Virginia, Minn. (Pop. 16,030)

Universal's
Greater
Movie List
is ALL
BOX-OFFICE

How the Laemmle Banquet Picture Was Sent

Telephoning a Photograph 3,000 Miles Seems a Simple Matter After the Weekly's Engineering Expert, Henry Clay Bate, Explains the Process — or Does It?

A PERFECT photograph of Carl Laemmle and his distinguished banquet guests taken in Los Angeles at 8 o'clock Monday night reaches the Universal Home Office in New York at 8, Tuesday morning.

How marvelous is science and invention! Telephotographs, transmitted by telephone 3000 miles without distortion, without blemish!

How would you like to see the wheels go round? Would you like to see how the engineers of the American Telephone and Telegraph Company sped the Laemmle Smile and the rest of the photograph, printed on pages 12 and 13 of this Weekly, from Coast to Coast even while the banqueters were paying their respects to the Grand Little Man of Universal and the motion picture industry?

Imagine yourself entering the Grand Ball Room of the Hotel Biltmore, Los Angeles, Monday night about dinner time. At the end of the room is the speaker's table, behind which are grouped Carl Laemmle and the principal guests, Mary Pickford as the leading Laemmle alumna and alumni hostess for this occasion, Rupert Hughes, the master of ceremonies, Will H. Hays, Marcus Loew, Jesse Lasky, Sam Goldwyn, Irving Thalberg, Douglas Fairbanks and the others. A photographer has his camera set up a few feet in front of this group, and he "pulls a flash."

The Telephoto Laboratory

Let's go with him as he vanishes like the smoke into the camera bags. He rushes to his laboratory nearby, develops the negative, and with the print still wet dashes into the general office of the Southern California Telephone and Telegraph Company. There he meets V. A. Le Sieur, Telephoto Representative of the A. T. & T. Company in Los Angeles. Now we'll follow them to the telephoto laboratory.

You learn that the photographer's print has to be copied onto a transparent film—not a negative film, but a positive, similar to an enlarged motion picture "frame." As the photographer disappears into the dark room for this process, you turn to the Telephoto operative and ask him to tell you the "secret" of telephoning pictures.

What you hear sounds as simple as A B C. You hardly believe it. Listen. Do you remember the early days of radio broadcasting when they used to broadcast music from phonographs? Well, just suppose another phonograph—with a blank record for receiving and recording—were set up in front of a loud speaker. The second phonograph, if it were started at the same time as the one in the broadcasting station, would make a faithful record of the broadcast phonograph music, wouldn't it? Or, you could play a phonograph into one telephone and record the piece of music on another phonograph set up in front of a telephone somewhere else, connected through Central to the first telephone. That's simple enough, isn't it? Well, the same general idea is used in telephoning pictures.

But sending music or talking over the telephone is one thing, and sending a *picture* is another, you say. Not when you realize that just as a piece of music is made of successive notes or chords, which go over the telephone one at a time, and that a long speech is made up of successive words, which also go through the telephone one at a time, just so a photograph can be divided into minute sections which can be transmitted successively.

Telephoning Light Instead of Sound

But sending sounds over the telephone is one thing and sending light waves is another, is your next shot. You admit you can understand how your voice vibrations make something-or-other jiggle in the telephone mouthpiece and vary the electric current going over the wires and how this current causes a metal disk to vibrate in the telephone receiver creating sound waves next to your ear. But this light business, how do they make that jiggle anything in the telephone, you want to know. How can they stick a picture in front of a telephone and cause anything to happen in the telephone circuit?

Ah, there's the trick. There's where Science tied up Telephones and Pictures. It all comes about because there are certain metals or substances such as selenium, potassium and others, which have a peculiar property. They offer more resistance to an electric current when they are in the dark than when they are in the light. The amount of current they will let pass through them depends upon the amount of light shining upon them. An electrical device has been evolved with one or the other of these metals which is known as a photoelectric cell by the use of which it is posible to modulate an electric current according to the variations of light to which the cell is subjected.

Now for the adaptation of this cell to the telephoning of pictures. Let's go back to the phonograph hook-up. Instead of the modern flat disk phonographs, let us consider the old style cylinder-shaped phonographs with their cylindrical records.

The problem confronting the A. T. and T. Company engineers is to project the picture onto the photoelectric cell, not all at once, as you (*Continued on Page* 36)

Denny and "Collegians" Popular in England

Repertory Week of Denny Pictures Packs Rialto, London; "Take It From Me" Proves Big Success at Marble Arch Pavilion; Special Showing of "Collegians" Given Big Write-Up.

REGINALD DENNY repertory week was recently held at the Rialto Theatre, London, England, which proved so popular that many other theatres throughout the British Isles are arranging similar programs. The week opened with "The Abysmal Brute" and was followed by "The Reckless Age," "Oh, Doctor," "I'll Show You the Town," "Sporting Youth," "Lightning Lover" ("The Fast Worker") and "California Straight Ahead."

These pictures were selected to show the gradual rise of Denny from a practically unknown player to a film star of the first magnitude and was in the way of a tribute to the popular star who claims England as his birthplace. Many fans who have but lately "discovered" Denny were eager to see his early pictures, and the others who have been laughing with him and at him since his "Leather Pusher" days were just as elated at the chance of viewing the old favorites again. The success of the repertory week at the Rialto proves the big box-office possibilities in such a program anywhere.

At about the same time that the older Denny pictures were packing the Rialto, the Marble Arch Pavilion was enjoying equal success with "Take It From Me," the first of the new Denny super-comedies. The London *Daily Express's* special cinema correspondent writes of it as follows:

"Mr. Reginald Denny's breezy satisfaction with himself and the whole world is one of the most refreshing things on the screen. If ever he obtains a grant of arms he should take for his motto 'Everything is hotsy totsy now!'

"He is, however, the supreme bluffer of the films, and half our joy is in knowing that fate will interrupt his jovial conceit at any moment. That expansive smile of his is always liable to be transformed into a desperately hopeful and sickly grin.

"'Take It From Me,' which has a week's exclusive run at the Marble Arch Pavilion from today, shows Denny at his best. Most of the scenes are laid in a large departmental store which has been bequeathed to him on condition that he conducts it at a profit. The consequences are exhilarating."

Of "The Collegians," introduced to English exhibitors at a special trade showing in London, the Cinema wrote:

"These clean, healthy stories of college life, with flashes of unexpected and scintillating humour, captured the imagination of the Pavilion audience in a manner that has seldom, if ever, been equalled by the films of this or any other renting organization. Not one note of criticism was observed—in fact, everybody appeared vastly pleased with the entertainment, and European's executive confidently anticipated that the wonderful success of 'The Collegians' in London will be more than reflected at the provincial shows."

GREAT SHOW OF "THE COLLEGIANS" AT THE LONDON PAVILION.

CONTINUOUS LAUGHTER AND APPLAUSE.

Roars of laughter that burst out every minute during the two-hour show of "The Collegians" at the London Pavilion yesterday was more eloquent of the box office value of these unique two-reelers than screeds of written praise.

Carl Laemmle, Junior.

of the picture, and some two dozen young men and girls, dressed in collegiate costumes, put over an entertaining exposition of song and dance with engaging youthful enthusiasm. Their performance was of a quality all too rare in work of this type, which usually is very evident of under-rehearsal, and the many exhibitors who will certainly be handling the production in London and the suburbs would do well to inquire as to the possibilities of staging the same act at their own halls. Certainly the merry and bright atmosphere radiated by this smart little turn put the huge trade audience in just the right mood for the ensuing picture.

General admiration was expressed for the clever acting of George Lewis as the young Freshman, and for Hayden Stevenson as the "Coach." Many who remembered Stevenson for his work in "The Leather Pushers" observed that he had beaten all previous records. Dorothy Gulliver, the pretty college girl—and "bone of contention" between the principal rivals—played off her young lovers with a verve that tickled the vast audience, whilst the other players played the game as though they enjoyed it.

The clever prologue to "The Collegians."

Many well known sportsmen were in the audience, including Patsy Hendren, the cricketer, Phil Scott, Kid Lewis, and captains of teams from Oxford and Cambridge. All spoke enthusiastically of the sporting spirit of "The Collegians."

"The Collegians" was followed by a seasonable two-reel comedy, "Snookum's Merry Christmas," featuring the adorable baby, "Sonny" McKeen. This three-year-old has no rival of his age on the screen, and his smiling countenance with his "topnot" has been published in a large number of London and provincial newspapers—a concession to the baby-lovers of the kingdom.

These clean, healthy stories of college life, with flashes of unexpected and scintillating humour, captured the imagination of the Pavilion audience in a manner that has seldom, if ever, been equalled by the films of this or any other renting organisation. Not one note of criticism was observed—in fact, everybody appeared vastly pleased with the entertainment, and European's executive confidently anticipated that the wonderful success of "The Collegians" in London will be more than reflected at the provincial shows.

CLEVER PROLOGUE.

The versatile Rialto manager, Billy Stewart, staged a snappy little prologue. The scene represented the college grounds

The first showing of Carl Laemmle, Jr.'s, "Collegians" series in England was given at the London Pavilion to the trade and well-known sportsmen, and proved such a tremendous hit that the Cinema, one of the leading British trade weeklies, devoted considerable space to an account of it. The audience was highly enthusiastic about the two-reelers, according to the paper, and extraordinary success is predicted for the series in Britain.

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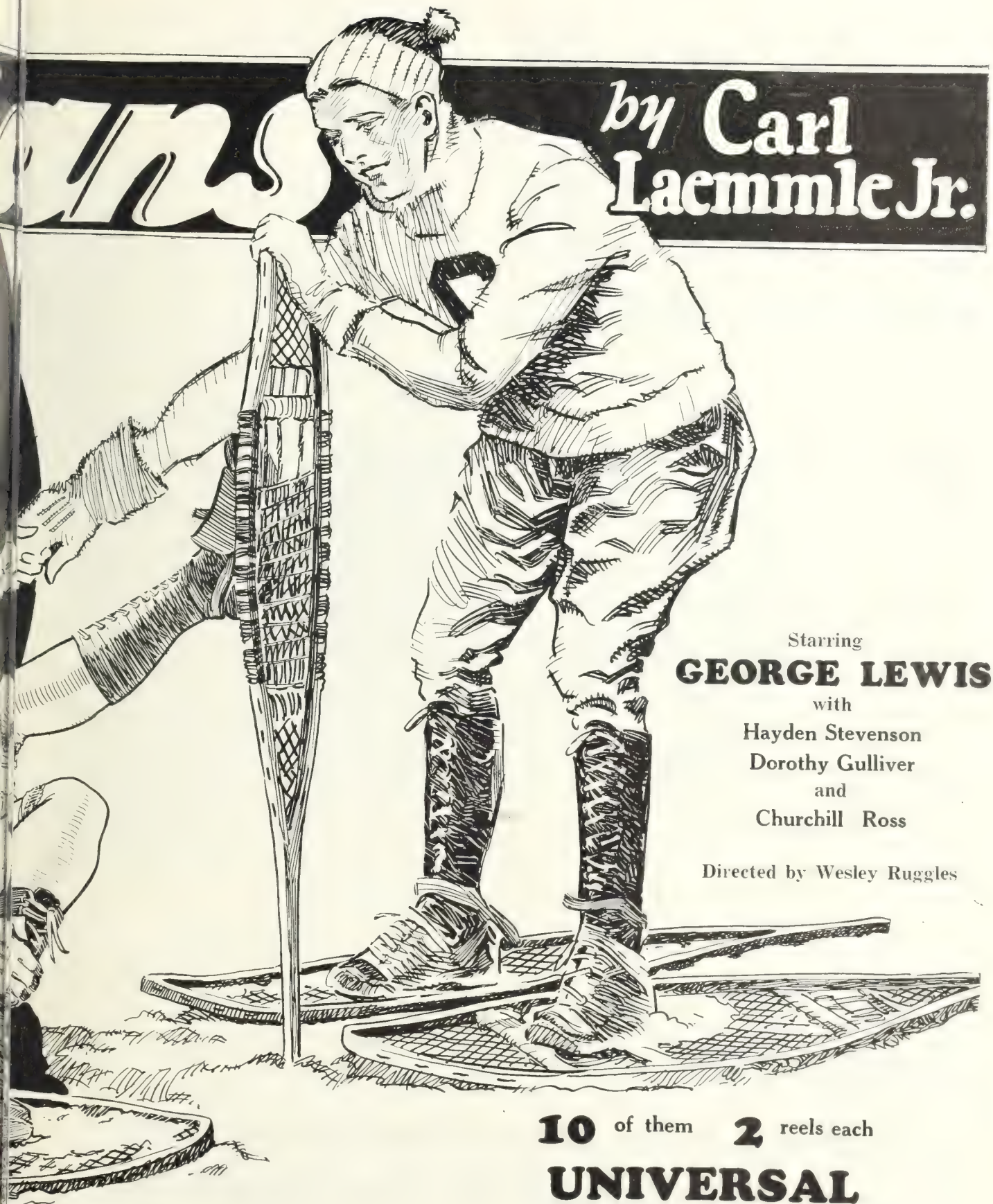
The Collegia

The Greatest series in screen history—with GEORGE LEWIS—the fastest stepping star in screen history.

and they're booking like wildfire!



Starring

GEORGE LEWIS

with

Hayden Stevenson

Dorothy Gulliver

and

Churchill Ross

Directed by Wesley Ruggles

10 of them **2** reels each

UNIVERSAL

JUNIOR-JEWELS

Laugh Month Will Be S.R.O. Month IF You Make It An Accessory Month !

SO WILL EVERY MONTH FOLLOWING—if you give a thought to Universal Accessories when you play Universal Product.

During National Laugh Month, you have a long line of knockout Universal feature comedies and short comedies. You have REGINALD DENNY — you have LAURA LA PLANTE—you have HORTON and HERSHOLT and a host of others. You have Stern Brothers product — Gumps — Collegians —! UNIVERSAL ACCESSORIES WILL DO THE TRICK FOR YOU WHEN YOU'VE BOOKED THESE PICTURES. They'll start the momentum that will end only at your box-office.

You are Showman enough to know the value of advertising. You also know that the greatest line of advertising accessories prepared today are made for YOU by UNIVERSAL. There's no kidding about this—TEN THOUSAND EXHIBITORS HAVE MADE THIS STATEMENT FOR YOUR SAKE!

Use double the number of POSTERS you've ever used before. Don't fail to use LOBBY PHOTOS, WINDOW CARDS, INSERT CARDS—and above all do not fail to use thousands of the BIGGER AND BETTER recently REDUCED UNIVERSAL HERALDS.

Remember—

"Giving a Thought to Your Accessories"
Is Giving a Thought to Your Bank-Roll!

"Newlyweds and Their Baby" Comedies To Be Made As Universal Junior Jewels

"THE NEWLYWEDS AND THEIR BABY" Comedies, the first thirteen of which are now being released by Universal, will be followed by a second series of these comedies, made on a greater scale, and which will be released next season as Universal Junior Jewels, the highest rating which can be given to a short subject by Universal. The remarkable success of the current releases of this series prompted the decision on the part of Carl Laemmle to put them in the class with "The Collegians" for next year.

The Stern Brothers, makers of "The Newlyweds and Their Baby" Comedies, are going to great extremes in preparation for the production of the new Newlywed comedies. Additional scenarists and gag-men are being engaged, studio facilities are being increased and other steps taken to assure the turning out of a string of comedies which will take second place to none.

The first step taken was the signing of the clever baby Sunny McKeen, who plays Snookums in these two-reelers, to a long-term contract. Also, the stage facilities of the Stern Film Corporation's Hollywood plant are being doubled. Additional properties, including a wide assortment of costly clothing and furnishings, have recently been acquired by the Sterns, as well as additional lighting facilities and comedy "props."

George McManus, the famous newspaper cartoonist, whose newspaper strips were the basis of "The Newlyweds and Their Baby," is highly pleased over the comedies turned out by the Stern Brothers from his celebrated strip and has pledged his co-operation in making the new Newlywed two-reelers the best comedy series on the market. He is expected to visit Los Angeles late this winter, when the new series is well under way, in order to lend his personal aid to the Stern production heads, in connection with the Newlyweds and with the "Let George Do It" comedies, another successful two-reel series adapted from one of his cartoon comics.

Gus Meins, the director responsible for the excellent comedies in the first Newlywed series, will direct the new series of Junior Jewels. He is also known as the director who made the Buster Brown Comedies. He recently completed the first Newlywed series and at present is turning out several new Buster Brown Comedies, before starting preparatory work on the new Newlyweds. During the interim, Snookums, and the other two principals, Ethlyne Clair, who plays Mrs. Newlywed, and Sid Saylor, who plays Mr. Newlywed, are taking a brief rest.

The new series of Junior Jewels will be twelve in number and will be one of the principal offerings on Universal's Short Product schedule for next year. They will be ready for pre-reviewing long before release date. Several of them may be tried out this Spring.

Charles King, Charles Dorety and Madalynne Field of the Stern Brothers Comedies have jumped into Laugh Month with both feet. They are not resting on their laurels, however, but are tuned up to strike a ludicrous chord for the Ha Ha days.

International Reaches Broadway Screens With Catalina Swim Pictures in 42 Hours

INTERNATIONAL NEWSREEL scored a remarkable speed achievement last Monday night when it showed to New Yorkers, at leading Broadway theatres, the first pictures of the complete Catalina Island swim, including the sensational finish of George Young.

This achievement is all the more remarkable when it is considered that the motion pictures were actually shown by International Newsreel before the newspapers published anything except pictures transmitted by wireless.

Young completed the swim and was dragged from the waters to the shore of Catalina Island at 12.15 o'clock on Sunday morning, after having been in the water since 11.33 Saturday morning. International Newsreel cameramen photographed the scenes on the completion of the race and then hurried back to Los Angeles.

The negative was developed and started on its eastern trip by airplane on Sunday morning at 8 o'clock. It reached Hadley Field ,at New Brumswick, N. J., at 4.30 o'clock Monday afternoon. Prints were hurriedly made and the motion pictures were shown at Broadway theatres Monday evening exactly forty-two hours after Young had won the swimming marathon. They were shown on the Coast on Sunday.

"The triumph of the youth who won the Catalina swim is a lesser victory than that won by International Newsreel in presenting the pictures of the event forty-two hours after it had taken place," wrote "Herb" Cruikshank in the New York Telegraph.

now

it

WHEN the season is well along;

WHEN the fancy books and the blah-blah promises are forgotten;

WHEN the stars have to talk at the BOX-OFFICE;

WHEN the pictures have to deliver to the AUDIENCE;—

Check the EXHIBITOR REPORTS in ANY trade paper and find how often you read

"This is in Universal's Greater Movie List—but it would have been a SPECIAL anywhere else. Book it.'

isn't too late to get aboard!

No wonder Edwin A. Fernandez did exceedingly well, as he reports, on "The Midnight Sun" at his Wembley Cinema, Rangoon, India, with such a display outside his house.

Catch-Line Ad Campaign Puts Over "Take It From Me"

FOR his campaign on "Take It From Me," the first Denny supercomedy, at the New Grand Theatre in Mexico, Mo., Bob Gary, Universal exploiteer in Kansas City, concentrated on catch-line advertising. Small ads, set in regular reading matter type and with the usual "advt." omitted, were scattered throughout the local paper. These would start: "Mrs. Brown says," or Mrs. Jones, Mrs. Smith, Mrs. Lewis or any other common surname. This immediately created attention, for the readers, being humanly curious, wondered whether that was "Mattie Brown" or "Sarah Brown," and what she had said and why she had her name in the paper anyway.

The copy would go on in this vein: "I was at the New Grand this afternoon and I think 'Take It From Me' is the greatest picture I have ever seen." Fifteen of these small ads, each with different copy, but all similar in style, were used the day the picture opened.

Advance ads, all written from a local angle, were spotted in the local column. The text of these was on this order:

TAKE IT FROM ME

Independence is certainly going to have two concrete roads.

R. Denny.

TAKE IT FROM ME

Archie Josephson and Rube Finklestein will laugh their heads off at my latest picture—so will you.

R. Denny.

Twenty of these were used.

In addition to this advertising and an exceptionally strong billing, the theatre had every home listed in the telephone book called and told that "Take It From Me" was a good picture. Although this is an old stunt, it had not been worked in Mexico for some years and so proved effective. It makes anyone feel important to be telephoned about a picture.

Telegraph Tie-Up Gives "Frontier" Good Exploitation

A TIE-UP with the Postal Telegraph in Salt Lake City on "The Flaming Frontier" netted Charles E. Lounsbury, Universal exploitation man, four downtown windows, a means of getting around the city's anti-ballyhoo law, and the distribution of 12,000 throwaways. The big Universal special was playing the Paramount-Empress Theatre, which J. D. Carpenter manages.

The tenor of the tie-up was announced on a big compoboard sign in the centre of one of the Postal windows. This read: "The telegraph would have averted the 'Custer Massacre,' but fifty years ago the Pony Express Riders were the sole means of communication. See the valiant Custer's last stand in 'The Flaming Frontier' at the Paramount-Empress now. Use Postal, "The Pulse of the World.'" There were three signs bearing similar messages in each of the four windows.

There is a rigid law in Salt Lake barring street advertising, but Postal messenger boys riding wheels with triangular signs on "The Flaming Frontier" fastened inside the wheel frame could hardly be termed ballyhoos, and so they got by. An arrangement with the army recruiting service gave the theatre the use of their boards.

The throwaways were enclosed with each message delivered by Postal during the time the picture was playing at the Paramount-Empress. The copy on these was similar to that on the signs in the company's windows.

One of the results of the tie-up with Postal Telegraph on "The Flaming Frontier" at the Paramount-Empress Theatre, Salt Lake City, arranged by C. E. Lounsbury, Universal exploiteer, was this window in the centre of the downtown section of the city.

Children Put On Indian Sham Battle For Big Special

A COMPLETE advertising and exploitation campaign was developed for "The Flaming Frontier" by P. A. Delahunty, manager of the Sedalia and Liberty Theatres, Sedalia, Mo., and R. C. Gary, Universal exploitation man.

Among the first things they did was to arrange a special matinee for school children. One thousand cards were distributed throughout the schools on which was printed advertising matter about the picture and "A chance to see one of the greatest battles in American history. This ticket and ten cents will admit any boy or girl under 14 years of age to see Universal's epic of the screen, 'The Flaming Frontier,' at the Liberty Theatre, Saturday morning at 10 o'clock."

The first 100 boys and girls arriving at the theatre were given bows and arrows. These were made of light wood with rubber tips on the arrows, so that the children would not hurt themselves. They are inexpensive and they go like hot cakes with the children. On the bow is a copy about the picture.

More than 600 children turned out for this showing, and a sham battle was staged with them in front of the theatre, the bows and arrows being used as weapons. The children had the time of their lives, while the noise they made attracted grown-ups for blocks around.

An old stage coach was used as a street ballyhoo.

Seattle stopped, looked and laughed when a line of "Campus Cars," from the University of Washington similar to this one, paraded to the Columbia Theatre for the opening of "The Collegians."

University Fraternity Men Stage Parade for "Collegians"

TO introduce "The Collegians," the new type of two-reel comedy series written by Carl Laemmle, Jr., to Seattle, the seat of the University of Washington, Robert Bender, managing director of the Columbia Theatre, held a big downtown parade of "collegiate" Fords, offering a cash prize to the owner of the best car in line and forty passes to the fraternity it represented.

The automobiles entered were the most bedraggled and highly decorated antiques a modern campus could afford. The parade attracted more attention than a circus turnout and drew comment both in the university district and downtown as well. Each of the "rattlers" bore a sign, "Headed for the Columbia Theatre to see 'The Collegians.'"

The stunt was advertised by taking neatly printed signs to each of the forty fraternity houses at the university and having them displayed on the mantels or bulletin boards along with the notices of varsity games, dances, etc. These cards served to announce the parade and prizes—and the new comedy series—to two thousand fraternity men on the University of Washington campus. The contest was advertised also in the college daily paper, which reaches seven thousand students.

Real "Collegians" from the University of Washington, Seattle, inspect one of the 24-sheets Manager Robert Bender of the Columbia, Seattle, used to advertise the starting of Carl Laemmle, Jr.'s, series at his house and they decide to see the picture.

Australia Tries Out Yankee Exploitation

AMERICAN methods of film exploitation have spread to Australia.

When Universal's "The Midnight Sun" was about to be shown at the Crystal Palace, Sidney, what is be-

(*Continued on Page* 34)

Everyone is

12

Andy Gump Comedies

Based on the popular cartoons by Sidney Smith

Samuel Van Ronkel Productions

2 REELS EACH

52

Bluebird Comedies

Featuring

Charles Puffy, Arthur Lake, Neely Edwards and "Slim" Summerville

Produced and released by Universal

1 REEL EACH

13

"SNOOKUMS"

in

"The Newlyweds and Their Baby"

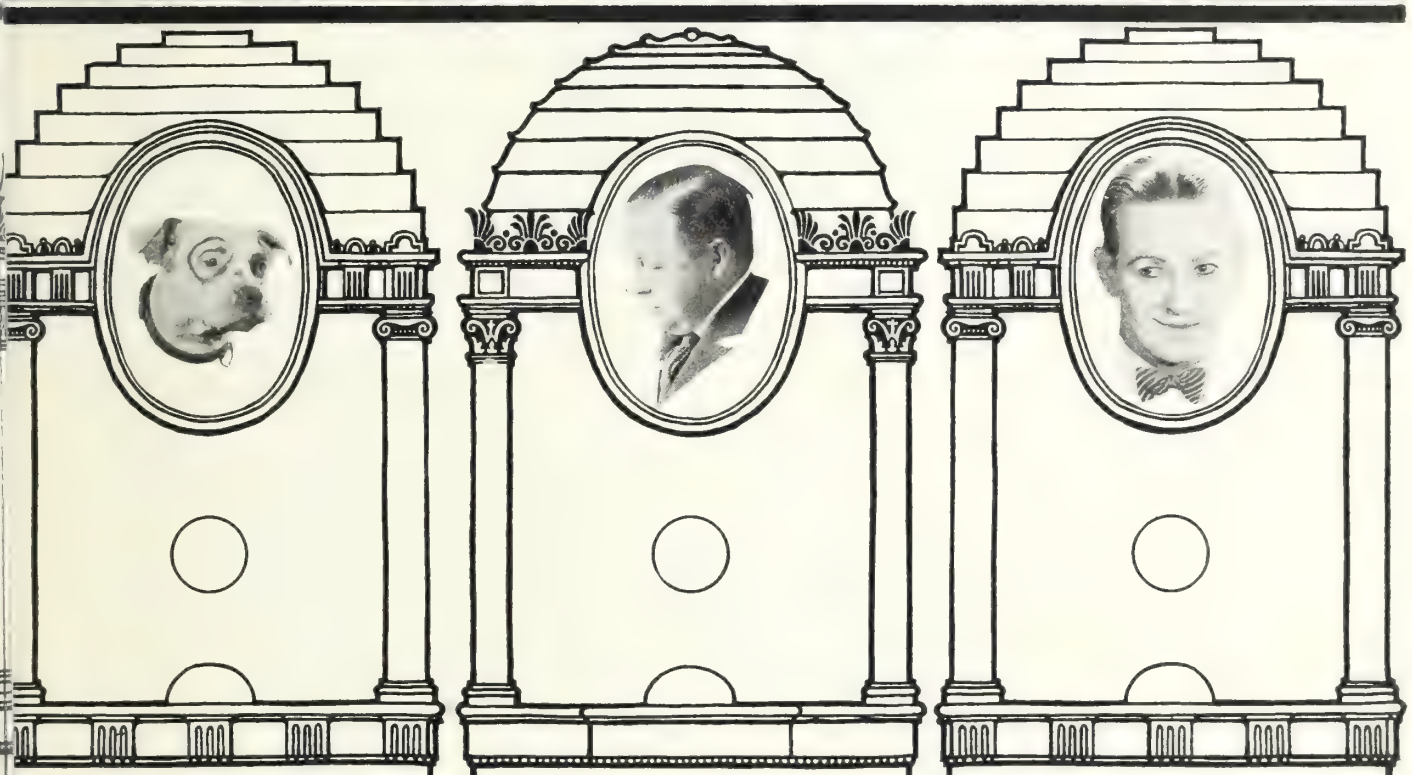
Based on the famous cartoons by George McManus

Produced by Stern Brothers

2 REELS EACH

Universal Sho

BOX OFFICE!



12

Buster Brown Comedies

with "Tige"

From the famous cartoons
by R. F. Outcault

Produced by Stern Brothers
Universal Junior Jewels

2 REELS EACH

13

"Let George Do It!"

Comedies

From George McManus'
celebrated cartoons

Produced by Stern Brothers

2 REELS EACH

13

"The Excuse Maker"

With an all-star cast of comedians
Produced by Stern Brothers

2 REELS EACH

t FEATURES!

CONRAD VEIDT STIRS EUROPEAN FILM CIRCLES

(*Continued from Page* 11)

ing people, talk to them, learn their viewpoints, their customs—then write.' Goethe never wrote 'Faust' sitting at a desk. He sought the company of brilliant women and men, he visited nature's most inspiring spots.

"There is the cutting of the film. The American film editor has the final cutting after all the others have got through. These editors see to it that the film has the proper tempo and pep, whereas in Europe the director and the rest of them frequently resent an editing which shall eliminate unnecessary lengths.

"As regards the country itself, the stretch from Los Angeles to Beverly Hills and further out to the numerous studios, the first impression is overwhelming. To me it was the most beautiful spot I had ever laid eyes on. The idea that life in Hollywood is one continuous round of pleasure and wild night parties is utterly absurd. One is usually too tired after a hard day's work to do more than enjoy the company of a few friends around the hospitable table in one of the extremely cozy bungalows. One has to work hard in Hollywood.

"The theatres are palaces, yes, many of them are like magnificent churches. They are open from noon till evening and most of them have music of some sort.

"The attitude of the American press whose marvelous system of publicity and advertising makes pictures and players known to millions, is one Europe can hardly fathom. Every newspaper of even second rank devotes a part of the space every day to events, players and pictures of the screen world. Even the smallest finds it profitable to give to its readers at least once a week, a glimpse into this world. Even in the remote little town the people are familiar with personalities and pictures, for every town has either itself, or within easy reach, a movie theatre. There are about 20,000 in the United States.

"Is it any wonder that America is the Eldorado of the film? The people make the motion picture with its entertaining and educational features a part of their daily life, and the film producer strives with all his might to reach the people as a whole.

"I am not saying all this to glorify America or because I have elected to spend the next few years in America making pictures for Universal. I believe in the future of the German film. I believe that Germany has the material to make not only a half a dozen good pictures each year but as many as America does. But I also believe that first Germany must learn from America her wonderful methods of production and distribution of pictures."

This ballyhoo on "The Flaming Frontier" was used by the De Luxe Theatre, Wellington, N. Z., with excellent sesults.

AUSTRALIA TRIES OUT YANKEE EXPLOITATION

(*Continued from Page* 31)

lieved to be the first tie-up of its kind ever effected was put through with the Sidney Guardian on the picture.

Through the columns of the Guardian a prize of a gown and wrap, exact replicas of those worn by Laura LaPlante in "The Midnight Sun," was offered the woman with the most perfect lips in all New South Wales. The tie-up came through the assertion that Miss LaPlante is believed to have the most beautiful lips in the world. Two-column heads and cuts and stories daily for a week or more so interested the feminine population of the New South Wales district of Australia that the paper was deluged with photographs of beautiful (and otherwise) lips.

CARL LAEMMLE HONORED ON SIXTIETH BIRTHDAY

(*Continued from Page* 10)

bers of the Universal company at Universal City who had served with Mr. Laemmle ten or more years ago. This alumni association invited as guests all the film folk in Hollywood who had been with Mr. Laemmle a decade or more ago, to celebrate this anniversary with them. Among the more important executives in the business who received their training in this Laemmle Universal school are Irving Thalberg, William Sistrom, Henry MacRae, Al Christie, "Doc" Willat, Watterson Rothacker, George E. Kann, John Graham, M. Henri Hoffman, Joe Brandt, Jack Cohn, Harry Cohn, E. J. Smith, Maurice Fleckles, John Tippett and Fred J. McConnell.

Of the stars and directors, among the most prominent are Mary Pickford, Mae Murray, Lon Chaney, Harry Pollard, Hobart Henley, Robert Z. Leonard, Lois Weber, Herbert Brennon, Harry Carey, Alec B. Francis, Allan Dwan, Louise Fazenda, Colleen Moore, Gertrude Astor, Hobart Bosworth, Pearl White, Betty Compson, Lew Cody, Jean Hersholt, Raymond Griffith, George Hackathorne, Eric von Stroheim, Marie Prevost, Jack Holt, Rupert Julian, Annette Kellerman, William A. Seiter, Ford Sterling, Anna Q. Nilsson, J. Warren Kerrigan, Hoot Gibson, Carmel Myers, Lynn Reynolds, Emory Johnson, Wallace Beery, Marguerita Fischer, Dorothy Phillips, Priscilla Dean, and the late Wallace Reid.

INVESTIGATING "ALIAS, THE DEACON"

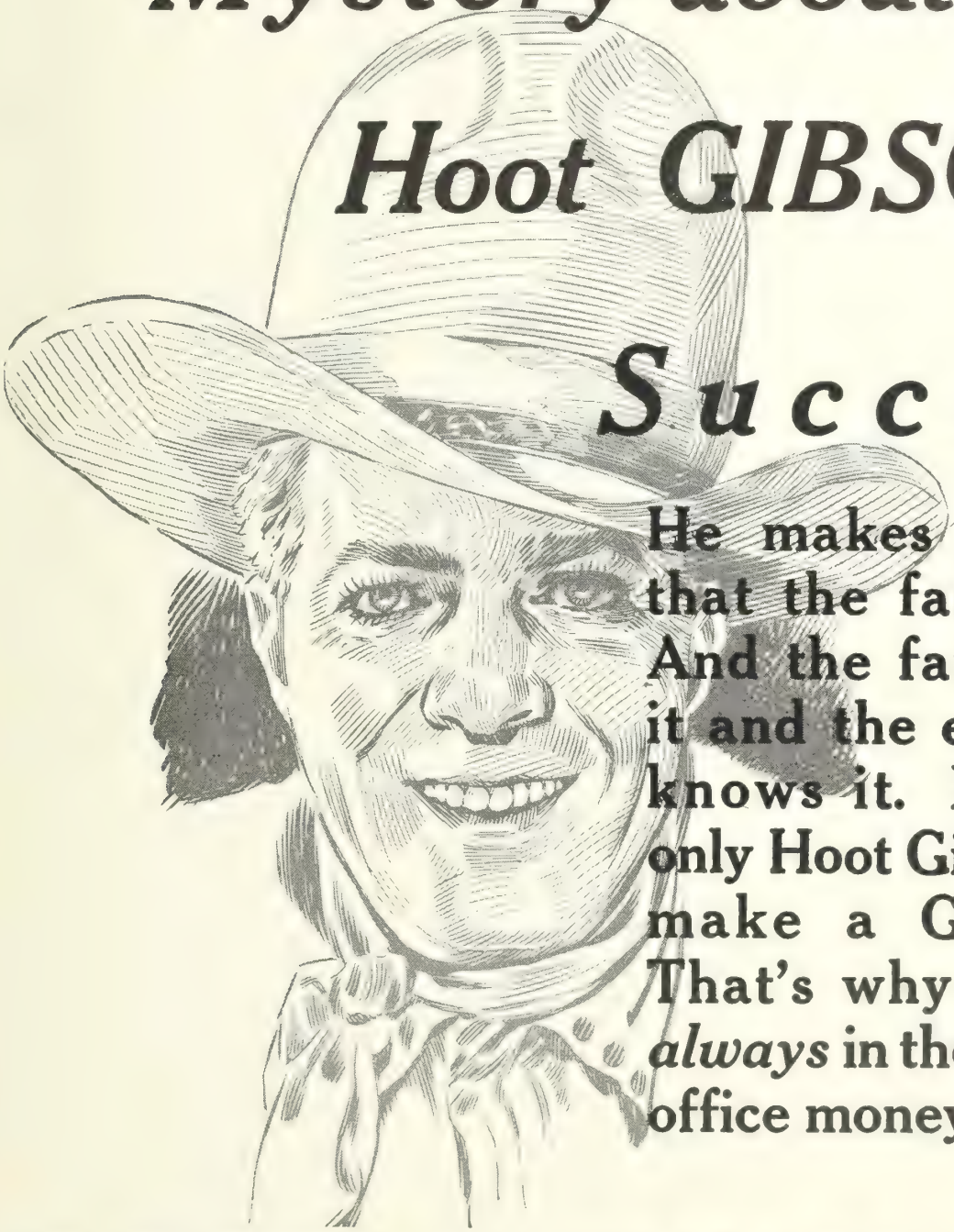
(*Continued from Page* 19)

Carthay Circle. As soon as Kohner discovered the difference between second and reverse, we got along all right.

I was so interested in this "Alias, the Deacon" picture that I went over to the hotel scenes which had been built in Number Three Light Stage. Here the entire office, hall, upper and lower floors of a small country hotel had been constructed and Sloman ran off with almost lightning speed and sureness the scenes in which Jean Hersholt, June Marlow, Lincoln Plummer, Joe Girard and Myrtle Stedman play. They were mighty dramatic scenes, too, and gave me a very keen desire to see the picture in its finished form. Sloman always manages to get a cast of troupers together, players who can really act, and that is one secret of the rapidity with which Sloman can film scenes which many directors would take whole days to shoot.

During these scenes, I tried to interview Hersholt. I wanted to make an arrangement with him for drawing the pictures of the members of the cast. Most people don't know it, but Hersholt was prepared by his parents for the life of a painter. And he has a splendid facility in draftsmanship and caricature. I had visions of being able to illustrate this article with original drawings by Hersholt, and, to tell you the truth, up until the last moment I thought I would be able to do this. Hersholt faithfully promised to make original drawings of all members of the cast of "Alias, the Deacon" and this promise he later confirmed at a delightful dinner he gave to me and Edwards Davis, a very dear mutual friend, at his artistic home on Rhodeo Drive. Possibly this public expression of his promise will get them to me by the time I tell you about Reginald Denny and the "Fast and Furious" company which I watched at work at Santa Monica. Will try to give you the low-down on this next week.

There is no Mystery about Hoot GIBSON'S Success!



He makes pictures that the fans want. And the fan knows it and the exhibitor knows it. Because only Hoot Gibson can make a GIBSON. That's why Hoot is *always* in the big box-office money makers.

UNIVERSAL KNOWS HOW!

How the Laemmle Banquet Picture Was Sent

(*Continued from Page* 22)

would project a slide onto the screen of your theatre, but piecemeal, one little spot at a time. That's where the old-style phonograph comes in. The only difference is that in the revolving cylinder used in the telephoto process the cylinder moves slowly as it revolves.

But wait. Here comes the man with the Laemmle Banquet picture from the dark room. We can see what happens. The picture is now on a transparent film, just like a photograph negative except that it is a "positive" with the lights and shadows in their normal aspect.

This transparent picture, five inches deep, and seven inches wide, is curved and fastened around a cylinder like the one we have been discussing. The cylinder itself is really a cylindrical frame made thus so that light can shine through the negative and reach the inside of the cylinder, because, and this is the trick again, that's where the Photoelectric Cell is placed.

Now the transparent picture is on the cylinder frame and the Photoelectric Cell is in place inside. The operator turns on an electric light in a box just above the cylinder. There is an aperture with lens and things which permit a tiny beam of light to fall on the picture film above the Photoelectric Cell. This beam is so small it only makes a pin-point of light where it strikes the film. In fact it is only 1/100th of an inch in diameter. Where the picture is dark the little beam is kept from going through; where it is light, the beam passes through to the Photoelectric Cell.

There is another cylinder at New York being set for the receiving of the Laemmle Banquet picture. It is regulated by a clever electrical arrangement to start at the same time and revolve exactly at the same rate as the cylinder in Los Angeles.

The Los Angeles operative is now talking by Long Distance phone to R. S. Fenimore, the Telephoto Engineer in 15 Dey Street, New York. They are all ready to begin. It is now about midnight in Los Angeles and the banquet is still going strong.

Zip! A motor starts humming and you see the cylinder revolving. It runs at about the same speed as a phonograph. Like the needle on a real phonograph, you see the little spot of light tracing its way along the edge of the picture film. What it is doing is forcing its way through the film to the Photoelectric Cell as well as the varying lights and shadows of that little edge-strip of the picture film will admit. It is carrying to the cell an intensity of light which is changing every split-second and which is an accurate message of the look of that thin strip 1/100th of an inch wide along the edge of the picture.

The Photoelectric Cell knows how to read this message and it in turn is letting an electric current pass through with the same variations, thence they are amplified and relayed 3,000 miles to New York all in the fraction of a second. But so far, we have sent only the thin strip down the edge. Now watch! When the cylinder has completed one full revolution and the top of the picture comes around again, the thread screw on the cylinder carriage has caused the cylinder to move over 1/100th of an inch. This time the tiny light beam hits the top of the picture 1/100th of an inch from the edge and right next to the strip covered during the first revolution. And so on, each revolution of the cylinder advancing the light spot 1/100th of an inch to the right until the entire picture has been "scanned" and translated into electrical current impulses bound for New York. All in seven minutes from the time the little light spot hit the corner of the picture film.

Now, in New York you find that Fenimore, the telephoto engineer, already has the picture off the receiving machine and has sent it into the dark room for development. While the Los Angeles man was putting the picture film on the cylinder or drum in Los Angeles, Fenimore was placing an unexposed photographic negative film on a similar cylinder in the New York station. Instead of a Photoelectric Cell inside of the cylinder, the receiving apparatus has a lamp house near-by with a tiny light aperture which is closed or opened according to the varying current coming from Los Angeles. This little beam of light, alternately dim and bright, is allowed to fall on the unexposed negative film on the cylinder. As the cylinder revolves the tiny spot of light, which, like the one in Los Angeles, is 1/100th of an inch in diameter, travels down the thin edge of the negative, and then, as the cylinder moves over, travels down the next 1/100th inch strip and so on until the entire negative has been subjected to the varying light.

In other words, instead of exposing the entire negative to light all at once, as we do in a camera, the negative has been exposed pin-point by pin-point, and strip by strip until it all has been exposed—at the rate of about two revolutions of the cylinder per second or seven minutes for the entire negative.

Because of the accurate synchronization of the cylinder in New York with the one in Los Angeles, the picture film in the Los Angeles machine and the negative film in the New York machine are exactly at the same position all the time. Wherever the beam of light is passing through the picture film in Los Angeles, the beam of light in New York is falling upon exactly the same spot on the negative in New York. Since the electric current reaching New York and effecting the light in the New York machine is varied by the amount of light passing through the picture film and hitting the Photoelectric Cell in the Los Angeles machine, the negative in New York is being acted upon by light points corresponding exactly to the lights and shadows in the original picture.

As soon as the transmission is completed, the negative is taken off the machine in New York, rushed into a dark room and developed. The result is a regular photographic negative from which any number of prints can be made. E. H. Pike, the telephoto representative in New York for the A. T. & T., had a number of prints ready for Universal even before the Universal Home Office in New York opened for the day, and this despite the fact that New York time is four hours ahead of Los Angeles time.

This marvel of telephony and the electrical sciences was made possible in its present state of perfection by the work of a large group of telephone engineers, outstanding among whom are H. E. Ives and J. W. Horton of the Bell Telephone Laboratories, and R. D. Parker and A. B. Clark of the American Telephone and Telegraph Company. The excellence of the results is an outcome of the elaborate transcontinental telephone system and its delicate adjustments—adjustments so perfect that no static, no interruptions are allowed to creep into the circuits. Were there any buzzing or cracklings as one expects to hear in some telephone conversations and which formerly was the rule in long distance telephoning, this would come out in the picture as streaks and blotches. The Laemmle Banquet picture, shown on pages 12 and 13, was transmitted without a mark. By means of diffusing the light beams slightly, the telephone engineers are able to obliterate almost completely the minute lines which formerly were the accepted evidence of telephotographic transmission. And the transmission is getting better and more comprehensive every day.

When you think about modern science you have to think quick, or it will out-distance you.

Exhibitors Report on Universal Pictures

"Strogoff" Breaks All House Records

"PREMIER showing of 'Michael Strogoff' breaks all house records at the McDonald Theatre, Eugene, Ore., despite downpour of rain. Of the college professors, students, rural and transient patrons talked with, 90 per cent. gave picture wonderful comments, many stating it is the most wonderful production they had ever witnessed. One lady stated picture was so impressive that sleep would be impossible tonight. Music of prime importance, and I believe in the restoration of sight scene it is possible to build tremendous climax through proper cueing. I believe 'Strogoff' has biggest box-office and audience appeal in Universal's history."

—G. E. JACKSON.

"Runaway Express" Had Largest Crowd

"PLAYED the 'Runaway Express' Saturday to the largest crowd that has ever seen a picture in my theatre. Broke all previous records—despite the rain and keen opposition.

"The picture is one of the greatest railroad thrillers I have ever seen—pleased well and is 100 per cent. entertainment. Hope Universal will give us more like this."

—R. W. PHELAN, Mgr.,
Star Theatre,
Clendenin, W. Va.

Denny Picture Best So Far This Season

"ON November 6, your company sent us a picture with Reginald Denny entitled 'California Straight Ahead.' I wish to say that picture was the best we have had so far this season.

"We have had offerings from Famous Players and Metro-Goldwyn, but they did not compare with Mr. Denny's picture.

"The inmates enjoyed it immensely and applauded at the end of every reel, an unusual thing here."

—T. C. BUYERS,
Superintendent, Penitentiary,
Wende, N. Y.

"Flaming Frontier" Built Up Steadily

"UNDOUBTEDLY you will be glad to learn that we did excellent business with your Super-Western, 'The Flaming Frontier.' The picture started off big on Monday and built up steadily each day thereafter, and I must say that we are more than pleased with results obtained."

—KENNETH TALLMADGE, Mgr.,
Pantages Theatre,
Vancouver, B. C.

This 5-column ad and others of similar size were used by Kenneth Tallmadge, manager of the Pantages Theatre, Vancouver, B. C., to announce the showing of "The Flaming Frontier." Read what he says of the Universal special above.

"Collegians" Go Over With Bang

"I WISH to say that the first episode of 'The Collegians' went over with a bang. It looks as if we are going to make some real money on this."

—JAMES C. WEBER,
Rialto Theatre,
Jacksonville, Ill.

Has Revival Week Of Universal Pictures

"I HAVE just given your salesman a contract on the 'Hunchback of Notre Dame,' 'Merry Go Round' and 'The Trap,' and I am going to run a Universal Revival Week. Not only is it going to be a Universal Revial Week, but I am going to dedicate this week to Carl Laemmle, because, Mr. Laemmle, I can't tell you in mere words of the great feeling of indebtedness that I and all independent exhibitors feel toward you. You have always come to the front in our hour of need and I want to go on record right now by saying that I am a 'Carl Laemmle Booster' and that you can call on me any time—always."

—PETER SATUS,
Olympic Theatre,
Monessen, Pa.

Universal Keeps His House Open

"MY dear old Uncle Carl: I use Universal Service because I have always found it to be fully worthy in any of the different houses I have owned from 1916, when I first entered the field as an exhibitor, and I have never had anything but square deals with your exchanges.

"There have been times when I would have had to close if it had not been that your prices kept me running. I only wish you had twice as many programs on your Complete Service contract as you have, as I use five and six changes per week. Keep up your good work. The small exhibitors are with you, for Universal is the 'life-saver.'"

—C. HALES,
Lyric Theatre,
Madrid, Ia.

"Marriage Clause" Made Friends 100%

"I WANT to thank you for setting 'The Marriage Clause' in for my use December 9th and 10th, and I want to tell you it's a real picture. Business was bad on account of the weather and bad roads, but the picture made friends 100 per cent. with those that were out. Give us more pictures like it in 1927.

—D. A. WHITE,
Grand Theatre,
Collinsville, Okla.

"These 2-Reeler

says R.A. PREUSS, *Arvada Theatre*
ARVADA, COL.

...lower, Liberty The...
...ahoma.

UNIVERSAL COMEDIES and The Newlyweds and other exchanges had t... would make features two-reel features on t... Universal. R. A. Pr... Arvada, Colorado.

UNIVERSAL COM... many of these comedi...

From **EXHIBITORS HE...**

Universal Short Product Made...

Would Make Features!"

IES: Buster Brown
d Their Baby. If some
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EDIES. Have us

ALD Box Office Reports

for Laughter

A PAGE OF SYNOPSES

"STRINGS OF STEEL"

Ten-Episode Adventure Picture

Starring **WILLIAM DESMOND**

No. 8—"War of the Wires"

NED and Gloria rise unhurt from under the wreck of the pole wagon. They hasten to McKeesport, just in time to be accosted by the section men who have been inflamed by Peter Allen into demanding their money at once or quitting the employ of the Bell Company. Ned assures them that the money is on its way. Allen overhears and sends two henchmen to meet the stage bearing Battling Burns, who is bringing the payroll from New York. They tell him that Ned has sent them to escort him to McKeesport over a shorter route. He goes with them, but later suspects them and bolts. They gain on him and he throws the money into a hole beside a big tree, escaping to town to tell Ned of the attempted hold-up, while the two thugs search for him in vain. Ned and Gloria take to their horses and go out to get the pay bag. Allen, informed by a spy of their intention, sends two men ahead of them. They attack Ned while two others go for the pay bag. Gloria, fleeing from the thugs, trips and falls down a steep embankment, catching onto a branch half way down. Ned, who has overcome his enemies, sees her peril and goes to her rescue. A timber train, passing along the brink of the embankment, stops with a jolt, which shakes off a number of big logs that roll down the hill toward Ned and Gloria.

"WHO'S NEXT?"

One-Reel Blue Bird Comedy

Featuring **NEELY EDWARDS**

NEELY, proprietor of the Lilac Tonsorial Parlor, gives fancy treatments to all kinds of domes and faces. A prosperous-looking bull-necked individual sits down for a shave. Neely suddenly recognizes him. Holding the razor above him ominously, he forces the stranger to listen to this story of his past:

Neely is a gentleman of leisure. Fate carries him to a tough section of the city where he hears a woman's scream and is impelled to go on reading the paper, so leisurely is Neely. But the frantic woman, who is being threatened by the same bruiser who now sits in the barber's chair, drags Neely into the affair and asks him to protect her. The bruiser chokes Neely and throws him over his head. He lands on a lever plank, at the short end of which is a manhole cover, which flies in the air and knocks the bully for a goal.

The young hero takes the woman he has rescued and they triumphantly eat ice cream until the bull neck wakes up and chases them. They try to rush into a waiting patrol wagon for protection, but the cop refuses to let them in. Neely throws a brick through a window in front of the cop. He and the girl are arrested and thrust into the patrol wagon just in time to escape murder at the hands of the pursuer.

Introducing the heroine, now his wife, the mother of a family, Neely thanks the bull neck and gives him a free shave.

"BUSTER WATCH TIGE"

Two-Reel Stern Brothers Production

Featuring **ARTHUR TRIMBLE**

BUSTER draws an animated portrait of Tige which the dog ruins by diving through it. Buster and Mary Jane then go to the garden and start to plant seed. Tige tries to help, but they drive him out and he amuses himself by playing see-saw with a hen. They tie him to a chicken-pen to keep him out of mischief and he drags the cage into the house where the chickens get loose. Tige tries to bring the chickens to terms by violent means and the house is filled with a flurry of feathers.

"WAIT A BIT"

Two-Reel Stern Brothers Comedy

Featuring **EARL MACK**

CHASING a dog that has stolen her stockings, Dorothy meets a handsome stranger, Frank Elliot, who comes to her assistance and then takes her home in his car. They fall in love on the way. When she enters the house her father informs her that he has arranged to have her marry the Duke of Le Cain, who is waiting to meet her. Frank comes to the door with a vanity case that she has left in the car. He makes himself too attractive to the girl and is thrown out, but persistently returns until the old man kicks him down the steps and hits him with a picture of his bewhiskered brother. Frank puts on whiskers like the brother. The next time he calls he is received with open arms and is free to make love to the girl until the real brother comes for a visit. Frank pushes the real brother into a closet and makes a lot of noise by dancing a clog to drown the sound of the brother's banging on the closet door. The brother finally escapes and the deception is bared, but the old man can't be sure which is which. There is a running battle, in which the Duke gets several bumps on the head that were intended for Frank, and in which the real brother has his real whiskers pulled repeatedly. The Duke gets discouraged and leaves a note of surrender before he escapes. Successful in love, Frank makes himself successful with the old man, too, by displaying his card, showing that he is the secretary of the steel corporation.

"PEP OF THE LAZY J"

Two-Reel Mustang Picture

Starring **EDMUND COBB**

TWO ranches declare a holiday for a boxing tournament.

Buck Donnelly, bully of the Lazy J Ranch, struts his insolence as he cleans up the last of the contenders from the neighboring Busy B outfit. Pep O'Keefe, just out of the hospital and hungry, applies for a job at the Lazy J. Ma Summers, the owner, offers him a job on condition that he prove his nerve by entering the ring with the champ. In his weakened condition he is quickly knocked out, but he gets the job.

May Kennedy, running away from her millionaire father in Chicago who wants to marry her off to a "human hat rack," puts up at the Lazy J with her companion, June Adams. Her picture is broadcast in the Chicago papers and the father offers $10,000 for her safe return. Ma Summers and Buck are the only ones who see the item in the paper.

Buck frames with the owner of the Busy B to join his outfit without letting anyone know until the last minute. This enables the B outfit to bet their shirts on their champion without naming him. The Lazy J bunch cover the bets, believing that Buck is going to fight for them. Just before the gong he announces that he is with Busy B. Pep, fully recovered, meets Buck in the ring and knocks him out. May Kennedy, who has whispered to Pep that she will wait for him on the summit, rides off to the meeting-place. Buck sneaks into the corral while the men of the two ranches are haggling over the outcome of the boxing match. He pursues and overtakes the girl, compelling her to go with him and announcing that he is going to get the $10,000 reward. Pep rides furiously in pursuit of the two, drags Buck from his horse and knocks him down. Pep and May then ride away to the justice of the peace.

Universal's Complete Service Contract

C. S. C.* is proving such a hit that exhibitors can't wait till the old one expires

before they sign up for the new one. Take T. J. Hickes of the Liberty Theatre, Saxton, Pa., for example. He was ready to sell his house because of prohibitive rentals. Then he booked C. S. C. Let him tell the rest: "Just to show you what I think of Complete Service, I have just signed a new contract *at an increased price,* even though I have nine months to play on my present contract. Need I say more?" Need he? NEED WE?

* *Universal Complete Service Contract.*

Over 40 Million Fans Read It Monthly!

And that conservatively figures less than four readers per magazine copy — which means that just about 100% of your patrons are being regularly hammered and drilled on the Universal Pictures that you show.

Yes sir, it's YOUR campaign —and what a campaign. A darned fine thing to tie up to for your box office's sake!

10,891,072 *Monthly*

Watch This Column

If you want to be on our mailing list send in your name and address

Scene from "Uncle Tom's Cabin"

Big Pictures in the Making

I am writing this from our California Studio which just now is a veritable hive of industry. More than 2,500 people are working like Trojans doing ambitious things for the followers of Universal pictures.

We are about concluding ***"Uncle Tom's Cabin"*** which will be one of the big pictures of this coming year. Already it has been many months in the making. To get some of the actual scenes of Harriet Beecher Stowe, we chartered a steamer and took players along the Mississippi river. This will be a Harry Pollard production.

"The Cat and the Canary" which you will recall as one of the most successful of the Broadway mystery plays is being produced by Paul Leni, a German director whose work attracted my attention when I was abroad. LAURA LA PLANTE will star.

"Alias the Deacon," another well-remembered Broadway stage success, is being made with JEAN HERSHOLT in the leading role. This is an Edward Sloman production.

It will interest you to know that we have ***"Show Boat,"*** Edna Ferber's best seller and will produce it on an elaborate scale. Also we are making ***"The Chinese Parrot,"*** Earl Derr Bigger's fine novel, which appeared serially in the Saturday Evening Post.

We are also installing sets and making extensive preparations for screening ***"The Big Gun,"*** an epic of the American navy.

This is real advance information I am giving you, and of course, it will be some time before you can see these pictures.

As you go to the theater these days, remember when you see a Universal you like, that you encourage the producer and the theater man when you tell your friends about the picture. Better still, phone your friends, then you are certain to make the pleasure unanimous.

Carl Laemmle
President

(To be continued next week)

Send 10c for autographed photograph of Laura La Plante

UNIVERSAL

570,000 *Monthly*

Watch This Column

If you want to be on our mailing list send in your name and address

Big Pictures in the Making

LAURA LA PLANTE

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Carl Laemmle
President

(To be continued next month)

Send 10c for autographed photograph of Laura La Plante

UNIVERSAL PICTURES

307,000 *Monthly*

Watch This Column

To the Boy Scouts:

This is published in gratitude to the Officers and Members of the Boy Scouts of America whose co-operation helped me to make *THE RADIO DETECTIVE* one of the strongest serials ever produced.

This is the only serial that has ever received the official endorsement of the Boy Scouts of America. The story and its manner of presentation meet the praiseworthy standards of the Boy Scout organization.

"The Radio Detective," in which JACK DAUGHERTY is the star, is based on a thrilling [illegible] which has been seen by millions of readers of [illegible] and now at the Boy Scouts.

If this serial is not being shown in your neighborhood your Scout Master can keep it coming to you by arranging to use [illegible]

And boys — here is [illegible]

You will recall that a nation-wide contest was conducted to find a good title for the [illegible] which many [illegible] [illegible] [illegible]

UNIVERSAL WEEKLY
Vol. 24 No. 26 Feb. 5, 1927

Twentieth Century Limited Speed

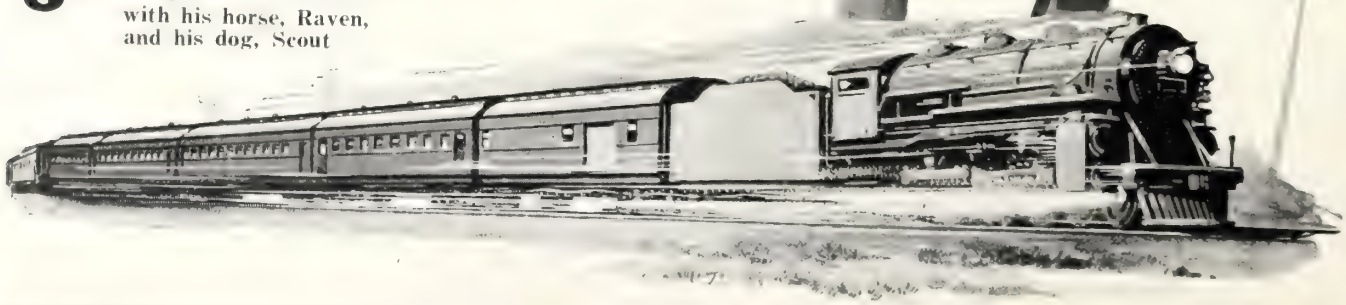
24 BLUE STREAK WESTERNS

8 starring JACK HOXIE
with his horse, Scout,
and his dog, Bunk

8 starring FRED HUMES
and his marvel horse and dog

8 starring ART ACORD
with his horse, Raven,
and his dog, Scout

Produced and
released by
UNIVERSAL



SNOOKUMS!

X his mark and the $ mark of Profit!

Snookums identifies himself with his tiny footprint or by a crude X. To exhibitors, Snookums makes his mark with the good old dollar sign. For where Snookums is, profits find their way. Book this only and original, plump, mischievous screen darling. His smile is worth a mint to you!

"THE NEWLYWEDS AND THEIR BABY"

Produced by Stern Brothers.
Based on the famous cartoons by George McManus

13 of them—2 reels each

Released by
UNIVERSAL

Read all of this—

(No. 518 Straight from the Shoulder Talk by Carl

WHETHER YOU EVER READ ONE OF MY Straight from the Shoulder talks or not, I beg of you to read every single word of this one — because I didn't write it. It was written by S. M. P., the screen critic of the Montreal Star. I not only agree with every word it says, but I wish I could have written it even half as well. Here it is:

"MICHAEL STROGOFF" AT PRINCESS A GREAT FILM IN ACTING AND PRODUCTION.

IF EVER THERE WAS A TALE THAT SIMPLY hurled defiance at credulity and smashed the ordinary conception of plausibility of writing into a pulp, it is "Michael Strogoff." Jules Verne never did anything by halves. Our most modern submarines are still years behind. Our adventurous romances are simply not in it with his story of "Michael Strogoff," the courier of the Czar Alexander II, who performed prodigies of valor in a five-thousand mile trip from St. Petersburg to Irkutsk, in Siberia, suffering incredible misfortunes, disaster, torture and horrors by way of the inhospitable steppes, the murderous Tartar hordes and the snowclad mountains and ravines.

AND YET THE TALE HOLDS THE IMAGINATION. Perhaps this is because it tells a story of devotion to duty through the most trying of tests. People always like to see somebody else doing something they have been told to do and experience the greatest possible difficulty in doing. It gives

I didn't write it

Laemmle, President of the Universal Pictures Corp.)

such a fillip to the common sense of superiority, perhaps. Be that as it may, the French firm Film de France, who undertook to make this story into a film, did not miscalculate human psychology, for it is a film of the most absorbing and intense interest from start to finish. It grips the imagination, and it holds the attention as not half a dozen pictures ever made do, and it is, moreover, largely shown in natural colors of amazing beauty and fascination.

* * *

IVAN MOSKINE, A RUSSIAN ACTOR, WHOSE ABILITY LIES in his exceptional versatility and his skill in adapting himself to rapidly changing situations, as well as in his characteristically Russian technical equipment in the mechanics of his art, portrays the hero, and does so with a smoothness and a power of conviction that go far to explain his remarkable success in Europe on the screen. The entire cast, from the principals down to the most insignificant figures, seem to be part and parcel of the story. There are fights and battle scenes that are incredibly realistic, until one realizes that this picture was made in Latvia and that native troops by the thousand were loaned to the Film de France Company for the big spectacles. Even more astounding are the Tartar scenes shown at Tomsk. The men who conceived and executed this picture work upon a bigger canvas than any Hollywood has ever known and successfully utilized.

THERE ARE MOMENTS OF ACTING THAT STAMP MANY AN unnamed artist as distinguished. There is not one feature about the film that appears mechanical, despite the supremely incredible character of many of the incidents. It is a succession of thrills that make the blood run cold and hot, the flesh creep and the pulse beat fast. Reading the most tremendous of thrillers is like taking a cold potato in preference to a spiced pineapple, when compared with the Strogoff on the screen. S. M. P.

The Buffalo Courier says:—

"A MIGHTY

Overshado

like n

Melodrama as any film of adventure!"

"A mighty melodrama that brings a whole nation, a bloody war and a masterpiece of history and fiction to your doorstep is Michael Strogoff's picturization of Jules Verne's spectacular novel. And, incidentally, it is one of the greatest films ever conceived, that comes from over the ocean absolutely to overshadow any American film of like nature, eclipsing The Birth of a Nation and the Four Horsemen and rivalling The Big Parade."—*The Buffalo Courier of January 10, 1927.*

Starring

Ivan Moskine

Europe's Idol of Screen

UNIVERSAL

Laura La Plante
at her
Best

With TOM MOORE,
BRYANT WASHBURN
and JOCELYN LEE.

From the story by
Millard Webb and Joe Mitchell

A Universal Jewel

Directed by
MILLARD WEBB

Watch for
The LOVE

THRILL

The close-up tells the story!

Power! Punch! Suspense! — —

that's "Held by the Law" in every scene!

the Master Mystery Picture by the Master of Mystery,
BAYARD VEILLER, author of "Within the Law."

HELD BY

An Edward
Laemmle Production

with Ralph Lewis,
Marguerite de la Motte
Johnnie Walker

UNIVERSAL

THE LAW

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher B'ldg. 730-5th Ave. New York City
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Vol. XXIV **FEBRUARY 5, 1927** **No. 26**

UNIVERSAL MOVIEGRAMS

CONRAD VEIDT, with whom Universal has a three-years' contract, arrived Monday on the Deutschland. He will start for Universal City Thursday to appear under the direction of Paul Leni in "The Chinese Parrot" and then in the Victor Hugo story, "The Man Who Laughs."

* * *

LYNN REYNOLDS' cast for James Oliver Curwood's story "Back to God's Country" is rapidly filling up. It already includes Renee Adoree, Robert Frazer, Walter Long and Mitchell Lewis.

* * *

HAYDEN STEVENSON has been advanced to all the honors and emoluments of a serial star. His first venture will be "Tracked by Scotland Yard," which will be started at Universal City as soon as he finishes his role of the Coach in "The Collegians."

* * *

THAT cast of "Uncle Tom's Cabin" is getting longer and longer. The forty-fifth player to be added to Harry Pollard's masterpiece is Rolfe Sedan.

* * *

OF all the people in the world most anxious for Reginald Denny's rapid recovery from his operation, the most earnest is Laura La Plante. She and friend husband, Bill Seiter, are working on a carefully outlined schedule whereby her own picture, "Beware of Widows" and Denny's picture, "All At Sea," will be finished at practically the same time so that she and Seiter, who is directing Denny, can go to Europe for a belated honeymoon. Then Laura must hurry back in order to start production on "Thanks For the Buggy Ride," an original story purchased from Byron Morgan last year.

* * *

EDWARD LAEMMLE has chosen the following cast for the Universal - Jewel production of "Cheating Cheaters": — Betty Compson, Kenneth Harlan, Eddie Gribbon, Caesare Gravina, Edwin Connelly, Sylvia Ashton, Lucien Littlefield, Maud Gordon and E. J. Ratcliffe. "Cheating Cheaters" will be remembered as the Broadway success of some years ago by Max Marcin.

* * *

CHURCHILL ROSS has made such a name for himself in "The Collegians" series that he will be starred by Universal in a series of twelve single-reel Bluebird Comedies as soon as his present "Collegians" series is finished.

Two More Cartoon Strips To Come to Life on Screen

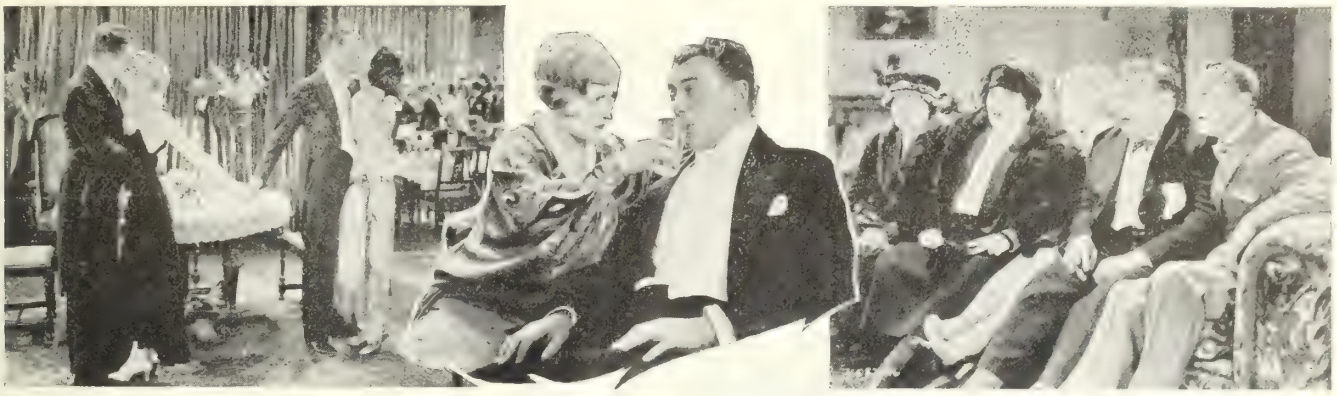
THE moving picture industry, in its frantic search for material from which to fashion photoplays, comedies and other screen offerings, has discovered that the newspaper comic cartoon strip is one of the best sources yet discovered for screen comedy material. Popular comic strips are eagerly being sought for screen production and the favorite comic characters of the reading public rapidly are taking their place on the screen. The latest comic strips to "go into the movies" are "Keeping Up with the Joneses" and "Mike and Ike, They Look Alike." These two strips are following in the footsteps of "The Newlyweds and Their Baby," "The Gumps," "Buster Brown," "Let George Do It" and many others.

The motion picture producers have found that human nature and human foibles as depicted in the cartoon strips are exactly the kind of humor that goes best on the screen. Just as the cartoon comic strives to hold a mirror up to humanity in its amusing and laughable moods and vanities, so the screen is a mirror to life and human activities. The proof of this interchange of humor and material is the fact that the screen comedies adapted from cartoon strips are among the most popular comedies made.

"Keeping Up with the Joneses," from the pen of Pop Momand, and "Mike and Ike," one of Rube Goldberg's best strips, have been acquired by the Stern Brothers, makers of comedies for release by the Universal Pictures Corporation. The two strips will be adapted with well-known comedians in the roles of the comic strip characters. The resulting series of comedies will be ready for the public next Fall.

"Keeping Up with the Joneses" is based upon the struggles and subterfuges of an average American family to vie with its more opulent neighbors. Its philosophy is deep-seated and its satire keen. One can recognize the foibles of his neighbors or acquaintances. In turn, they can recognize him in the characterizations of this strip.

"Mike and Ike" is obviously a satire on the standardization of life. Mike and Ike are indicative of two standardized persons who not only look alike, but speak alike and act alike.



Pretending she is the widow of a South African explorer who suddenly returns to America disguised by the removal of his usual facial foliage, gives Laura LaPlante plenty of thrills and her audience plenty of laughs in "The Laugh Thrill," her latest starring production, in which she is supported by Tom Moore, Bryant Washburn, Arthur Hoyt, Nat Carr, Jocelyn Lee and Frank Finch Smiles.

Six Richard Talmadge Productions Under Way for Universal Release

Dare-Devil Star Now at Work on "The Speed Boy," His First Universal Feature

DEFINITE information as to a series of Richard Talmadge super-thrillers to be released by Universal came from the Coast this week, when it was announced that the popular dare-devil star is to make six features for Universal release. These features are to be of a super-quality, far in advance of his former output. The first to be released by Universal is now in production. It is called "The Speed Boy," and is being directed by George T. Melford.

Universal announces that "The Speed Boy" will be released March 13th next, and that the subsequent Talmadge Productions will reach the screen at intervals of six weeks. This means that exhibitors are assured of a steady supply of these thrillers from the middle of March until the end of 1927. "The Speed Boy" was written by Rex Taylor, and Henry Lehrman and is said to be a fast-action comedy drama filled with thrills and the perilous stunts which have made Talmadge's name unique in the screen world. The Talmadge Productions are presented by A. Carlos.

The extent to which Talmadge is going to make his forthcoming features a great advance in box-office value over his prior successes may be had from the fact that production costs on the new pictures are almost double what they were on former vehicles for this star. This increased production cost is going into stories, settings and better supporting casts, on the one hand, and in more experienced technical and literary aid on the other. In other words, the new Talmadge pictures, while giving full vent to the star's exceptional ability as a stunt man and thriller, also will receive the advantage of well-dressed sets, high-class backgrounds, careful continuity and plot value and the best in picture talent and directorial supervision.

An indication of what Talmadge is putting into his new series in the way of neck-breaking stunts may be had from the following: a leap of forty-two feet from a roof to the ground, a flying leap from a speeding automobile into another car, a whirl through space from a bridge to a speeding car, thirty-six feet below, and a catapult leap from an auto going over an embankment, in which Talmadge himself falls fifty feet to an uncertain landing. The daring star actually does these stunts. There is no camera trickery, no doubling and no subterfuges.

The Talmadge series will be one of Universal's principal offerings for the late Spring and Fall. Being made as first-run material in every respect, they are expected to establish a precedent in the screen world for the popular success of the thriller type of picture. Experiments along the thriller lines are said to have convinced the Universal heads that high-class thrillers are in demand by first-run audiences. "Michael Strogoff," now regarded as one of the outstanding eye-openers of the industry, is said to be the best example of this. When this picture was first imported, many persons predicted that it would not be a success, that it was not the proper fare for first-run houses. The picture's remarkable success in New York City, where it is just closing an eight weeks' run on Broadway, and its popular success in other big cities, is regarded as proof positive of the box-office value of the thriller type of picture, when done well, for any house.

Leni Completes "Cat and Canary"

PAUL LENI, the director imported by Universal from the UFA, has completed his first American picture, "The Cat and the Canary." It is regarded by the few who have had the privilege of following the production as one of the most unusual pictures to come from an American studio. Leni adopted the method of shadow expression throughout the production, which, coupled with his grotesque and mysterious settings, makes the adaptation of the play an unusual mystery movie. There is not an exterior in the picture, and it was made entirely behind locked doors.

Laura LaPlante played the leading role and was supported by a strong cast, including Creighton Hale, Gertrude Astor, Flora Finch, Martha Mattox, Arthur Edmund Carewe, Tully Marshall and Lucien Littlefield. Robert Hill acted as associate director throughout the production, introducing Leni to American production methods.

Looking "Fast and

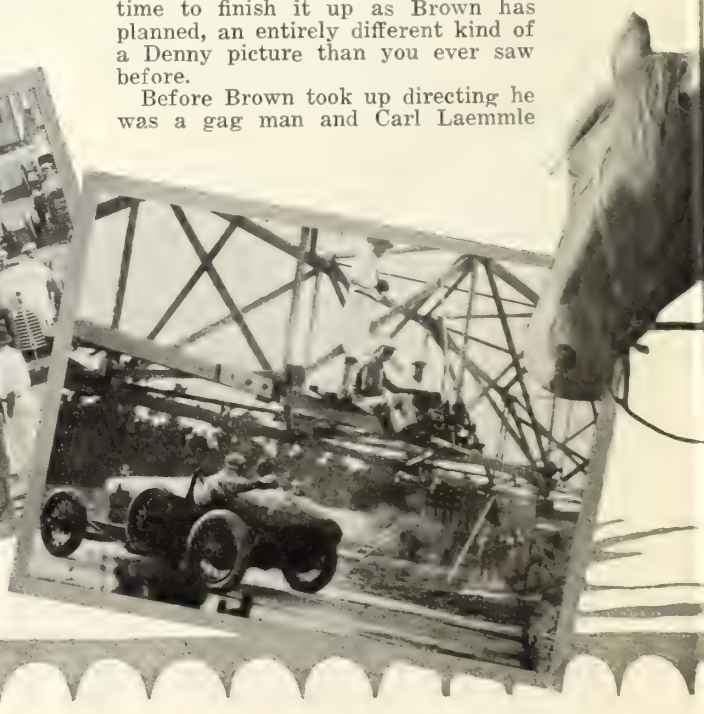
One of Paul Gulick's Continued Articles on the Productions He Actually Saw Being Filmed on the Lot at Universal City, California.

THE last time I saw Reginald Denny actually working in a picture was in the fourth episode of "The Leather Pushers." At that time Denny was nobody, but one of the most likable nobodies you ever saw. When I saw him, he was being carried on a float down Broadway. The float was built in the form of a boxing ring and Denny, in a full dress suit and plug hat, was standing in the middle of the ring. But even those who knew that Denny was in the picture would have been forgiven for not recognizing him: he was masked. A camera was following every emotion of the curious Broadway crowd. That was in 1922.

The next time I saw Denny he was the cock o' the walk. It was at Universal City, California. A likable personality and (you will have to forgive me for this) a splendid press agent, plus a careful progression of bigger and better pictures had raised Denny to a point where he might have some excuse for being top lofty and high-hat. Not that I can personally excuse these qualities in any actor, because there isn't one of them whose own personal endeavors *alone* have raised him to the position he occupies; but Denny doesn't seem to have any tendency toward this kind of thing. He is the same likable, ingenuous, companionable chap he used to be when he was parcelling out the small salary he so much needed among the other members of the struggling "Leather Pushers" cast, before the series was bought by Carl Laemmle.

I had the pleasure of spending several days at Monterey with Denny and seeing the way in which Melville W. Brown, our kid director, achieved effects with him. I think you will see in "Fast and Furious," if Denny gets out of the hospital in time to finish it up as Brown has planned, an entirely different kind of a Denny picture than you ever saw before.

Before Brown took up directing he was a gag man and Carl Laemmle



Furious" in the Face

and Henry Henigson and Eddie Montagne ought to thank their lucky stars that he was, because he prepares his own gags and works them out in a unified style which it would be impossible for two men to duplicate. I mean as a gag man and director rolled into one there is no lost motion or lost humor in the things he does.

I was watching with particular interest a scene in which Denny in a touring car runs into a mud puddle in a road supposed to represent an unimproved stretch of turnpike in Maine. The mud puddle was already pretty much occupied by a big limousine. Most directors would have shot the scene according to script and let it go at that, but when Denny accidentally splashed the chauffeur of the limousine with a gob of mud right smack in the eye, Brown right then and there ran off three extra comedy scenes between Denny and the chauffeur which were not in the script.

Mel Brown is another unassuming looking director. He neither affects puttees, knickers nor flannels. He wears a gray flannel suit and a more or less battered and comfortable looking felt hat. He explained to me, rather apologetically, that it wasn't any use for him to wear a new hat because he constantly took it off when he was thinking and was just as liable to throw it down on the roadway as he was to put it back on his head. It sort of looked that way.

But the most striking characteristic of Mel Brown is a little Ray Griffith mustache. Ah, that's it! He looks like Ray Griffiffith. I couldn't think until I wrote that line what the odd resemblance in his face was, but that's it. He looks and gesticulates a great deal like Griffith—you know, Ray Griffith. He is rather slow spoken but awfully sure of himself, bubbling over with confidence and as proud as all of us were of the only two pictures he ever directed, "Her Big Night" and (*Continued on page* 36)

The two photographs at the bottom of the opposite page show scenes from the race in "Fast and Furious" in which Denny competes with sixteen of the best racing drivers in California. This page shows a piece of trick shooting through the roof of a hansom cab.

When the competition's keenest—

When you don't know what to do—

Call Univ and say DE

ersal

Carl Laemmle
presents
Reginald
DENNY
in The
Cheerful Fraud
from the story by K.R.G. Browne
with
Gertrude Olmstead Otis Harlan Emily
Fitzroy Chas. Gerrard Gertrude Astor
A
WILLIAM SEITER
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COMEDY

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Every One Selling

Electric lights are the test of a money title! If they draw in the crowds, they are BOX OFFICE. And that's what every title on Universal's Greater Movie List is nothing else but—backed by entertainment value that delights after it gets them in. Get in with the big-money boys. Book:

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Trade Press Lauds Laemmle

"Films' Biggest Tribute" Says Variety of Laemmle Banquet

CARL LAEMMLE must be a very happy man. If he never before realized the affection in which he is held by the entire motion picture industry, the celebration of his sixtieth birthday must have shown him that he is its most beloved figure.

Editors of the national trade press, who know him personally, devoted their leading editorials to the Laemmle celebration and to Laemmle, the man. They pointed out that it is not only his remarkable business ability but the straightforward, honest character of the man which has brought him to his position as one of the great leaders of the films. Newspapers throughout the country carried news stories and photographs of the big banquet which was tendered Mr. Laemmle by the Universal "alumni" at the Hotel Biltmore, Los Angeles, on the night of January 17th. Of this Variety reported:

Carl Laemmle Gets Films' Biggest Tribute

Los Angeles, Jan. 18.

The biggest tribute ever paid a producer here was tendered to Carl Laemmle last night (Monday) when 600 picture executives, directors, actors and writers attended a Universal Alumni dinner held at the Hotel Biltmore. The occasion was Laemmle's 60th birthday anniversary.

Mary Pickford, U graduate, shared the guest of honor role with Laemmle and spoke on her early days before the camera. Rupert Hughes was toastmaster with other speakers including Marcus Loew, Jesse Lasky, Douglas Fairbanks, Jack Warner, Donald O. Stewart, Irving Thalberg, Louis Mayer, Rabbi Magnus, District Attorney Keyes, Samuel Goldwyn and Will Hays, who paid a masterful tribute to Laemmle.

Voicing the sentiments of all who know Laemmle are the comments which follow. They were written by the editors of the national trade press who see, from their lookout towers commanding the entire industry, just what Laemmle has meant to motion pictures.

"Herb" Cruikshank in the New York Telegraph

IN HOLLYWOOD the other day Carl Laemmle celebrated his sixtieth anniversary in this world, and his twenty-first in the world of motion pictures. He was acclaimed by the greatest personalities in the greatest of all industries. Men and women in every branch of the miraculous sphere of motion pictures rendered homage to this pioneer who quit the management of a clothing store at early middle-age to carve a niche in the Cinema Hall of Fame.

Those whom business has made his competitors shouldered one another to extend the right hand of fellowship in congratulation. The great Paramount organization the brilliant Samuel Goldwyn, the Gibralter-like Metro-Goldwyn-Mayer forces dofted their hats to Universal's president.

What, I wonder, is "the secret" of his success? For, after all, although we laugh at this "secrets of success" stuff, the secrets actually do exist in the form of certain qualities which have enabled their possessors to attain the heights of eminence. In Laemmle I think perhaps these qualities are a certain thoroughness that has come to be specially characteristic in the Germans; a brain that grasps one idea and clings to it; a steadiness of purpose; and perhaps, most of all, the ability to pick men. Laemmle has proven his pre-eminent ability to select and surround himself with the right men. And once he makes his choice he puts every possible confidence in them. Unlike some others, he trusts his lieutenants, and he has the essential ability of the great marshall to delegate authority.

I hope to be able to congratulate Mr. Laemmle on his eightieth birthday as heartily as I do now. By then the long record of his accomplishments will have grown to still more marvelous proportions. Meantime there are characteristics of Mr. Laemmle which may well be pondered by others aspiring to his high estate.

Maurice Kann in the Film Daily

Milestones

"UNCLE CARL," term of endearment for genial Carl Laemmle, arrives at the third decade of a colorful career today. His associates rightfully hold the occassion to be triply auspicious.

Laemmle will be sixty years old. The day significantly enough marks the twenty-first milestone in an active and important career in the industry. Next he will have rounded out ten years of Straight from the Shoulder Talks. No one phrase is more indelibly linked with Laemmle's name than this. It has been his slogan through hectic and more quiescent periods. So it stands today.

Coast Plans Tribute

It, therefore, comes to pass that at the Biltmore, Los Angeles, tonight an interesting function will take place. Former employees of "Uncle Carl" have set aside the evening to pay their respects. They will indicate by hearty handclasps something of the esteem in which they hold him. The motion picture's struggle toward the light has always found Laemmle in the forefront of fighting ranks. Twenty-one years in this industry might well be likened to many times that number in any other. So very much happens from year to year.

Pride and satisfaction must course through Laemmle's mind. He has seen the Universal structure grow from a mere nothing in 1906 to an organization which operates 148 offices in all civilized lands; which counts its 1926 turnover in figures close to $30,000,000; which controls and operates 253 theatres in the United States alone.

Leaders to Attend

The Laemmle personality is admired and liked in broad manner throughout the industry. And so, around the banquet board tonight will be many whose names are known wherever motion pictures are shown. It will be a unique and different, but entirely fitting sort of tribute to one of the real pioneers.

From the Motion Picture News

Laemmle Celebration

TWENTY-ONE years ago, Carl Laemmle entered the film business as the proprietor of a small store show. Last Monday night, in Los Angeles, at a dinner attended by a host of filmdom's elite, he was feted on his sixtieth birthday—the head of a great corporation. And there is still another milestone: he rounds out at this time ten years of "Straight from the Shoulder Talks."

The Laemmle career is interesting from many angles. It is glowing testimony to the truism that opportunity is wide-open in America for character and brains.

It testifies also to this: that a hard fighter can be a straightforward and successful business man; and, what is perhaps still more impressive, can be beloved by all. The affectionate phrase, "Uncle Carl," is eloquent evidence of that last assertion.

Carl Laemmle is one of the great

on 60th Birthday Anniversary

"Laemmle's Heart Always in Right Place" --- Moving Picture World

pioneers — a personality of whom the motion picture can feel justly proud.

There is another significant lesson, too, we think, in the Laemmle career: manpower is the thing that has brought the industry to its present high position. Manpower, of the sort so well typified by Carl Laemmle, is the thing — and the only thing — that will keep it there and move the industry forward in pace with its opportunities.

The story of all great industries is the story of the man himself. Their greatness is the greatness of manpower.

The lesson of Laemmle, too, is the lesson of all pace-makers. "The industrial situation is never locked." wrote William A. Johnston in a recent editorial on this page. "It simply won't stay locked. No human power is great enough to hold an agent which the whole world aspires to see and reacts to.

"There have been always, there always will be sky-high opportunities in this industry of motion pictures for the right men, whoever they are."

Of the right men, Carl Laemmle has been and is an outstanding example. Universal, coming up through the arduous Patents fight, and the other turmoil of the early days, has been, under Mr. Laemmle's wise direction, one of the pace-makers.

Today the company is in the finest shape of its career. It is strong in production, distribution, exhibition, with an increasing number of theatres at its command. Yet always a fair competitor and mighty popular with the exhibitor.

As Carl Laemmle sought and fairly used great opportunities, so he has always stood for the principle of opportunities for others. He has practised, not merely preached, fair play. It is the nature of the man himself, and a big factor in his own manpower.

A wise leader, surrounded with strong men. The lesson of Laemmle seems to us preeminently the lesson of man-power and real organization. .

Fred McConnell in the Exhibitors Daily Review

Carl Laemmle Celebrates

To night at the Biltmore Hotel, Los Angeles. With the cream of Moviedom in attendance. Carl Laemmle will celebrate his sixtieth birthday.

It will be a banquet unique in that it is given by the alumni. Of the Carl Laemmle Universal Movie School.

And when the stars that have gone through this school are considered. We can well recognize Carl Laemmle. As a real educator in this business.

Mary Pickford will act as hostess. She is one of the earliest alumni.

Other graduates of this school are Lon Chaney, Mae Murray, Bob Leonard, Lois Weber, Al Christie, Alan Dwan, Lois Wilson, Jack Ford, Herbert Brenon, Tod Browning, Belle Bennett, Pearl White, Lew Cody, Betty Compson, James J. Corbett, Mildred Davis, Priscilla Dean, Harry Von Stroheim, Hobart Henley, Ford Sterling, Jack Pickford, Esther Ralston, Jack Dempsey. And hundreds more.

Many of them will be there. To greet the president of their moving picture college.

Incidentally on his sixtieth birthday. Mr. Laemmle will record twenty-one years in the moving picture business. And ten years of continuous straight-from-the-shoulder talks.

The Laemmle "Straight-From-the Shoulder" talks have been an inspiration in moving pictures. And in no trade has any one individual. Carried on for ten straight years. A weekly message conveying heart-to-heart sentiments.

I am proud to have been a member of the Laemmle University. Like many others. It gave me an opportunity of working close on the inside. Of many important moves in moving pictures.

There is a great personal feeling of satisfaction to me. In this Carl Laemmle celebration. I only wish I could be there tonight. To sit alongside of Mr. Laemmle. As I have done many times in the past. And hear one of his straight-from-the-shoulder talks. Which means so much. To those close to him.

This business is a great business. Because it is made of great men. Men of integrity. With foresight and imagination.

May Carl Laemmle continue to do for this industry. What he has done in the past. And do it for many years to come.

And may Carl Laemmle, Jr. Continue in the future. The great work his father has created.

We wish Carl Laemmle much joy. On his sixtieth birthday celebration tonight.

Merritt Crawford in the Moving Picture World

IT MUST have given Carl Laemmle a wonderful thrill as he looked over the notable assemblage in the Biltmore, Los Angeles, last Monday evening, gathered in honor of the sixtieth anniversary of his birth, and in imagination leaped the years that stretch behind to that day, when—a poor emigrant boy—he set foot for the first time on America, the Land of Opportunity.

AGAIN he must have felt an immense and proper pride as he viewed the reproduction of his first motion picture theatre, the White Front, which he opened in Chicago just twenty one years ago, as he saw it again erected in the Biltmore's great ball room, and thought of the hopes and fears, the struggles and heartburnings that marked those years in the upbuilding of the great motion picture organization, which his genius and steadfastness has created and which rejoices in his leadership more today, perhaps, than at any previous period of his long and useful career.

YET great as a showman, great as a financier and organizer, as Carl Laemmle surely is, it is not altogether for these things that the company at the Biltmore last Monday gathered to do him homage, nor why un-numbered thousands elsewhere held him affectionately in their thought.

AS CARL LAEMMLE, President of Universal, the straight from the shoulder fighter (and, by the way, add another anniversary to the two already named, the same being the tenth of those famous "straight-from-the shoulder" talks, which have become household words among exhibitors everywhere) as Carl Laemmle the big man, ever ready to take the side of the little fellow, against the greatest odds, he has won the respect

(*Continued on Page* 36)

The GREA
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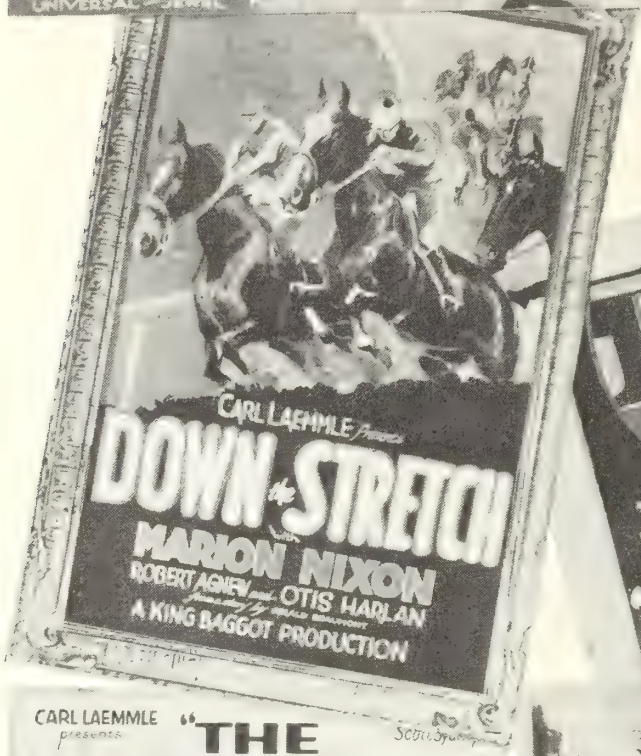

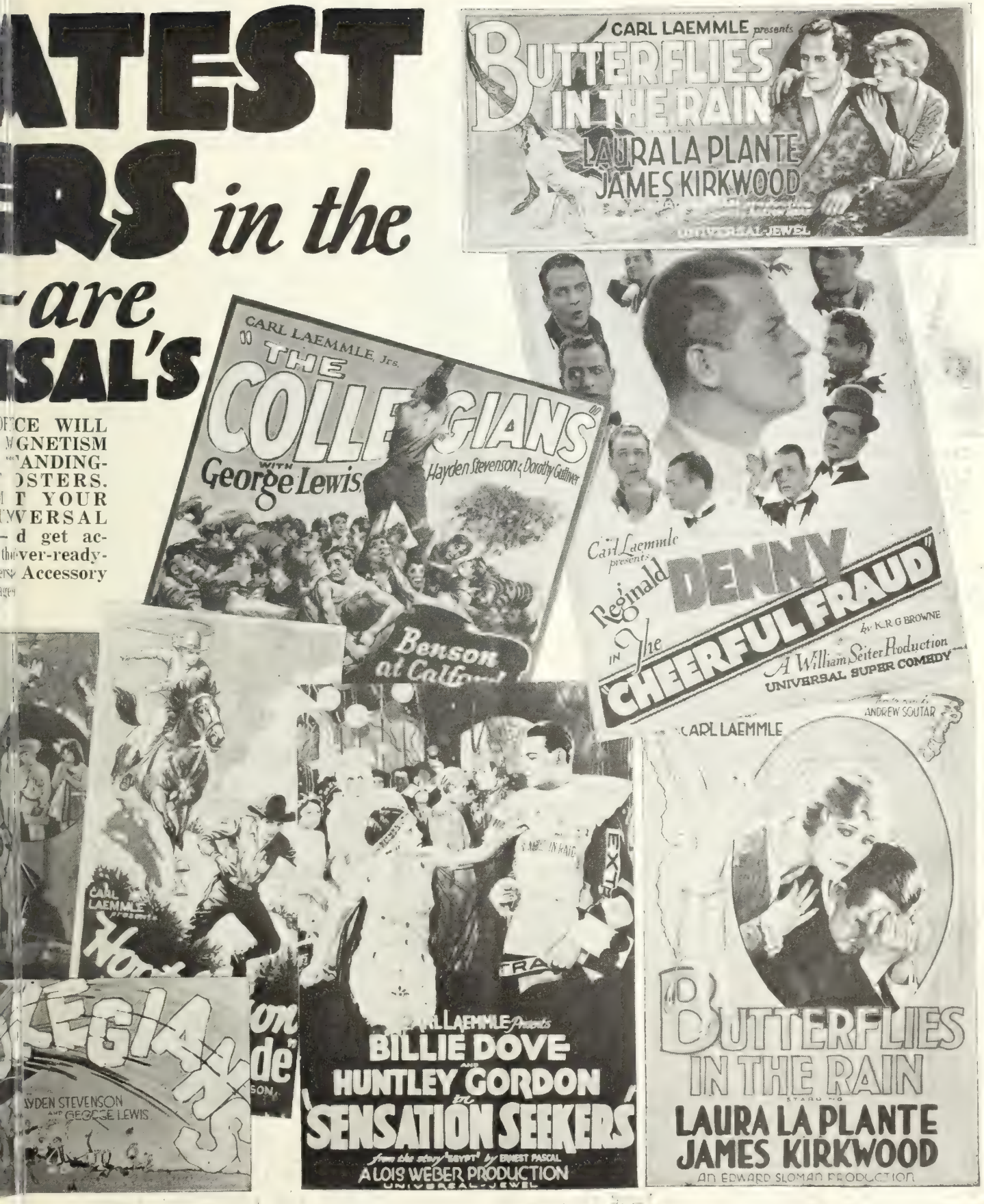
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CARL LAEMMLE presents
BUTTERFLIES IN THE RAIN
LAURA LA PLANTE
JAMES KIRKWOOD
UNIVERSAL-JEWEL
CARL LAEMMLE, Jrs.
"THE COLLEGIANS"
WITH George Lewis
Hayden Stevenson & Dorothy Gulliver
Benson at Calford
Carl Laemmle presents
Reginald DENNY
in The "CHEERFUL FRAUD"
by K.R.G. BROWNE
A William Seiter Production
UNIVERSAL SUPER COMEDY
CARL LAEMMLE
ANDREW SOUTAR
BUTTERFLIES IN THE RAIN
LAURA LA PLANTE
JAMES KIRKWOOD
AN EDWARD SLOMAN PRODUCTION
CARL LAEMMLE presents
BILLIE DOVE
AND
HUNTLEY GORDON
in
"SENSATION SEEKERS"
from the story "EGYPT" by ERNEST PASCAL
A LOIS WEBER PRODUCTION
UNIVERSAL-JEWEL
CARL LAEMMLE presents
HAYDEN STEVENSON
AND GEORGE LEWIS

The beautiful new Rivoli Theatre, Montreal, Canada, was opened recently with Laura La Plante in "Her Big Night." Instead of the usual open lobby, the Rivoli has a plate glass window with doors on either side. The display of stills and one sheets behind the window is just as enticing to the passerby as if there were no glass, and for those waiting in line at the box-office it is much more comfortable to be protected from Montreal's winter winds.

Rediscovering the Famous Spot Where Eliza Crossed the Ice

The Dearborn Independent Publishes Story on "Uncle Tom's Cabin" Legend of Ripley, Ohio.

ALTHOUGH "Uncle Tom's Cabin," which Harry Pollard is now making into the biggest super production ever turned out by Universal, first appeared in book form more than fifty years ago, interest in the famous Harriet Beecher Stowe story seems as much alive today as it ever has been. Perhaps it has been the hundreds of theatrical companies which have produced it, in opera houses and tents, from Maine to Mexico, that has kept it before the American public. Perhaps it is because practically every man and woman above the Mason-Dixon line who can read, has wept over Little Eva and poor Uncle Tom.

But no matter what the reason, anything to do with. "Uncle Tom's Cabin" is always "good copy." The latest evidence of this is The Dearborn Independent which recently published a long article by Chelsa C. Sherlock called "Where Eliza Crossed the Icy River." Mr. Sherlock describes the old John T. Rankin homestead at Ripley, Ohio, which legend maintains was the house that sheltered Eliza after her escape from the bloodhounds across the ice filled Ohio River.

"I saw the room up under the roof where the frightened Eliza was hidden a week or more," narrates Mr. Sherlock, "the same room in which the lights were placed to signal to the waiting slaves lurking in the Kentucky hills under cover of darkness for the chance to scurry to freedom.

"The story goes that Eliza, after she departed from the Rankin house, left her baby in safe hands and made her way to Canada. Then she came back once more to danger. She appeared at the Rankin house one evening and asked the Reverend John to put her across the river. It seems that her mother heart would not be denied, and she would rather risk her own freedom once more, in an effort to recover a child left behind, than rest content in liberty.

"It is said that the fighting parson rowed her across the river and that in due time she reappeared with a negro boy, whom she guided to Canada, through the various stations of the 'Underground Railroad.' There she was subsequently joined by her husband, who had also successfully eluded the bloodhounds and the law.

"It is not *definitely* known just how Harriet Beecher Stowe met Eliza, but the popular legend is that Mrs. Stowe came to Ripley and saw the slave girl and heard her story from her own lips."

Universal Acts To Protect Rights In "The Collegians"

A temporary injunction, returnable at an early date for argument, has been obtained by the Universal Pictures Corporation, producers and distributors of "The Collegians," a two-reel series of college life pictures, against the Hi-Mark Productions, the Hi-Mark Film Sales Company aend Nathan Nathanson, as joint defendants, on account of "The Collegiates," a similar series recently announced by Hi-Mark.

The temporary injunction was obtained by Siegfried F. Hartman, Universal attorney, before Justice Aaron J. Levy in Part II of the Supreme Court of New York last Friday. It was returnable early this week but was postponed at the request of counsel for Hi-Mark. It will come up later in Part I of the Supreme Court for argument as to whether it shall be made permanent.

Universal's series, "The Collegians," written by Carl Laemmle, Jr., was announced last Spring, and was put into production last Summer. Six of the two-reelers already have been released, and are reported to be exceptionally successful.

O'Donahue Adapting "Cheating Cheaters" For Eddie Laemmle

J. T. O'DONAHUE, screen scenario writer, who firmly established himself as one of the aces of the industry with his adaptation of "What Price Glory," is at present busily engaged in doing the continuity for Max Marcin's stage play, "Cheating Cheaters" which is to be one of the Universal Jewel productions for 1927, says a bulletin from Edward J. Montagne's office at Universal City.

Edward Laemmle, whose latest celluloid effort. "Held By The Law" is soon to be released, will direct "Cheating Cheaters" and he and O'Donahue are collaborating on the treatment of the story.

DERELYS PERDUE, a former ballet dancer and onetime screen ingenue, has returned to flicker allegiance for at least one picture. She will support Fred Humes in the first of his Universal Western series for next year. He will make eight in all. The first one is entitled "The Empty Saddle." It is being directed by Rex Taylor. Other members of the cast include Wilbur Mack, William H. Bainbridge, Pee Wee Holmes, Ben Corbett and Scotty Mattraw.

Laemmle and International Newsreel Spike Rumor of Split Next Season

Hatrick and Anderson Back Laemmle in Promise of Famous Newsreel to Universal Accounts for Several Years to Come

AROUSED by the pin-pricks of rumors spread by rival salesmen that the International Newsreel would not be released by Universal next year, but by another company—rumors which had their climax in a report published to this effect in a trade paper, Carl Laemmle has decided that it is time to spike the rumors for once and for all, and has issued a strong denial, vigorously condemning the propaganda by which the rumor has spread.

Laemmle's statement, wired to New York from Universal City, is as follows:

"Universal will distribute the International Newsreel next year. It will distribute it the following year and, so far as I know, for many years following that. It is the best news reel on the market, and we are giving it distribution worthy of its excellence.

"I don't know what can be the object of the rumors of International being distributed elsewhere, except to hurt the Universal, and I don't know any reason why any of the parties concerned should do that. Everybody knows that Mr. Hearst and the Universal, in addition to working under the friendliest of terms, are held by an iron-bound contract, and that that contract has several more years to run. I don't like to accuse anyone or any paper of unfairness toward me, and I don't like to dignify these rumors by denying them, but I feel under the circumstances that it is necessary to stop them. I am therefore taking this way of setting them at rest. Universal will continue as in the past to distribute International under its existing contract with William Randolph Hearst."

The Universal forces state they have learned that salesmen of another company have been subversively circulating a rumor among exhibitors that the company which they represent, and not Universal, would handle the International Newsreel next year. Laemmle's stand on the question is echoed by E. B. Hatrick, vice-president of the International Newsreel, and by R. V. Anderson, sales manager of that newsreel.

Hatrick, who now is in Miami Beach, Fla., followed Laemmle's statement with the following wire:

"Universal Pictures Corporation has been distributing International Newsreel for several years past, and has a contract to distribute this newsreel for several years more. Stories printed in a trade paper stating that this newsreel will be handled by any other company are without foundation."

Also, the following denial was sent to all Universal salesmen by Anderson:

"As is usual, the motion picture woods are full of talk. But, regardless of what happens, INTERNATIONAL NEWSREEL WILL BE DISTRIBUTED THROUGH UNIVERSAL FOR YEARS TO COME, and, regardless of whatever else may happen, I assure you that Mr. Hearst will continue to make International Newsreel when many would-be competitors are forgotten."

Conrad Veidt, Continental Favorite, Arrives in New York to Join Universal

Popular Star Enthusiastic Over Prospects at Universal City—First Work Will Be Under Paul Leni, His Former Director

CONRAD VEIDT, Continental film favorite, who has signed a three-year contract with Carl Laemmle, arrived in New York from Europe early this week on his way to Universal City. He was accompanied by his wife and infant daughter. He left for the Coast Thursday, and upon his arrival will prepare for work in his first Universal picture.

Although he is not a stranger to these shores, having been here last year to work in "The Beloved Rogue," with John Barrymore, his return is of especial significance because he has come to stay. His trip to Germany following his appearance with Barrymore was for the purpose of arranging his affairs on the Continent, closing his home and transferring his most cherished personal property to Hollywood, where he will establish a new home.

Veidt, interviewed when he stepped ashore from the S. S. *Deutschland*, expressed great enthusiasm over his future work with Universal. He is especially pleased because of being assigned to an important role in Paul Leni's next picture, "The Chinese Parrot," from Earl Derr Biggers' popular mystery story.

The first motion picture Veidt ever played in was directed by Leni, who formerly was one of the Continent's best known directors. There is a close friendship between Veidt and Leni, and the European actor is overjoyed at Leni's success in this country. In this connection, Leni's first American picture, "The Cat and the Canary," just completed at Universal City, is hailed as one of the best box-office bets for Universal's 1927-1928 schedule.

Veidt is under no illusions as to screen work in America. Neither is he jingoistic in his regard for Continental methods. He believes that American pictures are supreme because American methods are best, and he announces his intention to be American in his acting, his viewpoint and his training. This is the same policy which Leni has pursued so successfully. The director was assigned to "The Cat and the Canary," a typically American story, because he wished to go as far afield from Continental methods as possible. Veidt's first role, in "The Chinese Parrot," will be equally as great an innovation for the European screen idol. He probably will play the role of an American detective of unusual attainments. In this role he will be called upon to interpert a character as typically American as the Statue of Liberty or Babe Ruth. If he gets away with it, and there is no doubt in the minds of any Universal executive as to this, he will prove his great acting ability and at the same time he will establish himself in the regard of the American public at one and the same time.

Following "The Chinese Parrot," it is probable that Veidt will be starred in "The Man Who Laughs," which Universal will make as a super-production from Victor Hugo's great novel. Mr. Laemmle is now seeking a director for this work.

Universal Satisfying Public's Demand For Film Comedies

COMEDY'S the thing now, and Universal is ready to meet the demand for lighter pictures, according to plans of Carl Laemmle, just announced.

Three feature units are now either at work or preparing stories for farce productions, and a staff of comedy scenarists and gagmen is being assembled to devise laugh-provoking situations .

Melville Brown is now directing Reginald Denny in "Fast and Furious," and as soon as he finishes it, will film "Let's Go Home," a breezy story of the adventures of the American army of occupation in Germany.

William Seiter is preparing to direct Denny in "All at Sea," as soon as the star finishes his present picture.

Wesley Ruggles, who won a long-term contract with Universal as a result of his work on the first "Collegian" series, written by Carl Laemmle, Jr., will direct Laura La Plante in "Beware of Widows," from the Owen Davis stage farce of the same name.

Comedy writers at work on Universal pictures include Rob Wagner, Raymond Cannon, James Gruen, Charles Condon, Marcel Perez, Rex Taylor, Harvey Thew and others.

Joseph Franklin Poland is acting with Edward Montagne, scenario writer editor, as supervisor of all farce comedy adaptations and continuities.

Noted Dramatist To Write Original For Reginald Denny

EDWIN JUSTIN MAYER, prominent young playwright and author, has signed a contract with Universal Pictures Corporation to write an original story, "The Best Policy," scheduled as one of the future production starring Reginald Denny, says an announcement.

Mayer is the author of "The Firebrand," one of the most successful stage productions of the last few seasons. It ran for a year in New York with Joseph Schildkraut in the starring role, and was named by Burns Mantle as one of the six best plays of the season. He is also the author of a volume of literary criticism and philosophical comment.

Before writing the stage hit, Mayer spent several years as a scenario writer in pictures, and returned to Hollywood a few months ago.

William A. Seiter will probably direct "The Best Policy."

Congratulations

(WIRE)

Carl Laemmle,
Hotel Ambassador,
Los Angeles, Calif.

HEARTIEST congratulations and best wishes for the full measure of uninterrupted happiness you so richly deserve. I shall never forget our intimate little dinner at Schlogels in Chicago about seventeen years ago when the Industrial Moving Picture Company was born and I shall always treasure the memory of those days with you and Bob Cochrane. The motion picture industry is bigger and better because of your inspiring courage, your keen vision and your sterling integrity. I am proud to be one of the many Carl Laemmle started on their cinema careers. You have my affectionate esteem and my highest regard.

Watterson Rothacker.

"Strogoff" Opens Crandell Theatre In Chatham, N. Y.

"MICHAEL STROGOFF," the mighty, was selected by Fischer and La Pointe, managers, to open the new Crandell Theatre in Chatham, N. Y., on Christmas Day. This house, built and owned by Walter S. Crandell, is one of the finest in eastern New York State. No expense was spared to make it complete in every detail; it is the last word in modern construction and equipment.

In announcing the opening offering Managers Fischer and La Pointe referred to "Michael Strogoff" as "by far the most stupendous and magnificent production of its kind that has ever reached the screen," and called it "a splendid augury of the fine and entertaining productions to come during the season."

Four Out of Ten Of Year's Best Are Universals

THE great popularity of Universal pictures abroad, as well as at home, has been again demonstrated. The *London Daily Mail* has been asking its readers for their lists of the best photoplays of the past year. A clipping which we received from the European Motion Picture Co., Universal's English distributors, gives the first two list to be published. One of these contains "Les Miserables" and eleven others; the other, "Les Miserables," "The Midnight Sun," "California Straight Ahead," "Poker Faces," and six others. This reader added a postscript to his list in which he said:

"To my mind 'Les Miserables' is the most wonderful and true of all film-creations."

Churchill Ross, Of "Collegians," To Star in Serial

CHURCHILL ROSS, popular screen comedian and who now is winning greater fame as "Doc" Webster, the bespectacle "grind" in Universal's "The Collegians" series of two-reelers, is to be starred in a special series of one-reel comedies by Universal for next season. This announcement, made recently at the Universal Home Office by Hal Hodes, general sales manager for short product, is said to be another indication of the efforts to which Universal is going to build up its short product for 1927-1928.

Ross, as the boob student in "The Collegians," has proved to be one of the best characters in these college adventure comedies. Reports from exhibitors and from the public have indicated the exceptional interest in his style of comedy.

An expert humorous writer is being engaged by Universal to prepare a series of original stories for Ross, dealing with a good-natured boob whose attempts to help his friends and others make him ludicrous and result in amusing complications. Camera work will begin on the series as soon as Ross has completed his work in the new "Collegians" series.

Ben Grimm Joins Universal's Staff To Edit Sales Organ

BEN H. GRIMM, well known moving picture publicity and advertising man, has been engaged by Universal to edit the official sales organ of that company. He will be directly under Lou B. Metzger, general sales manager of the Laemmle organization.

Grimm has just completed an exceptionally active campaign as exploitation manager of the Laugh Month Drive. As a result of his activities, sponsored by the Laugh Month Committee, the comedy-boosting movement gained the support of thousands of new exhibitors, newspapers and other agencies.

You WANT thrills!

Follow the Arrow—

You WANT

laughs!

Turn to the right

You WANT

love!

And you get them all in

Carl Laemmle, Jr's successors to the "Leather Pushers"

starring
George Lewis
with
Hayden Stevenson
and Dorothy Gulliver

Director
Wesley Ruggles

UNIVERSAL

Because this snappy class series of ten 2-reelers literally sparkles with the spirit of youth.

10 of them 2 reels each

UNIVERSAL
Junior Jewels

Stern Brothers 1927-28 Schedule Is Well Advanced in Production

Fifth of Rube Goldberg's "Mike and Ike" Comedies Nearing Completion and Other Series Are Well Under Way

COMEDY production is at its peak at the Hollywood studio of the Stern Film Corporation, makers of Stern Brothers Comedies, according to word which has just been received from the Coast. Three companies are now in work, with two others about to begin camera work. The new two-reel series being adapted from Rube Goldberg's famous cartoon, "Mike and Ike, They Look Alike," is well under way, the first three having already been completed and sent to New York, where they were previewed this week by Universal department heads and hailed as exceptional.

Francis Corby, director of the "Mike and Ike" Comedies, reports from the Coast that the fifth two-reeler of the series is nearing completion. This means that almost half of next year's supply of these comedies will be ready for exhibitor inspection within a few weeks, an unprecedented record in the comedy production field. The Stern Brothers state that they want exhibitors to look at these comedies this Spring, long before they get ready to sign up, so that the high quality of the series will be well known far in advance.

The "Mike and Ike" series is being made with Charles King as Mike, and Charles Dorety as Ike. Various Hollywood beauties are being used in the feminine roles. Ethlyne Clair, better known as the Mrs. Newlywed of "The Newlyweds and Their Baby" Comedies, made by the same concern, is being cast in some of the comedies. Thelma Daniels, a blonde beauty recently signed up by the Sterns, is another. Also, the popular blonde twins of the picture world, Mary and Margy Angus, have been engaged to appear in several of the series. These girls are remembered for their work in "Flesh and the Devil," a current feature success, and in Reginald Denny's popular Universal feature, "I'll Show You the Town." Margery Marcel also will be seen in the "Mike and Ike" series.

Gus Meins, who has risen to screen fame as the director of the first two Buster Brown series and the first "Newlywed" comedies, is now engaged at the Stern plant in the making of the third Buster Brown series. The same players are being used for Buster, Mary Jane and Tige, namely, Arthur Trimble, Doreen Turner and Pete, the dog comedian. Another principal has been added to the cast in Albert Schaefer, one of the screen's best known fat boys. He is ten years old and weighs 138 pounds. He will be seen as Buster's rival. This youngster is best known for his work in "The American," "No Control," "The Conqueror" and "The Red Mill."

Work also is progressing on the current "Let George Do It" comedies, with Sid Saylor as the George of the famous George McManus cartoons. The Sterns promise that the new George Comedies are even better than these released last fall. This series is reported by the Universal sales department as being one of the most popular comedy series ever offered. The two-reelers of the series are being played in first-run houses all over the country, it is stated, and are bringing increased rentals because of the growing demand for them.

Within several weeks, "The Newlyweds and Their Baby" comedies will be put into production again, with Sid Saylor, Ethlyne Clair and Sunny McKeen, the remarkable baby, in the roles of Mr. and Mrs. Newlywed and Snookums, as formerly. This series has been one of the sensations of the past screen year, and the new series is expected to outdo the first in box-office value and entertainment.

Also, the Sterns announce that the new "Keeping Up With the Joneses" to be made from Pop Momand's popular newspaper cartoon strip, will go into production within a few days. No details as to director or cast have been made public, but it is understood that efforts are being made to assure this series a high exhibition value.

Lucien Littlefield Added to Cast Of Laemmle Film

THE name of Lucien Littlefield, veteran character actor of both stage and screen, has been added to the cast of "Cheating Cheaters," which Edward Laemmle will direct for Universal, it was announced at Universal City yesterday.

Littlefield will portray the role of "Ira Lazarre," which is second in importance only to the parts played my Betty Compson and Kenneth Harlan, who will be featured in the picture.

"Cheating Cheaters" will be a screen adaptation of Max Marcin's famous stage play of the same name that enjoyed a phenomenal run on Broadway a few years ago with Marjorie Rambeau in the leading role.

Littlefield is appearing in the Universal production, "Uncle Tom's Cabin," in which he plays the part of "Marks," the lawyer. His work in Harriet Beecher Stowe's epic novel prompted Laemmle to secure him for his present role, which, it is predicted, will give the veteran actor a wider scope in which to display his histrionic talents than he has ever had before.

Potel to Direct One-Reel Series

VICTOR POTEL, noted writer, gag man and director, has been signed by Carl Laemmle, president of Universal Pictures Corporation, to direct a series of 26 one-reel comedies.

Half of these will star Arthur Lake, Universal contract player who made such a hit in the "Sweet Sixteen" comedies last year. Production on these pictures is scheduled to start early in February.

The star for the second series of 13 has not yet been selected.

Nossler Signed As Film Editor For Universal

LLOYD NOSSLER, one of the best known figures in the film industry, has been appointed Supervising Film Editor at Universal City, it has been announced by Carl Laemmle, president of that Corporation.

Nossler, who has been associated with various Hollywood studios since 1911, first joined Universal in 1915 as a film cutter. He served in several different departments, leaving the studio at the time war was declared.

Some of the outstanding box-office successes over which he has had complete editing supervision are "Ben Hur," "The Red Lily," "The Temptress," "Flesh and the Devil" and many others. Nossler was married recently and cut short his honeymoon to take up his new duties.

The advertising manager of a department store in Elmira, N. Y., installed this eye-catching window when "The Flaming Frontier" was playing the Capitol Theatre, Elmira, as a tie-up with an Indian design blanket sold by the store.

Store's Window Advertises "Frontier" and Indian Blankets

ONE of the most beautiful windows yet devised for "The Flaming Frontier" was used by the Tepper Brothers department store in Elmira, N. Y., when the picture was showing at the Capitol Theatre. Andy Sharick, Universal exploiteer, discovered that the store's advertising manager was a scene painter and that beautiful windows were his hobby.

Sharick sold him on a tie-up with Beacon Blankets, a blanket made in Indian designs. The background of the window, which is shown above, was painted on beaver-board by the advertising manager and represented Elmira in the time of the redmen. In the forground were almost human looking cut-outs of Indians in various positions, taken from the blanket company's advertising material. A teepee of blankets, live "trees," stills from the picture and a card calling attention to the Capitol showing were added, making this an eye-catcher for all who passed by.

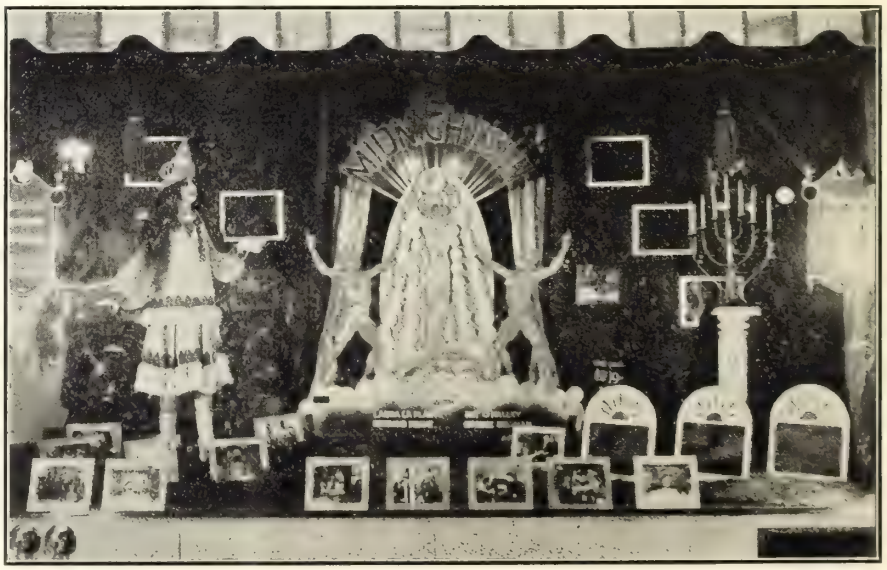
The Indian head coloring contest which has been used so successfully in newspapers in towns where "The Flaming Frontier" has played was also sponsored by the department store. Dodgers were printed with a cut of the head and the notice that "This head was taken from an advertisement featuring Beacon Blankets sold by Tepper Brothers and is the artist's idea of Chief Sitting Bull who is featured in the great spectacle, 'The Flaming Frontier' at the Capitol Theatre." Prizes of American Crayon Painting sets, donated by the manufacturer, were given to the boys and girls who best colored this head. Ten thousand of these dodgers were sent out in packages from the store.

"The Flaming Frontier" was distinguished in Elmira by being the first picture with which the Elmira Public Library and the Elmira College Library have ever cooperated. Both distributed book marks and arranged special displays of Western and Indian literature and photographs of scenes from the picture.

Beside the elaborate window in the Tepper department store the picture was also advertised by a window of Indian paintings in the Kresge store and another on arms in the Elmira Arms Co. The Pontiac automobile company also sent one of their "Chief of Sixes" out with a driver dressed in Indian costume.

Milwaukee Theatre Lands on Page 1 With Actor's Talk

FRED S. MEYER, managing director of Universal's Alhambra Theatre, Milwaukee, landed his house on the front page of the Wisconsin News recently with a 2-column head through taking advantage of a current news topic. Milwaukee, like every other city and town in the country, was all stirred up over the Ty Cobb-Tris Speaker ruling. Mr. Meyer discovered that James Mullen, a member of one of the acts on his vaudeville bill, had formerly been a star outfielder with the Philadelphia National League team, and so he rehearsed him in a little speech which pleaded for a fair trial for Cobb and Speaker. This was used as an encore and brought thundering applause from the house. The Wisconsin News thought it of sufficient interest for a prominent place on the front page.



One of the windows exploiting "The Midnight Sun" in Los Angeles, when the colorful special played the Uptown Theatre, was this one in a costume company's shop. The letters of the title above the 3-sheet cut-out were cut out, covered with crepe paper and lighted by a flasher.

Three tie-ups which helped "Michael Strogoff" to do excellent business at the Aladdin Theatre, Denver: the naval recruiting service boards, Russian cigarettes and Postal Telegraph, whose messenger boys wore cards in their caps reading, "'Michael Strogoff,' the messenger of the Czar."

Two-Reelers Given Feature Exploitation In San Diago, Cal.

BIG feature exploitation ushered "The Collegians" into the Superba Theatre, San Diego, Calif., where Manager Dwight L. Hill found them popular fare with his patrons. Since George Lewis, the star of the Carl Laemmle, Jr., two-reel series, was a star athlete at Coronado High School, just across the bay from San Diego, before he entered the movies, the theatre had a powerful local angle which it played up to the utmost—with the help of H. D. McBride, Universal exploiteer.

A "Coronado High School Night" was featured one night with prominent society women as "patronesses." This landed space in the heretofore closed society columns of the San Diego newspapers. The lobby that night was decorated with the school colors in honor of the occasion.

Twelve hundred special blotters advertising "The Collegians" at the Superba were printed in green and white, the school colors, and placed on every school desk in the city of Coronado. These mentioned, of course, the fact that George Lewis had been a student at Coronado High.

Through a tie-up with the Mission Beach Dance Hall, 1000 regular "Collegians" heralds were distributed there and a banner was placed on the orchestra railing. A "Collegians Night at Mission Beach Dance Hall" was advertised with two-column space in all three papers at the dance hall's expense.

One-third of all the theatre's newspaper advertising space was devoted to these short subjects, while five 24-sheets, ten sixes and fifteen three-sheets were posted on the series. Slides and trailers were run two days in advance and 1200 blotters were distributed in banks and other public places in San Diego.

"Strogoff" Tie-Ups In Denver Bring Publicity at Little Cost

"MICHAEL STROGOFF," the mighty Universal special, was selected as one of the first big pictures to play the new Aladdin Theatre, Denver's million dollar movie house. Charles E. Lounsbury, Universal exploitation man, went to work on the engagement and secured splendid publicity for the picture at little cost.

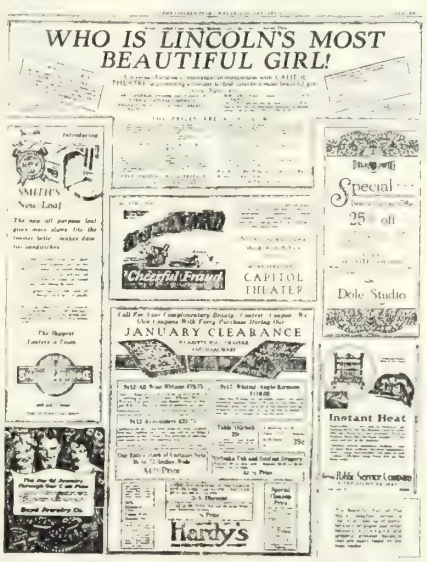
His most important tie-up was with the Postal Telegraph which gave him excellent window displays, enclosed dodgers with messages and permitted their boys to wear hat bands announcing "Michael Strogoff, the messenger of the czar." The boys were told that if they kept their bands all week they would be given tickets to the next week's show at the Aladdin. The hat bands stayed in the hats and the theatre's message went into every bank and big office in the city, for Postal serves the bulk of the business houses.

The dodgers were enclosed with each telegram leaving the office over a period of twelve days, five being in advance of the showing of "Michael Strogoff." These read: "From sender to you required a few minutes—That's Postal! — 'Michael Strogoff' courier of the Czar, spent six months traveling 5,000 miles with his message when Tartar hordes cut the Telegraph wires!—See the world premiere of the most colossal picture ever made —'Michael Strogoff'—'Aladdin Theatre."

A tie-up with the naval recruiting service gave a flash on all principal downtown corners. This copy appeared on the naval boards: "See-Now-Aladdin Theatre Jules Verne's Michael Strogoff—Then see the foreign ports by enlisting in the U. S. Navy."

Ivanoff Russian cigarettes were the basis of several window displays which advertised the picture, and Marlboro cigarettes, through another tie-up, distributed free cigarettes in the smoking section of the theatre during the week "Michael Strogoff" played there. A local dry goods store used "Strogoff" stickers on all packages going out for a week.

With this exploitation and excellent reviews in the newspaper "Michael Strogoff" was given a flying start and increased its pace throughout the week.



The Capitol Theatre in Lincoln, Nebr., put over this co-op page in the Lincoln Star for Denny's second great super-comedy, "The Cheerful Fraud."

THE merchants who advertised on the page at the left cooperated with the Capitol Theatre, Lincoln, Nebr., on a contest to determine the most beautiful girl in their city.

"I was a Sap to use it only one night!"

says Herbert J. Thacket, of the Lyric Theatre, Abilene, Kansas, regarding "THE BUCKAROO KID"

starring

HOOT

UNIVERSAL

THE BUCKAROO KID: Hoot Gibson—85%. Harold Lloyd had better be careful, as "Hoot" will show him how it's done. Here's a laughter special any first run should be proud of. Shooting? No—! Impossible Western hokum? H—l no! Just a rattling good comedy, and I was a sap to use it only one night. Boy, how they howled!—Herbert J. Thacket, Lyric theatre, Abilene, Kans.

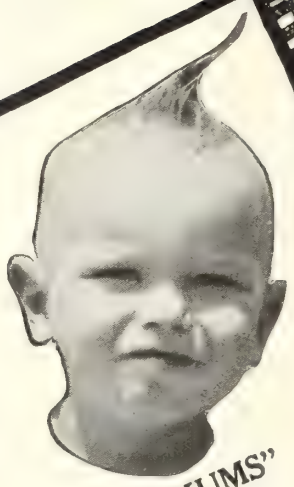
HOOT'S stuff isn't one-night-stand entertainment. It builds! It's better the second night than the first—and better the third than the second . . . like all good pictures. You're not only safe, but sensible to book the following Hoot Gibson pictures for a run:

these directed by Reeves Eason
"The Prairie King"
"Hero on Horseback"
"The Denver Dude"

and these Lynn Reynolds productions:
"The Texas Streak"
"The Buckaroo Kid"
"The Silent Rider"
"Hey! Hey! Cowboy"

Released by UNIVERSAL

GIBSON



"SNOOKUMS"
in
"The Newlyweds and Their Baby"
Based on the famous cartoons by
George McManus
Produced by Stern Brothers
13 of them 2 reels each

ANDY GUMP COMEDIES
Based on the popular cartoons by
Sidney Smith
Samuel Van Ronkel Productions
12 of them
2 reels each

"The comedies are all clean and wholesome. The dog, Tige, and the kiddies are very clever."

—Orpheum Theatre,
Kalamazoo, Mich.

"An average Buster Brown comedy, which means a good one, as all of these are good."

—Lyric Theatre,
Easley, S. C.

BUSTER BROWN COMEDIES
From the world-famous cartoons by
R. F. Outcault
Produced by Stern Brothers
Universal Junior Jewels
12 of them 2 reels each

UNIVERSAL SH

GEORGE McMANUS
Famous cartoonist-humorist creator of
"Let George Do It" Comedies
Produced by Stern Brothers
13 of them
2 reels each

"I CAN'T help writing you, to tell you of the great mirth producing qualities of the NEWLYWEDS, BUSTER BROWN, AND ANDY GUMP, and in fact, of all the STERN BROTHERS Comedies. . . keeps my patrons in an uproar. Stern Brothers certainly hit on a great idea, and have done their job well. They are producing REAL COMEDIES, and their impersonations are fine."

ARCADE THEATRE
Summerville, S. C.
By J. S. Miles (signed)

BLUEBIRD COMEDIES
featuring
Charles Puffy, Arthur Lake,
Neely Edwards and
"Slim" Summerville
Produced and released by
Universal
52 of them
1 reel each

UNIVERSAL

ORT FEATURES

Ali Hartman's Film Fables From Big u

RAH! Rah! Rah! say — Paschas Rachmil and Rinzler, the keepers of several temples in the land of Brooklyn parted from Traveling Sheik Kusiel, after signing the golden tables which will bring to their followers, "The Collegians," which their people have been shouting for, and which will bring to them much joy and happiness when they visit the various temples. (May their treasure chest grow.) Selah!

* * *

TRAVELING Sheik Joe Friedman, whose land of promise is South Brooklyn, added to his roll of 100 per cent. Universal members the genial Emir Arthur Rapf of the Temple known as the Benson and Lou Nelson, whose Temple, the Stillwell, will throw open its gates shortly. Arthur especially hastened to us immediately upon his return from the land of sunshine and moving pictures, California, and affixed his sign manual to the golden tablets to become a member of our Fraternity. (Long may they live!) Selah!

* * *

TRAVELING Sheik Max Cohen received a call from Pascha Max Schwartz, the Keeper of the New Hudson Temple of Joy, who imparted to the Sheik the glad news that he has become the Keeper of the Bleecker Theatre, and expressed his desire to enroll his new Temple on that honorary list of 100 per cent. Universal. The Sheik at once prepared the golden tablets and Pascha Schwartz was duly shown the dotted line to which he affixed the sign manual, thereby causing great joy to spread in the region of Bleecker Temple. (Good luck, Max.) Selah!

* * *

GREAT excitement was caused by the multitude of Keepers of Temples who previewed those classical joy reels known as "The Collegians," which are sponsored by Carl Laemmle, Jr., in our sanctum, when they all, with one accord, acclaimed them the best ever produced, and they are clamoring to affix their names to the tablets which will permit them to be shown to their multitudes so that they may gather great riches. (Go to it, boys.) Selah!

* * *

A GATHERING of the Dancing Maidens, Traveling Sheiks, Bookers, Film and Accounting Rooms of Big U, all of which compose the Big U Club, was held in the salesroom of Big U on the 18th of January, to elect officers, with the following results:

Traveling Sheik Joe Weinberg—Keeper of the Gavel.

Booking Chief Nat Goldberg—Assistant Keeper of the Gavel.

Accounting Chief Harry Tissot—Keeper of the Treasure.

Secretary to Dave Brill, Eva Backer—Keeper of the Scrolls.

Poster Chief Sol Solomon—Guardian of the Gate.

Emir Manager Joe Friedman—Honorary Keeper of the Gavel.

Board of Directors — Traveling Sheik Leo Abrams, Desert Traveler Ali Hartman, Chief of Film Jack Fallas, Assistant Booker James Cunningham, Cashier Walter Bernard.

With this array of talent, what's to keep us from having a joyous time. (We all say so.) Selah!

* * *

THE land of Brooklyn is rapidly becoming a land of 100 percent Universal members. Travelling Sheik Sol Edwards reports that the Cadis of the Coliseum on Fourth Avenue, the Levine Brothers, signed the golden tablets and thereby caused great rejoicing at their temple when it was announced to their followers that Universal Pictures will be shown at their temple with greater splendor than ever before. (The Levine boys know their business.) Selah!

LOOKING "FAST AND FURIOUS" IN THE FACE

(*Continued from Page* 13)

"Taxi! Taxi!" He has every confidence that "Fast and Furious" will be much better than either of them, and I'll say if it is, it's got to go at a speed such as I saw Denny making in a couple of loops of the Monterey track.

They said that little low down Miller Special could do 150 miles. I don't know how fast Denny was going, but it looked like 200, and when he asked me to take a turn with him, I turned from him so fast that the whole company laughed. I drove my little old bus 60 miles without getting pinched one day and that is as fast as I want to go. But Denny is a speed demon and no amount of caution and not even the laws of gravitation or centrifugal force cause him any concern.

The only thing that was worrying him was whether he could last out a few appendicitis pangs long enough for Brown to finish the picture. That's the kind of a gritty guy this Denny is. You all read in the papers the other day that in spite of all that could be done, the singular appendicitis mania which has gripped Universal for a year has claimed Denny for one of its victims. He is now, as I write, recuperating from an emergency operation in the Sylvan Lodge hospital at Los Angeles.

I expected to see the big race at Monterey. Sixteen racers were champing on the carburetor waiting for the director to say "Go!" I only had a couple of days to spend there and I was hoping that one of those days would bring forth the big race, but the more I see of moving picture waiting around, the less allurement the screen has for me. They didn't take that race for a week and a half after I left for Universal City, and then there was a big thrilling accident in it which I am very glad that I didn't see. But it gave a thrill to the film. However, I spent two very wonderful days with the company. I renewed several acquaintances and made several new ones. I hadn't seen Armand Kaliz since I used to do the press work for Joe Weber, or Hank Mann since he was with the old Century company. It was my first introduction also to that flaming topped Barbara Worth, a girl who is going to be heard from just as soon as this picture "Fast and Furious" gets on the market. Little Barbara is trying awfully hard to overcome the standardization of a boyish bob and just now she is what we might call "between pictures" in the matter of hair. If she decides to let it grow, she will be a Sarah Bernhardt. If she cuts it off, she is liable to be mistaken any time for Jack Daugherty's sister.

Watch for Paul Gulick's article in next week's Universal Weekly about "The Love Thrill," under the title "The Most Remarkable River in the World."

TRADE PRESS LAUDS LAEMMLE ON SIXTIETH BIRTHDAY ANNIVERSARY

(*Continued from Page* 19)

and regard of all, but it is as "Uncle Carl," the gentler, far more intimate designation by which he is everywhere known, that one gets a glimpse of what manner of man, Carl Laemmle really is.

THIS is the man, whom Hollywood and all the world now honors and holds in sincere and affectionate esteem and he has not his counterpart in all this industry.

ON your sixtieth birthday and on all other days, "Uncle Carl," we join in saluting you with all the rest of this great world of motion pictures, and for many, many more birthdays, we hope it may be permitted us to do the same.

YOU are great, "Uncle Carl," because you are what you are and because your heart is always in the right place.

MAY your years be many and full of happiness!

100%

LYRIC THEATRE
Wilson, N. C.

Universal Film Exchanges, Inc.
Charlotte, N.C.

Dear Sirs:

I am now using the Universal 1926-27 product very much pleased with all features played to date. The Stern Brothers comedies made a hit with my patrons. The posters are very attractive.

Mr. C.A.Anderson has been stopping off from time to time and has co-operated with us in every way possible, and has rendered us very valuable assistance, which, of course, makes us more pleased with your product.

Here's hoping 1928 product as a whole will measure up with this year's product.

Very truly,

Wilbur Smith
Manager

The Features

The Comedies

The Posters

The Co-operation

wait until you hear the BIG news

UNIVERSAL

That's Universal!

NOW

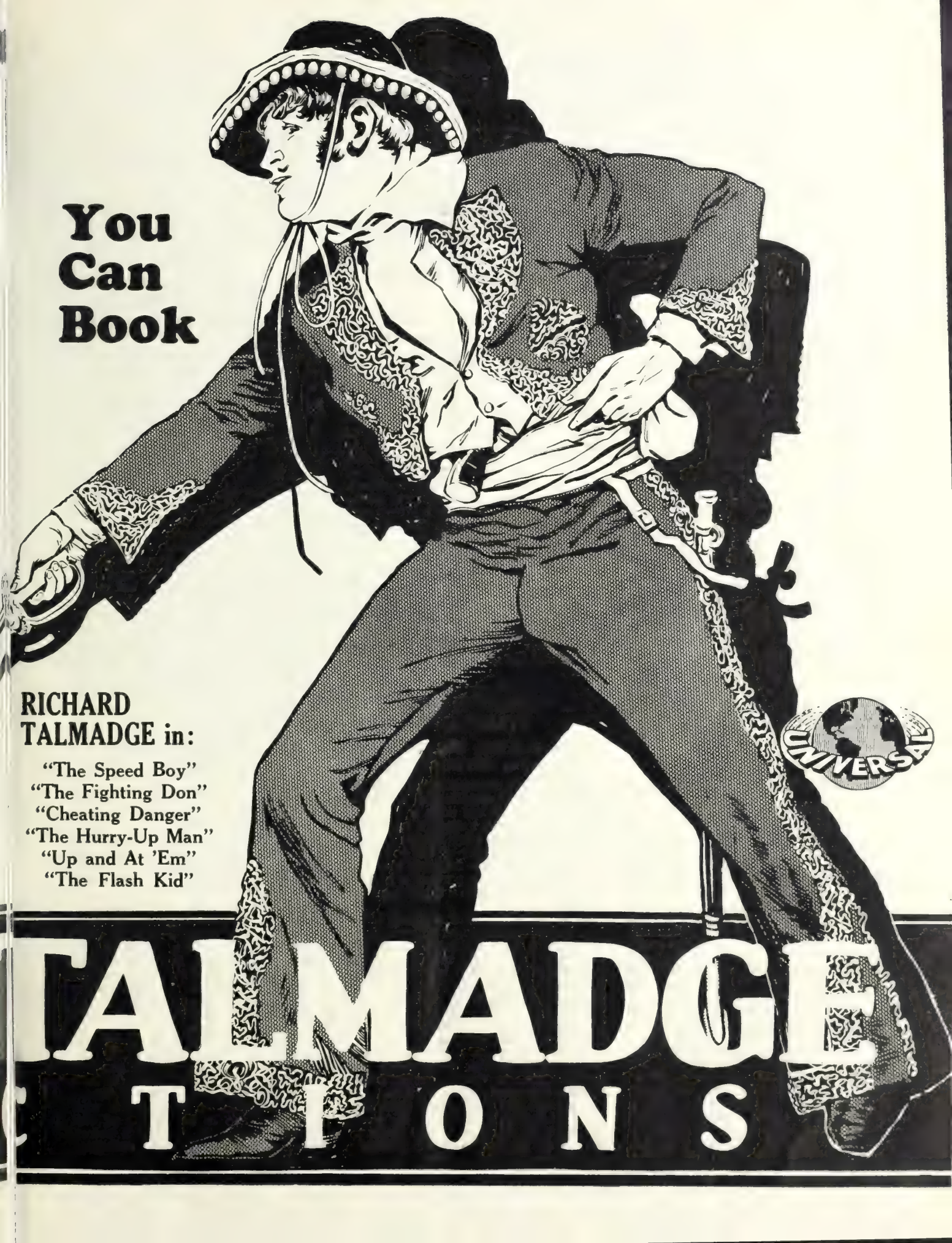
AFTER a year of preparation — a year of story-building, hand-picked casting, unerring direction, lavish set-construction. Yessir, they're real super adventure romances. The year of painstaking preparation took care of that. Now booking!

Presented by
CARL LAEMMLE
in association with
A. Carlos

Released by UNIVERSAL

RICHARD T

PRODU


You
Can
Book
RICHARD
TALMADGE in:
"The Speed Boy"
"The Fighting Don"
"Cheating Danger"
"The Hurry-Up Man"
"Up and At 'Em"
"The Flash Kid"
UNIVERSAL
TALMADGE
T I O N S

A PAGE OF SYNOPSES

"STRINGS OF STEEL"

Ten Episode Adventure Picture.
Starring **WILLIAM DESMOND**

No. 9—"When Lightning Strikes"

NED and Gloria roll down the hill unharmed. When they pick themselves up they find that they have fallen into the very spot where Battling Burns threw the pay roll wallet. They return to McKeesport and restore the confidence of the men by paying them off. But while this is going on, Peter Allen is directing his men in the theft of the Bell Company's supplies with which they run a telephone line from the mayor's house to the city hall to secure the franchise. Knowing nothing of this Ned presses his men to redouble their efforts in the completion of the main line. Peter Allen's installation is a success and the mayor is about to sign the franchise when Ned, warned by Gloria, breaks into the mayor's house and exposes the theft. The mayor, indignant at the trick that has been played on him, awards the franchise to the Bell Company. Ned, determined to finish the main line before another sunrise, works his men and completes the job while a great storm impends. He climbs the pole to put in a test call and succeeds in getting Gloria at the central office just as Peter Allen bursts in and attacks her. Ned hears her call for help. Then a bolt of lightning strikes the pole and down it goes.

No. 10—"Love and Victory"

FALLING on soft earth, Ned picks himself up and goes to the office in town where he finds the relentless Allen up to new tricks. The sheriff serves Ned with an injunction restraining the Bell Company from further activities, but a moment later the mayor announces the consolidation of the two companies which gives Ned a promotion and lets Allen out. Vowing revenge on Ned, Allen sends his henchman to intimidate Ned and hinder him as much as possible, but they are quickly dispersed by Ned and his faithful linemen.

Allen then sends a woman to tell Gloria that Ned has been hurt. Gloria leaves the switchboard to Billy Burns and goes with the woman to Ned's aid. In a lonely shack she finds that she has been betrayed into the hands of Allen, who demands that she marry him at once. He forces her into a buckboard and they drive away. Ned hears from Billy Burns that Gloria has been tricked. He rides to her rescue, lifting her from the racing buckboard to his saddle. Allen pulls up the horses and tussles with Ned at the edge of a cliff. Allen falls to his death. Ned and Gloria embrace.

"WIDE OPEN FACES"

One-Reel Blue Bird Comedy
Featuring **CHARLES PUFFY**

THE women of Sausage County have usurped the clothes and firearms of their husbands and driven them out of town in barrels, deciding to wear the pants of the community themselves. Sheriff Charley, in love with Little Nell, is fired upon by her hard boiled mother and later captured by the feminine posse, who start to hang him to a limb. His horse bolts, dragging him to safety at the end of the hang rope. The deposed husbands daub themselves over with red paint, adorn their heads with feathers and capture little Nell, whom they prepare to burn at the stake. The women, seeing this, appeal to the sheriff, who risks his life to save Little Nell.

The made-up Indians let him knock them all out. The scared women now wish their husbands were at home to protect them from massacre. At this the dead Indians come to life and drive their wives home while the sheriff and the girl map out a wedding tour.

"OPREY HOUSE TO-NIGHT"

One-Reel Blue Bird Comedy
Featuring **ARTHUR LAKE**

A TROUPE of strolling players arrives in Gooseville and the leading lady makes such a hit with Arthur, the station agent's assistant, that he agrees to play Romeo for nothing. The manager of the company rejects his offer but engages him and the station agent to portray a horse's front and rear legs in a thrilling melodrama.

In scene 1, the station agent hides in a basket on the stage. The villain is about to throw a lighted bomb at the hero, when one of the members of the cast warns him that it is a real bomb. He drops it in the basket and it explodes, doing no harm except to the station agent, who emerges in a battered condition to take his place as the front legs of the horse.

Arthur takes up the rear of the steed which breaks down when the heroine tries to escape on its back, causing the whole show to flop. All the pretty girls, who are stranded, weep on Arthur's shoulder. He pacifies them by offering to add them to the stock of birds on his father's chicken farm.

"BUSTER HELPS DAD"

Two-Reel Stern Brothers Comedy
Featuring **ARTHUR TRIMBLE and DOG**

BUSTER discovers that his father is in financial straights and tries to figure out how he can make a lot of money to help him out. Tige gets a line on the situation and runs into a cabinet filled with papers from which he extracts a newspaper which carries a story about Ring Tin Can, the high salaried movie dog. Buster and Mary Jane, who believe that Tige is the greatest dog on earth, take him to the movie studio. Tige sneaks in and gets on the set, but is thrown out. Ring Tin Can comes up in his limousine and enters the studio in state. Tige follows him but is kicked out again. The two children and the dog then hide in the property wagon and succeed in getting in again. When one of the stage hands comes to the wagon to get the dummy dog which is to be blown up, Tige plays dead and is carried to the scene of the explosion. He is blown high in the air but comes down unhurt. The director has some difficulty in making Ring Tin Can understand what he wants and Tige goes through one of his scenes to perfection, winning the job and financial independence for the Brown family. When he afterwards sees Ring Tin Can down and out, he condescendingly throws him a bone.

"WHEN EAST MEETS WEST"

Two-Reel Mustang Picture
Featuring **PEE WEE HOLMES AND BEN CORBETT**

DIRTYSHIRT JONES and Magpie Simpkins are hypnotized by a gipsy queen into thinking that they are man and wife. The crowd gives them the laugh when they come out of the spell in the act of kissing.

They are thrown back into the spell and ride on a magic carpet to Constantinople where they break into a harem when they hear a woman scream. Here they beat up the master of the flock and take his place among the fair, but escape when one of the veiled beauties unmasks and reveals her African sweetness.

On the street they meet the judge, who tells them that Carrie Waite and Susie Harper are in the clutches of kidnapers. They race through the city and finally locate the Piperock beauties in distress. A fight starts and while they are in the midst of the terrific struggle the hypnotist wakes them and they find they are wrestling with each other.

Don't Play
Leap Frog!
Buying this picture here, that picture there —accepting this price boost, falling for that highly touted lemon— you're always up in the air.
Get your feet on the ground, know where you're going—this week, next week, for fifty-two weeks—buy profit insurance and business stability with Universal's COMPLETE SERVICE CONTRACT.
Seven thousand signatures on dotted lines of Complete Service Contracts carry a powerful message to YOU! HEED IT!
Universal's
Complete Service
Contract

Universal

Watch This Column

If you want to be on our mailing list send in your name and address

ONE OF OUR JUNIOR STARS

DOROTHY GULLIVER, one of the most beautiful of the younger screen-stars, is appearing in "*The Collegians*" with GEORGE LEWIS and HAYDEN STEVENSON, and judging by her work in Carl Laemmle, Jr's clever comedies of college life, she has a delightful future.

The first series of "*The Collegians*" has shown such remarkable drawing-power that we have decided to make a second series, and thus "*The Collegians*" are following in the footsteps of the famous "*Leather Pushers*" which had to be extended to meet the popular demand.

With GEORGE LEWIS as "*The Boy*," DOROTHY GULLIVER as "*The Girl*" and HAYDEN STEVENSON as "*The Coach*," these episodes of college life and college athletics, full of youth, beauty and rapid-fire action, have struck a popular chord wherever there is a motion picture theatre.

You will be interested to know that Universal has made "*The Wrong Mr. Wright*," by the famous playright George Broadhurst, who wrote "*What Happened to Jones*," which Universal so successfully picturized. JEAN HERSHOLT, ENID BENNETT, WALTER HIERS, and DOROTHY DEVORE are among the players, and Scott Sidney directed.

What Universals have you seen lately—and how have they impressed you? Do you tell your friends—or phone them—when you see a particularly good Universal? It's a favor to them—and it encourages your theatre manager to seek the best.

Carl Laemmle
President

(To be continued next week)

Send 10c each for autographed photographs of Dorothy Gulliver and George Lewis

UNIVERSAL PICTURES

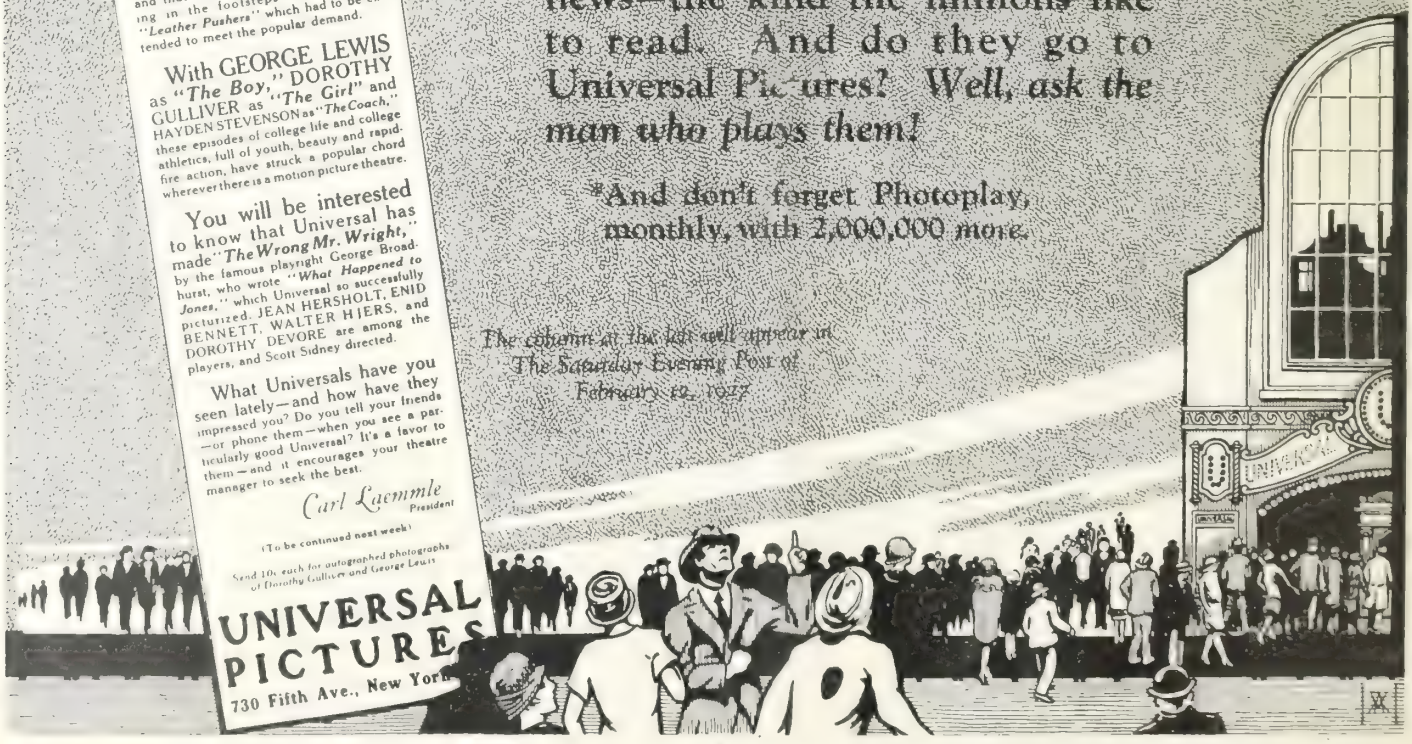
730 Fifth Ave., New York

Where Millions See It!

EVERY week—rain, shine, summer, winter—from Coral Gables to the Puget Sound—Carl Laemmle's Column drives home its message, Right in The Saturday Evening Post where millions see it—well over 10,000,000 fans. Packed with news—the kind the millions like to read. And do they go to Universal Pictures? *Well, ask the man who plays them!*

*And don't forget Photoplay, monthly, with 2,000,000 more.

The column at the left will appear in The Saturday Evening Post of February 12, 1927



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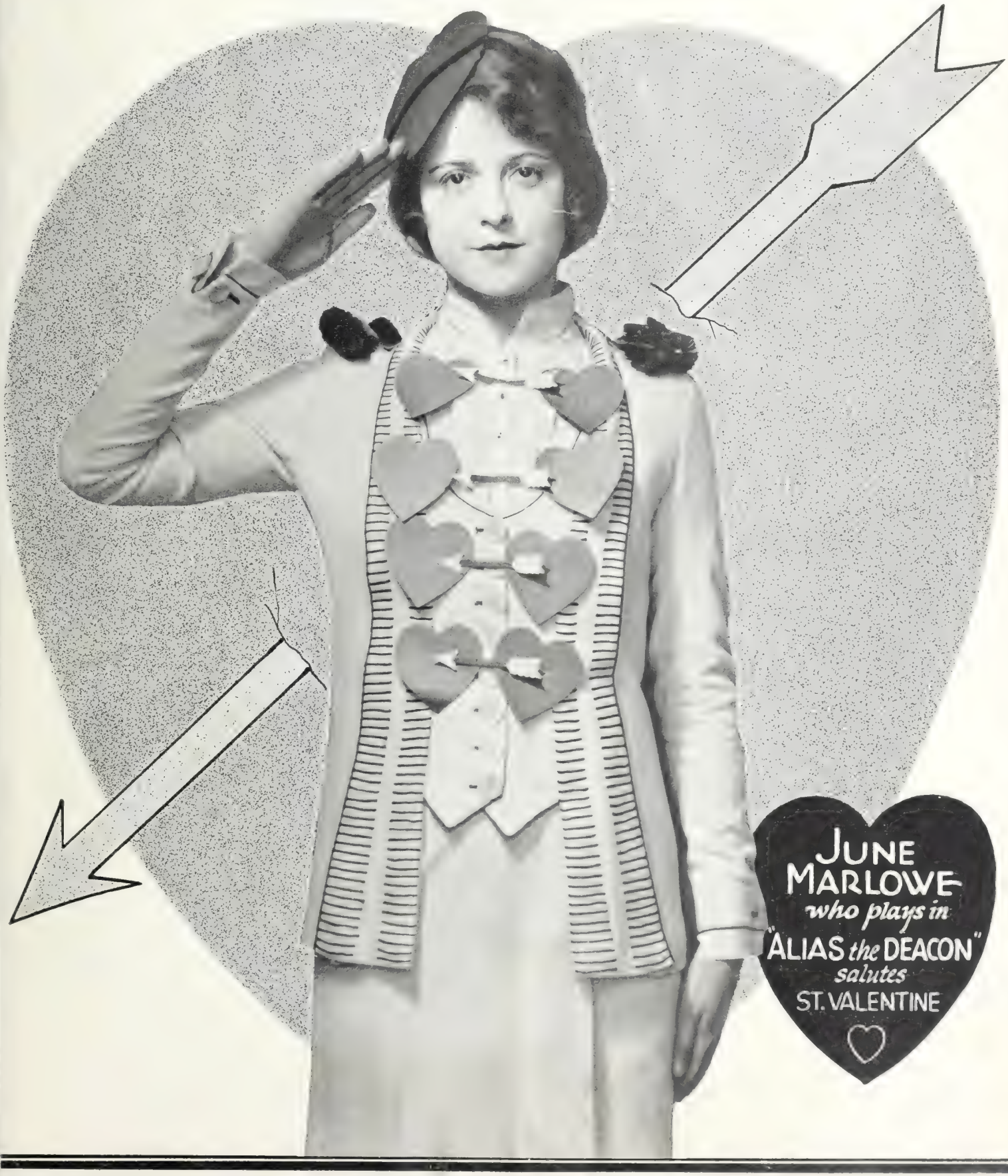

It won't be long now!

From the world-famous cartoons
by R. F. Outcault
Produced by
Stern Brothers
UNIVERSAL
Junior Jewels
12 of them 2 reels each

Before You Play Buster. Big you, little you—all of you. Nobody can resist the temptation of booking a series winning such a wealth of favorable audience comment—no one of you can keep his fingers off this rich plum—which is making big money for everybody who plays it. You'll play Buster darned soon—or we hate to tell you what you are!

Released by UNIVERSAL

BUSTER BROWN
COMEDIES

Hoot GIBSON—

He never misses!

BUCKAROO KID. Star, Hoot Gibson
This is an excellent Gibson subject that
pleased my audiences fine and did excellent
business. Gibson is now the best bet I
have in western stars and for the past year
or so exceeds Mix in receipts. Universal is
spending money on his pictures and they
are reflecting it at the box office. Appeal
90 per cent. Draw industrial town, popula-
tion 6,000. Admission 10-30. L. O. Davis,
Virginia Theatre (700 seats), Hazard, Ken-
tucky.

Released by

UNIVERSAL

BOOK: these directed by Reeves Eason, "The Prairie King," "Hero on Horseback," "The Denver Dude"; and these Lynn Reynolds Productions, "The Texas Streak," "The Buckaroo Kid," "The Silent Rider," "Hey! Hey! Cowboy"

It Wouldn't Be Polite

No. 519.--- Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

I HAVE written and said many enthusiastic things about Reginald Denny, but I have never dared to say quite such enthusiastic things as you yourselves have said.

It wouldn't be polite for me to say some of the things you have said.

It wouldn't be polite for me to compare Denny with the stars of other companies. And ever since I was a little boy I've been told I must be polite.

So I've never said many of the things I wanted to say—things which I felt I could honestly say from the bottom of my heart.

But exhibitors have said them.

On the next few following pages I am reproducing things which other folks have said about Denny. Please dont skip a word. Read the whole thing. It is highly important for you to know what others say about anything which might mean more business for your theatre.

The truth is that Denny is in the king row now!

There is nobody on the screen who gives such repeatedly

For Me To Say It

satisfactory performances. Other stars have had hits followed by misses—but Denny has had a triumphal procession of hits.

Denny has worked hard to get where he is. Universal has worked hard to find the right vehicles for him, the right casts, the right directors, the right everything. This team work has resulted in a string of successes which can be compared most favorably with the record of any screen star in the history of the industry.

He is your freshest, newest, surest source of revenue. He is the embodiment of "what the people want."

What do the people want anyhow?

Well, they want youth. That's Denny. And they want good looks. That's Denny. And they want darned good acting ability. That's Denny. They want entertainment — entertainment which will refresh them, and send them home glowing with remembrances of a few hours well spent. That's Denny, too.

Mighty few screen stars can live up to all these requirements. You can number them on the fingers of your two hands. And Finger No. 1 is Mr. Denny.

Now please turn the page and read and soak in every word of these remarkable statements—statements which, as I said before, I'm much too polite to make myself.

Begin here and re

"Denny's pictures are good. I have never failed to receive a good one from him yet."
—Strand Theatre, Elizabethtown, Ind.

—+—

"Denny can always be counted on for good clean comedy. Drew crowds."
—Liberty, Theatre, Chapman, Kan.

—+—

"Reginald Denny is getting closer to the hearts of my people every time. Can't go wrong."
—Liberty Theatre, Harrisville, Mich.

—+—

"Denny sure does his stuff. Fine comedy. Pleased one hundred per cent."
—Empire Theatre, Granger, Wash.

—+—

"Reginald had 'em laughing so hard it rocked the house from top to bottom."
—Castle Theatre, Havana, Ill.

—+—

"Reginald Denny always pleases our patronage. One of the best we've had yet."
—People's Theatre, Cloverdale, Cal.

—+—

"Reginald Denny now has it over any or all of the comedy stars."
—Grand Theatre, Big Falls, Minn.

—+—

splendid. A real picture
e of the word."
Theatre, Mineral Point, Wis.

—+—

talking about it and
d to another Denny pic-
ia Theatre, Lincoln, Wash.

"Absolute knockout. Denny better every time. Comedy immense. Thrills wonderful."
—Strand, Theatre, Walla Walla, Wash.

—+—

"A peach. Will please any audience. Denny's pictures always do that."
—Orpheum Theatre, Lancaster, Wis.

—+—

"Denny always is a good bet here. One of the best shows ever played here."
—Auditorium, Freeborn, Minn.

—+—

"Reginald Denny packs them in, makes them laugh for all they are worth, sends them home satisfied."
—Shuler Auditorium, Raton, N. M.

—+—

"Denny is a real star. He is coming to the front with rapid strides."
—Woodman Hall, Montrose, S. D.

—+—

"Reginald Denny is a good drawing card and this picture is genuine entertainement."
—Arcadia Theatre, Crowley, La.

—+—

"Always, when possible, use a Denny picture. One of the best comedy dramas of the year."
—Palace Theatre, Rockmart, Ga.

—+—

"Denny is sure there! A wonderful picture. Great racing scenes."
—Majestic Theatre, Kerens, Tex.

—+—

"Denny popular here. His pictures are clean and very entertaining."
—Auditorium, Crockett, Tex.

"One of the finest comedies I ever used."
—Rylander Theatre, Americus, Ga.

—+—

"Best thing from Denny. Real entertainment and cannot fail to please."
—Royal Theatre, Newark, Ark.

—+—

"The kind of a picture that makes the public come again. Denny pleases all classes."
—Sonora Theatre, Sonora, Tex.

—+—

"One of the best of the year. None will go wrong on any Denny pictures."
—Rex Theatre, Newport, Wash.

—+—

"All Denny pictures are good and this one is no exception."
—Alert Theatre, Steuben, Wis.

—+—

"You can't go wrong on a Denny picture and Universal doesn't rob you for them."
—Bon Ton Theatre, Roanoke, Ind.

—+—

"One of our best comedies. Our patrons asked for more Denny pictures."
—Auditorium, Fountain City, Wis.

—+—

"If you have any mortgages you want to lift, play Denny. One of the best drawing cards in the business."
—Kleeman & Fobin, Ashton, Ia.

—+—

"Get out of the way in the scramble for seats. Reginald Denny's day is here!
—Osage Theatre, Osage, Okla.

UNIVERSAL

ead every word!

"Exceptionally good comedy drama. Denny is there and over."
—Photoplay Theatre, Ashland, Kan.

"This boy Denny sure is a card. This is a fast comedy and made a hit here."
—Bijou Theatre, Beach, N. D.

"Super box office attraction. Proof conclusive of Denny's box office draw. Want to play them all."
—West Coast Theatres, Los Angeles, Cal.

"Lots of action. Denny pleased everybody. Better attendance than in a long time."
—Schaghticoke Amusement Co., Schaghticoke, N. Y.

"Good crowd enjoyed it. Many stopped on the way out to tell me how good Denny was."
—Ideal Theatre, Chateaugay, N. Y.

"One of the best comedies. Denny pleased everybody."
—Bijou Theatre, Conway, N. H.

"They eat it up. Denny sends them out happy. Appeal one hundred per cent."
—Liberty Theatre, Saltsburg, Pa.

"Denny surely has been a life-saver for me. Drew well at the box office."
—Lonet Theatre, Wellington, O.

"Our people here want Denny pictures. They want to laugh and forget."
—Princess Theatre, Hettick, Ill.

"Reginald Denny adds to his prestige by giving tip-top performance at Walnut Theatre."—*M. P. Today: Cincinnati report*

"Reginald Denny bangs at the bell again with another of these much needed clean cut comedies."
—Kenwood Theatre, Chicago, Ill.

"Reginald Denny kept my audience in a chuckling mood throughout the entire show. *—Liberty Theatre, Harrisville, Mich.*

"Denny is a Jim Dandy that rang the bell for me. One hundred percent interest."
Community Theatre, David City, Nebr.

"Grab this Denny. It's a real picture and will keep them laughing from start to finish."
—Strand Theatre, Dryden, Ont., Can.

"Denny, give us some more of this kind. A GOOD picture."
—State Theatre, Belle Plaine, Minn.

"Say, this is a Denny knockout. Comedy, thrills, action and everything. Step on it and clean up."
—National Theatre, Graham, Tex.

"California Straight Ahead a great picture. One of the best we ever played."
—Family Theatre, Greenville, Mich.

"This Denny is bound to please young and old. It's a dandy from start to finish."
—Rex Theatre, Currie, Minn.

"This is one of the best Dennys we've played. Pleased everybody."
—Bijou Theatre, Conway, N. H.

"A knockout of a comedy. My first Denny and was very well satisfied."
—Community Theatre, Takoma, Wash.

California Straight Ahead did more business for me than a lot of so-called specials."
—Grand Theatre, Madison, Minn.

"A great show as were all Denny's others."
Strand Theatre, Easton, Penn.

"California Straight Ahead good comedy. Played to good house."
—Beaver Theatre, Gold Hill, Ore.

"Rollicking and speedy comedy. Denny gave splendid satisfaction."
—Grand Theatre, Jonesboro, Ark.

"Very good picture. Denny drew business and pleased all."
—Rich Theatre, Montpelier, Ida.

"The best Denny subject I have had the pleasure to run. A pos[illegible] hit. Will please any audienc[illegible] 'em cold."
—Virginia Thea[illegible]

"California Straight[illegible] entertainment. Kee[illegible] away from the audien[illegible] office." *—Temple Theatre*

Keep on reading

"A great picture. Best of the Denny pictures so far. Has everything that could be crammed into it. It will get the cash."
—*Ideal Theatre, Chateaugay, N. Y.*

"California Straight Ahead exceptionally good. Everyone who saw it praised it highly. A speedy comedy"
—*National Theatre, Graham, Tex.*

"No chuckles in California Straight Ahead. Just plain laughs. One continuous roar."
—*Parsons Hall, Marcellus, N. Y.*

"If you have not played California Straight Ahead, do it. A money maker. Excellent racing picture."
—*Ward Theatre, Stark, Kan.*

"Reginald Denny furnishes a lot of good comedy. One big laugh from start to finish. A great picture."
—*Rialto Theatre, Sharon, Wis.*

"This is a picture that raised almost a riot of laughter. The star, of course, is Denny."
Green Lantern Theatre, Claymont, Dela.

a Straight Ahead is a
d racing picture."
Theatre, Baltimore, Md.

a picture: Bring more
Straight Ahead, and
oke."
Theatre, Spearville, Kans.

"This one is a [illegible]edy galore. Made a new record. Denny a good buy anywhere."—*Patriot Theatre, Patriot, Ind.*

"Believe me, this is a good one. You need have no fear boosting Denny to the limit." —*Grantsville Theatre, Grantsville, W. Va.*

"A real picture, and I don't mean maybe. If you like action, and like to laugh don't fail to loop Denny in this picture."
—*Scenic Theatre, —Kadoka, S. D.*

"California Straight Ahead positively a knockout. As nearly 100% as any picture ever shown here."
—*Scenic Theatre, Mt. Vernon, S.D.*

"Denny makes a Lloyd comedy look like a one-reeler."
—*Armour Theatre, Montesano, Wash.*

"High class comedy drama. The best Denny ever put on the screen. One of the few which brings people back with a party of friends." —*Community Theatre, Port Orchard, Wash,*

"Pleased 100%. Full of action, good clean comedy."
Strand Theatre, Callao, Mo.

"If you have not played this one, you should. This will fill the bill anywhere Go the limit in advertising. Denny is good." *Auditorium, Medina, N. D.*

"One hundred per cent entertainment. Denny went over with a bang."
—*Electric Theatre, Caldwell, Kan.*

"Mighty good all round picture. Didn't hear one kick on this Denny."
—*Liberty Theatre, Eustis, Nebr.*

"An unusually good comedy drama presented in faultless style. Denny excellent." —*World Theatre, Mineral Point, Wis.*

"'Skinner's Dress Suit' with Reginald Denny exceptionally good picture. Will please."
—*Rich Theatre, Montpelier, Ia.*

"Have heard nothing but complimentary remarks about Skinner's Dress Suit."
—*Newjoy Theatre, Hitchcock, S. D.*

"Reginald Denny splendid. He is always good and funny."
—*Columbia Theatre, Poynett, Wis.*

"Skinner's Dress Suit a fine comedy that clicked well here."
—*Pastime Theatre, Mason, Mich.*

"Denny does good all the time."
—*Opera House, Greenville, Okla.*

"Skinner's Dress Suit a comedy that pleased." —*Bijou Theatre, Conway, N. H.*

"Skinner's Dress Suit good story . . . good comedy."
—*Bon Ton Theatre, Roanoke, Ind.*

UNIVERSAL

-It's Great Stuff!

"Denny excellent. Made good from all angles."
—Rialto Theatre, Pecos, Tex.

"Denny in Skinners Dress Suit very good comedy with good pull at the box office."
—Cozy Theatre, Fayette, Ia.

"Reginald Denny a knock-out in every picture he plays. Step on Skinner's Dress Suit."
—Playhouse Theatre, Fairhope, Ala.

"Skinner's Dress Suit very well received to good business. Good entertainment to Denny patrons."
—Royal Theatre, Fairmount, Ind.

"Like all Denny pictures this pleased; good comedy very cleverly handled."
—Pythian Theatre, Marshall, Ill.

"Another good Denny entertainment. Pleased crowds."
—Grand Theatre, Pierre, S. D..

"Denny fine. A wow. Just the kind the people in all walks of life like. Comedy and originality. Give us more."
—Princess Theatre, Elwood, Ind.

"Skinner's Dress Suit peach of a picture. Good for any class house."
—Manzonita Theatre, Carmel, Cal.

"Denny a wow. Pleased a big house."
—Beaver Theatre, Gold Hill, Ore.

"Skinner's Dress Suit did excellent business. Don't pass it up."
—Dream Theatre, Onalaska, Wash.

"Good like all the rest of Denny's pictures."
—Coela Theatre, Uehling, Neb.

"Very good feature. Denny well liked here. Gave good satisfaction."
—Perry's Egyptian Theatre, Ogden, Utah

"Skinner's Dress Suit one of the best this year."
—Strand Theatre, Rawlins, Wyo.

"Skinners' Dress Suit one of the most attractive comedies of the season. Will make any audience scream."
—West Coast Theatre, Pasadena, Cal.

"Rolling Home mighty good entertainment."
—Community Theatre, Hammond, Wis.

"An excellent Denny subject. And will please as all his pictures do."
—Virginia Theatre, Hazard, Ky.

"Rolling Home good clean comedy picture. Boost it and win."
—Alexandria Theatre, Alexandria, S. D.

"Another [illegible] comedy from Denny. Hilarious."
—Manzanita Theatre, Carmel, Cal.

"Rolling Home very good picture. Book it and step on the gas."
—Rex Theatre, Newport, Wash.

"A corking [illegible] action comedy. Best auto race ever seen on our screen. Step on California Straight Ahead."
—Char-Bell Theatre, Rochester, Ind.

"Just lean back and laugh. Everybody pleased with Denny and Rolling Home."
—Community Theatre, David City, Neb.

"A scream of a comedy and should please everywhere. Denny is drawing power."
—Star Theatre, Lake City, Ia.

"Played Rolling Home two days to good business and pleased all."
—Royal Theatre, Fairmount, Ind.

"Denny is very good in this one as usual."
—Empress Theatre, Akron, Ia.

"Denny in Rolling Home mighty good entertainment. Drew well at the box office."
—Lonet Theatre, Wellington, O.

"Denny popular here. His pictures are clean and very entertaining."
—Auditorium, Crockett, Tex.

"California Straight Ahead dandy comedy that pleased everyone."
—Liberty Theatre, Wirt, Okla.

"A riot of laughter from beginning to end with Denny furnishing enough comedy to please everyone."
Rialto Theatre, Sharon, Wis.

"California Straight Ahea[illegible] salesmen claimed for i[illegible] dandy." *—Opera House, St.[illegible]*

"California Straight Ahea[illegible] Should go over 100% in an[illegible] on any night of the w[illegible]"
Emp[illegible]

We can't begin to

"Denny put pep into the full 8,000 feet. A good bet anywhere."
—Strand Theatre, Lamont, Ia.

"California Straight Ahead a very fine comedy drama. Held interest throughout."
—Star Theatre, Hay Springs, Neb.

"Denny did good business. Good picture for any town." *—American Theatre, Scofield, Utah*

"If they like comedy give them this Denny and they'll eat it up. Sends them out happy."
—Liberty Theatre, Saltsburg, Penn.

"California Straight Ahead kept the house in a continuous uproar. One of the very finest I ever used."
—Rylander, Americus, Ga.

"This is the best of all Denny's pictures. Nothing was left out to make it a knockout."
—Opera House, Monticello, Ia.

Reginald Denny in a rarin' good picture. Pleased all who saw it. Universal for me."
—Polo Theatre, Polo, Ill.

...ia Straight Ahead tickled
...Pastime Theatre, Mason, Mich.

...e entertainment. Denny ... home with a smile."
...Kentland Theatre, Kentland, Ind.

"This is a knockout. Best Denny yet, and that's going some." *—Grand Theatre, Rainier, Ore.*

"This was a dandy Denny. I do not see just how Universal can put this over for the price."
—Amuse Theatre, Hart, Mich.

"California Straight Ahead A No. 1. Plenty of comedy." *—Liberty Theatre, Pikeville, Ky.*

"Reginald Denny a knockout. Audience screamed and howled. Two complete sellouts."
—New Grand Theatre, Worthington, Minn.

"California Straight Ahead turned away hundreds despite stiffest opposition."
Capitol Theatre, Dallas, Tex.

"Denny played to excellent business. Far over our expectations." *—American Theatre, Salt Lake, Utah*

"Reginald Denny opened to capacity business. Enormous audiences literally shook the house with laughter."
—Forum Theatre, Los Angeles, Calif.

"Denny way ahead. All that Universal claims, and more. Audience in uproarious laughter 250 times."
—West Coast Circuit, Pasadena, Calif.

"Where Was I a knockout comedy. Pleased the crowd."
—Bijou Theatre, Greenville, S. C.

"Another fast-moving farce comedy with lots of laughs. Denny very very good."
—Strand Theatre, Paoli, Ind.

"Reginald Denny will please most any audience. Lots of thrills and excitement to this picture and good laughs." *—National Theatre, National, Wash.*

"The best liked Denny picture to date. Highly amusing. People boosted it to their friends."
—National Theatre, Graham, Tex.

"A very good picture. Book it and step on the gas."
—Rex Theatre, Newport, Wash.

"Just lean back and laugh. Everybody pleased."
Community Theatre, David City, Nebraska

"One of the finest comedies I ever used."
—Rylander Theatre, Americus, Ga.

"Picture a knockout. Two complete sell-outs."
—New Grand Theatre, Worthington, Minn.

"Get out of the way in the scramble for seats. Reginald Denny's day is here." *—Osage Theatre, Osage, Okla.*

"Fine picture. Great entertainment." *—Gem Theatre, Alton, Ill.*

"Laughed their heads off."
—Egyptian Theatre, Ogden, Utah

"Will make any audience scream."
—Florence Theatre, Pasadena, Cal

UNIVERSAL

print them all!

"We like that Denny boy here. After running several Denny's and seeing him in all his new pictures, we got busy right away and bought all we could get of him." —*Idle Hour Theatre, Chancellor, S. D.*

"Say, mister, What Happened to Jones is a picture that makes 'em all sit up and take notice. Don't be afraid to boost it."
—*Lyric Theatre, Glasco, Tex.*

"Reginald Denny about the funniest thing yet. No exhibitor should pass this one up." —*Opera House, Fillmore, N. Y.*

"Denny rings the bell again with another of those clean cut comedies."
—*Lyric Theatre, London, Tenn.*

"Denny liked here. Good and sure gets the laughs."
—*Strand Theatre, Valparaiso, Neb.*

"Denny sure is the greatest farce comique before the camera today."
—*Strand Theatre, Walla, Walla, Wash.*

"Denny sure knows how to do his stuff."
—*Chanberg Theatre, Amasa, Mich.*

"Oh Doctor pleased 100 per cent. Exhibitors know this picture to be a box office attraction."
—*Palace Theatre, Syracuse, Neb.*

"First rate picture and Denny always pleases."
—*Hammond Theatre, Hammond, Wis.*

"The Denny's are all good. Everyone seems to like him!" —*Sterling Theatre, Fairmont, Neb.*

"Reginald Denny in good picture; plenty of action, full of pep." —*Elite Theatre, Placerville, Cal.*

"People laughed and laughed at Denny and went away laughing."
—*Royal Theatre, Reading, Pa.*

"This is a fine comedy drama which pleased. Denny has always been a good drawing card for us."
—*Grand Theatre, Larimore, N. D.*

"Oh Doctor a fine bit of foolishness that drew as do all Denny pictures. Made them laugh and was a good entertainment and a pleasure to all." —*Star Theatre, Menard, Tex.*

"Oh boy, what a picture Oh Doctor is. If you have this one coming, advertise it as a knockout of a comedy. It will back up any kind of advertising you can give it."
—*De Luxe Theatre, Spearville, Kan.*

"One of Denny's best. Should prove to be a box office bet."
—*Globe Theatre, Buena Vista, Va.*

"One of the funniest comedy dramas ever on my screen. The house was in an uproar. You are passing up a big bet if you don't play Denny."
—*Palace Theatre, North Rose, N. Y.*

"Oh Doctor gave us good satisfaction Drew well."
—*Opera House, Greenville, Ala.*

"Harold Lloyd has nothing on Reginald Denny in Oh Doctor. The only difference is the price."
—*Rex Theatre, Currie, Minn.*

"Oh Doctor a dandy show. Enjoyed by everyone."
—*M. W. A., Theatre, Soldier, Kan.*

"I played this real live one, Oh Doctor, to a packed house both matinee and evening. Denny always draws." —*Eagle Theatre, Montivedia, Minn.*

"Got Denny in Oh Doctor on my Complete Service Contract. Got in both town and country patrons on it. You can always bet on Denny."
—*Washington Theatre, Atoka, Okla.*

"Like all Dennys this pleased immensely and played to excellent business. Denny is always a good bet for us."
—*Everybody's Theatre, Dillon, S. D.*

"Best Denny I have shown. It pleased and entertained all who saw it here."
—*National Theatre, Graham, Tex.*

"A riot doesn't begin to describe this comedy. I think it's Denny's best."
—*Lyric Theatre, Pryneville, Ore.*

"Good; couldn't be better
—*Strand Theatre,*

"Excellent. Another go
This is the type of p
pleases everyone. Give m
it."
—*Princess Theat.*

The
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Paul Gulick ~ Editor
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Vol. XXV **FEBRUARY 12, 1927** **No. 1**

UNIVERSAL MOVIEGRAMS

THURSDAY of this week Reginald Denny will be able to leave the Sylvan Lodge Hospital in Los Angeles. But it will be at least three weeks before he is able to finish "Fast and Furious," on which he was working at the time he was stricken with Universal's own particular nemesis, appendicitis.

* * *

JUNE MARLOWE, who has just finished her role in "Alias the Deacon" at Universal City, has been assigned to the only feminine role in "Thunderhoofs." This Jewel wild horse picture, for which Carl Laemmle last week purchased Rex, the King of Wild Horses, will be started by Henry MacRae within the next week. Hugh Allen, Howard Truesdale and William Bailey have already been assigned to the cast.

* * *

"HORNS and Orange Blossoms," the second of Charles Puffy's new series of two-reel comedies by Octavus Roy Cohen, started production at Universal City this week with Harry Sweet directing. Gloria Grey, Arthur Rankin, Lydia Yeamans Titus and others are in the cast.

* * *

INSTEAD of releasing "The Fighting Don" as its first Richard Talmadge picture, Universal will release first Talmadge's current production, "The Speed Boy," which is being directed by George Melford. The supporting cast includes Constance Howard, sister of Frances Howard, George Irving, Fannie Midgeley, Jay Hunt and John Hennings.

Rex Purchased by Laemmle To Star in "Thunderhoofs"

On Basis of Price Paid King of Wild Horses Apparently Most Valuable Equine in World Today

AT a price equal to the highest ever paid for a race horse Carl Laemmle, who just bought the famous Thomas H. Ince estate, has purchased Rex, the King of Wild Horses. At the same time Universal also acquired from Hal Roach Rex's seraglio or circus or whatever it is that an equine picture unit may be called. There are five in the troupe, including Lady, the heroine; Marquis, the villain; Paris, juvenile and female impersonator; and Moe and Eva, low-comedy relief burros.

The horses already have been moved to their new quarters at the Universal back ranch, where they are in training for their forthcoming roles, the greatest in their cinematic careers.

The new Rex stable is right opposite the one which houses Hoot Gibson's Palamino horse. Pal has heretofore been undisputed king of Universal City, but this week his nose is liable to be somewhat out of joint.

Rex will immediately be starred in a spectacular wild-horse story, "Thunderhoofs," which will be directed by Henry MacRae, former director-general of the Universal City film plant, who recently relinquished his executive post to gain this important assignment. The script on the story is being completed by Edward Meagher, and production will start within a week.

MacRae has just returned from Arizona, where he picked out a number of remarkable locations for the picture. He will start with the company next week. June Marlowe will be the only woman in the cast, which will include Hugh Allen, Howard Truesdale and William Bailey.

On This Page

EACH week the Special Story and Moviegrams printed on this page of the Universal Weekly are sent out by the Universal Publicity Department to the newspapers of the country to create interest in the pictures Universal exhibitors are playing. They are interesting and newsy and they find a ready reception with photoplay editors.

If your paper isn't getting them, let us know and we will see that they do.

THIS week marks the culmination of Paul Gulick's series of articles on his trip to Universal City and the beginning of a new series about Universal's stars and players. We are taking the newest ones first and so are starting with Churchill Ross, the begoggled comedian who has proved such a find in "The Collegians." You'll find his story on page 15. Next week, Conrad Veidt.

AL WILSON has started production on "Sky High Saunders," a story which he wrote himself, under the direction of Bruce Mitchell. Elsie Tarron plays opposite Wilson.

Mel Brown shows he knows a thing of two about cabarets in "Taxi! Taxi!" where he stages an elaborate floor show.

"Michael Strogoff" Closes Broadway Run After Piling Up Most Remarkable Records

Universal Film de France Rolls Up Amazing Box-Office Totals During Eight Weeks On Broadway — Similar Results in Other Cities — Regarded by Universal as One of Biggest Money-Makers of the Season.

"MICHAEL STROGOFF," Universal's Film de France production of the famous Jules Verne adventure story, last week completed a remarkable eight-week run in the George M. Cohan Theatre, at Broadway and Forty-second Street, New York City. Universal sales officials are elated over this showing of the picture and see in its unusual run at legitimate theatre prices proof positive that it is one of the best money makers of the season. Similar successes for the big Universal production have been reported to the Universal home office from other cities.

The Cohan Theatre run of "Michael Strogoff" was an eye-opener to motion picture men. Its premiere early in December was not staged in the pretentious manner customary for big New York openings. There was little or no ballyhoo. The picture was advertised in the usual manner and the reviews averaged from fair to good. But, day by day, the box-office began to tell a story of increased interest and growing patronage.

Mostly by word and mouth advertising, the popularity of the picture grew, until week after week, it clicked along, doing a comfortable business and even making a record during the ante-Christmas slump week. Since then it has continued to build up as word of its thrilling sequences and colorful romance spread. Another house record broken was the Monday matinee record when "Michael Strogoff" played to S. R. O. and turned hundreds away. Its long run was brought to a close at the end of eight weeks because Universal's lease on the Cohan Theatre expired. Otherwise, it is difficult to say how long the picture might have remained a patron-puller in the Times Square house.

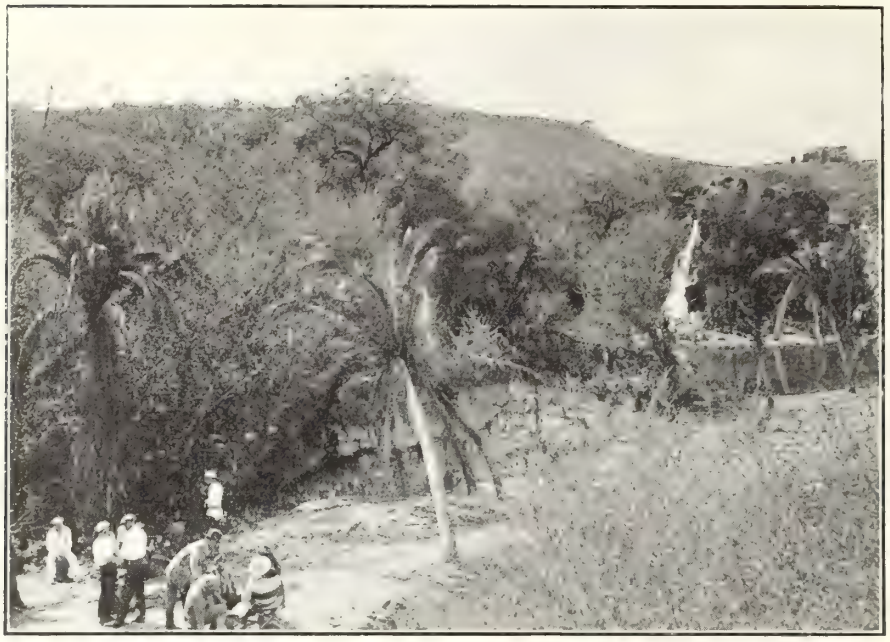
Outside of New York the big Universal special has met with singular success. In the Lyric Theatre, Bridgeport, Conn., it was booked in for four days, but was held over for three more days because of the stampede of patrons to see it, and then for an additional day, establishing a business record for that city. In the Cameo Theatre, Pittsburgh, it bettered the top record of that house set by "The Phantom of the Opera." In Phoenix, Ariz., it did the best business of the house for a period of two years. In the Imperial Theatre, San Francisco, it enjoyed a long run at almost capacity business.

In the Princess Theatre, Montreal, the picture recently played to S. R. O. business during two of the coldest weeks of the winter and in the face of other unusual conditions which tended temporarily to keep people away from the motion picture theatres. Also, the film played to a highly successful week in the Lafayette Theatre, Buffalo, and for three weeks in the Broadway Strand, Detroit.

Among other houses which have just reported successful runs with this production, according to Universal, are the Aladdin Theatre, Denver; the Capitol Theatre, Miami; the Pastime Theatre, Albuquerque; the Grand Lake in Oakland, Cal.; and houses in St. Augustine, Fla.; Jonesboro, Ark.; Chapel Hill, N. C.; and Eugene, Ore.

Current or early Eastern showings also are being held in the Globe Theatre, Philadelphia; the Mozart, Canton, O.; the State, Allentown, Pa.; the Cambria, Johnstown, Pa.; the Norva, Norfolk, Va.; the National, Richmond, Va.; the Empire, Quebec; the Orpheus, Halifax; the Imperial, St. John; the Capitol, Elmira, N. Y., and many others. Similarly, leading houses throughout the middle west, south and far west are lined up for early presentation of the Universal feature.

"Michael Strogoff" has been hailed by critics as the most entertaining picture ever made in Europe. It was produced by the Societe des Cineromans, the leading French film empany, with Ivan Moskine noted Continental film star in the leading role. He is now (*Continued on page* 34)



The innocent Los Angeles River doubling for a deep, dark and deceptive African stream for Norman Kerry's picture, "The Claw," which Sidney Olcott is directing from a Cynthia Stockley novel, with the beautiful Claire Windsor sharing starring honors with Kerry.

The Stran in the

Concluding Chapter of Paul Guli taining Glimpses of Universal Pr Was There, As They Look of the Los A

FOR years I had been hearing of the Los Angeles River. When Carl Laemmle first bought Universal City it was described as lying along the Los Angeles River in San Fernando Valley. Its next news item in my early remembrance of Universal City is the sudden and unaccountable manner in which, during the spring freshets, it overflowed its banks and carried a River Nile-like inundation over almost the entire back ranch part of Universal City. Isidore Bernstein was General Manager then, and he and the doughty Henry MacRae, summoning the entire working force of Universal City, and enlisting actors, directors, extras and office force, worked waist-high in the turbulent waters for hours and hours to save important and flimsily constructed moving picture settings. Any demure stream which can get up on its ear to such a ferocious extent as this is worthy of a lot of consideration.

I naturally was very anxious to see this Los Angeles River.

The first sight I had of it, as I previously explained, was when I drove my third shot for the twelfth green into its dangerous-looking depths. When I went up to the ball I found that the depths consisted mainly in banks and that the river itself was not high enough even to cover my golf ball. Being anxious not to lose a stroke, I successfully played it out of this hazard onto the green. As I was returning to Universal City we passed over an important-looking concrete bridge. Said I to the driver, "What river flows under this bridge?"

"That is the Los Angeles River," he said, and, being interested in it, I stopped to look at it.

It was a mere trickle going under the bridge, but the concrete piers which hold up the roadway and the ample space allowed for the flow underneath were of the type that one would look for in a river of utmost turbulence, like the Colorado, for instance.

Everyone about Universal City studio is utterly indifferent to this river. You can't blame them. They live with the deceptive little water course and, except in times of freshet, it is nothing to brag about or interest oneself in, unless it is being used by the Production Department for some of its marvelous nature faking. For this reason I found my guide to the mysteries of Universal City, Mr. Tom Reed, not so keen on personally conducting me over its Universal City banks. So I went alone.

I started at the Back Ranch, where the St. Claire Mansion was being completed. I have told in a previous chapter of the way they were growing the grass and protecting the banana plants on this set, one of the most remarkable spectacles of intensifying nature that I ever saw. This mansion makes very little use of the Universal City bank on which it is situated. The reason isn't far to seek.

Just below it, the Production Department had devoted a portion of the embankment to the duty of representing a swamp and jungle scene for Norman Kerry's picture, "The Claw." This picture had not been started yet because both Kerry and Claire Windsor, who is to co-star with him, were occupied on other pictures. But the set was standing, and I walked the "veldt," the "swamps" and the "jungles" over which in a few weeks savage hordes of Los Angeles negroes would be frantically endeavoring to capture poor Claire Windsor and brave Norman Kerry. Naturally, the Production Department had dammed the water course, but inasmuch as this is not contrary to the rules of the War Department, which has jurisdiction over all navigable interior rivers, they can get away with it. This expediency backed up the ridiculous little stream until it actually assumed proportions of grandeur and the appearance of depth and solemnity required for its African disguise.

Martin Murphy, General Production

Puzzle: Find the Los Angeles River. This roadway running from left to right in the Boulevard. On this Boulevard face the exec the eucalyptus trees. Following the roadway is over the famous Los Angeles River, which right-hand corner of page 12, under the and up into the fertile San Fernando Valley corner. The open spaces to left of river are

gest River World

ck's Trip to Universal City Conoductions Being Made While He ed to Him from the Banks ngeles River.

Here is the Los Angeles River again, doing duty as a Congo water course. The scene is from "The Love Thrill," with Laura LaPlante. It is splendid entertainment, by Millard Webb and Joseph Mitchell.

Manager, was on the lot supervising the tearing down of a bamboo and rush dwelling and the transplanting of palm trees. I asked him what the men were doing, and he told me that they were revising a scene which had done service for Laura LaPlante's picture, "The Love Thrill." In this picture the Los Angeles River had served as the bank of a cannibal village in the Congo. It didn't make any difference, Martin explained, just how truly like the Congo this was, because it was used to represent Laura LaPlante's idea of the Congo.

Laura, that is in the picture, was posing as the widow of an African explorer, who, as a matter of fact, wasn't dead at all. The reason for her impersonation was so that she might thereby become acquainted with a wealthy man and sell him an insurance policy. In the course of her deception it became necessary for her to describe her life in the African jungle with her explorer-husband, whereas she had never been out of New York. If you want to be vastly entertained by what Africa never was or will be, don't fail to see "The Love Thrill." Millard Webb has made a most entertaining and excruciatingly funny picture out of it.

s a bird's-eye view of Universal City. The oreground of the picture is Lankershim ive offices of Universal City, massed behind o the left, you observe a bridge. This bridge n this picture you can follow from the lower ridge, along the outskirts of Universal City ntil it disappears in the upper left-hand he fairways of the Lakeside Golf Course.

The next section of the river bank which my feet trod represented a desert stretch in Oklahoma, where Fred Humes was gallantly rescuing the life of Derelys Perdue, his leading woman, in a scene from "The Empty Saddle." This picture is being directed by Ray Taylor. Most of it is in Universal's famous Western Street, but the desert stuff is along the banks of this essential feature of Universal City, the Los Angeles River. Taylor has to be careful how he points his camera, or he is liable to record in the desert a couple of white pantied golfers putting on the sixth green.

Stepping gingerly away from the flying hoofs of Freddy Humes's charger, I backed into a set which our two hundred and sixty pound comedian, Charles Puffy, was using for his first Octavus Roy Cohen story. It will be called "The Prince and the Papa." This set, representing a street scene, cleverly utilizes the river bank as its terminus. Looking the other way, you come up against the back buildings of the Universal menagerie. Every building at Universal City is put to four-sided use, and the backs of the menagerie buildings are facaded in such a way as to complete the appearance of "The Prince and the Papa" street.

As I was walking leisurely down the moving picture street, I ran into Wallace Beery, heading a group of players from another studio who were intending to use the cage and animal appurtenances of Universal City under a reciprocal arrangement. I hadn't seen Wallace since he played with Universal in a series of Priscilla Dean pictures, "White Tiger," "The Flame of Life" and "Wild Honey," but he told me that he always felt very much at home on the Universal City lot, and he looked it.

Ten feet away from this New York State village, one walks into Mississippi, for adjacent to the Puffy set is the first of the long-drawn-out settings which Harry Pollard has been using for the "Uncle Tom's Cabin" picture. First and foremost is the warehouse and dock. Quite naturally, nothing except an overflow effort of the Los Angeles River would serve to float a cotton barge, but there you see one piled high with cotton and moored to a wooden embankment on which stands an imposing cotton warehouse. Strands of real cotton are floating all about in the willow trees, on the docks, and in the darkies' cabins.

I was unfortunate in finding these settings uninhabited, Pollard being on the real Mississippi at the time. But

(*Continued on page* 14)

If You Want to See the Old Kate Adams You Must See "Uncle Tom's Cabin"

THE last of the old side-wheel river boats which swept so majestically up and down the Mississippi in the days of the river's glory, when Mark Twain was a pilot and a trip from St. Louis to New Orleans was the height of fashion, played her part in the great super production Universal is making of "Uncle Tom's Cabin," and then went to join the memories of her sister ships. For the old Kate Adams, the pride of the Mississippi, was destroyed in early January as she lay against the levee in Memphis, shortly after Harry Pollard and his company had finished with her.

The "Lovin' Kate" as she was known to every city and country dweller along the banks of the Ohio and Mississippi possessed an almost human personality. The story of her passing and the fact that she was last used in filming "Uncle Tom's Cabin" was sent out from Memphis to papers the country over, and the New York Herald Tribune, for one, devoted a full column to telling of her glorious past.

"The Kate Adams, last of the side wheel steamboats on the lower Mississippi, has gone the way of her illustrious predecessors," relates the Herald-Tribune. "Of all the fleet that has plied the stream for the last quarter of a century the Adams was the pride. The two paddle boxes, far astern and kicking up mountainous billows on either side, were the only remnants of the old tradition to be found from Memphis down to New Orleans.

"She was the third boat of the same name on the Mississippi. All had proud records. There was not a river farmer or plantation hand from Natchez-Under-the-Hill to Louisville who did not know the 'Lovin' Kate'

"The last of the line, in addition to being the only remaining sidewheeler in an age of ugly tugs and prosaic sternwheelers, also was the last racer worthy of the name on the lower river. It was left to her to carry on the tradition of the Robert E. Lee, the Natchez and the J. M. White, the three great racers of the past that gave the old steamboat days their most glamorous touches.

Boat in Racing Form

"Only last summer the Kate Adams raced and beat the City of Louisville up the Ohio and in another race made the Tom Jones look like a scow.

"Aside from the two gayly painted paddle boxes, with their breath of the past, the Kate Adams's most distinguishing possession was her whistle. It was the same whistle that had graced the first Kate Adams in 1882 and the second Kate Adams the next year. There has been nothing like it on these streams for many years.

"In the whistles of a whole fleet of towboats of to-day there is no more individuality than in so many penny whistles. The stems of the new side wheelers can emit nothing to get excited about. But a blast from the Kate Adams was like the melancholy wail of a whole singing school of melancholy bullfrogs. It could be heard and recognized twenty miles inland. It rattled windows on the shore and startled the sluggish catfish on the bottom. One blast was enough to set a-tingling the spines of every plantation hand in hearing and start them shouting, 'Listen to the Lovin' Kate.' Every child knew that whistle. A rural schoolmaster once asked a pupil:

"'Who was the first man?'

"'Adam'

"'And the first woman?'

"'The Kate Adams'

"The last Kate Adams was built in 1899 and made her maiden trip on Thanksgiving Day of that year. She plied the Mississippi and Ohio through years that the river trade was dwindling fast to a mere shadow of its former glory. Her size and elegance—as river elegance goes—were of a kind unknown to the present generation of steamboats—the last of that fleet of which Clyde Fitch, then a newspaper reporter, once wrote: 'A steamboat is an engine on a raft with $11,000 worth of jigsaw work around it.'"

The Strangest River in the World

(*Continued from page* 13)

I call your attention, in closing, to the mighty realistic scene of a negro baptism at night, and I ask you if, after looking at it, you can think of any river in the world that Universal City production people cannot reproduce with this crawling mud puddle, the Los Angeles River. They haven't been stumped yet!

Here is the Los Angeles River, greatly augmented by hydraulic pressure and the Production Department, doubling for the Mississippi River. On the banks or levee you see the settings in the ghastly light of the negro camp fires of the "Uncle Tom's Cabin" production which Harry Pollard is making. The scene represents a negro slave baptism in which Uncle Tom, in the person of James Lowe, is officiating.

Churchill Ross, Horatio Alger Hero, Wins Out at Universal City

"Church" in the natty new suit Universal bought him to wear in his first starring series of comedies.

THOSE wise in picture ways are predicting a new vogue in comedians when Churchill Ross steps out as a full-fledged star, the star of a series of Snappy Comedies soon to go into production at Universal City. Churchill is still engaged in the second series of "The Collegians," in which he plays the school "grind" "Doc" Webster, but as soon as he completes this work he will start on the 13 one-reelers of his own.

Churchill, off the screen, would never impress one as a comedian. He is the studious type of fellow, slight of build and almost frail. He carries himself as though he were deeply immersed in trying silently to solve the cosmic ray while the world and the few million mortals in it might turn handsprings, leap off bridges, or do anything and everything without causing him to even take the trouble of noticing what it was all about. Churchill wears immense spectacles with lenses of almost unbelievable thickness, not to appear funny, but because without them he can't see a thing.

Get this first impression of the youth who makes millions laugh as the faint-hearted bookworm in the Universal comedy series, "The Collegians," and then talk with him for fifteen minutes. Your entire impression of him as a sour, uninteresting and over-educated individual is replaced by an impression of a wise-cracking young fellow who loves to kid and be kidded, a fellow who would usurp the limelight in almost any gathering. It's this same knack of being subtly humorous with apparent lack of effort that he has capitalized as a screen asset—an asset by the way that President Carl Laemmle of Universal recognized almost as soon as Ross did.

Churchill Ross was born in Lafayette, Ind., a little over twenty-two years ago. He attended high school and college in his home town.

His parents had never been on the stage or taken any particular interest in theatricals. When a good show came to Lafayette, they went to it the same as did their neighbors. Churchill, himself, admits that he had never taken an excessive interest in either the movies or the stage until Valentino came to town.

While the other boys and girls of Lafayette were gazing in admiration and awe at Valentino and his splendor, Churchill was doing some deep thinking. "He's a success," Ross figured, "and he has nobody responsible for it but himself. Why can't I do the same thing?" Ross took the bull by the horns, so to speak, and crashed the gate of Valentino's dressing-room. "How do I get in the movies?" he asked the beloved Rudy.

Valentino, wise in the heartaches and disappointments of breaking in, talked to the eager youth and told him of the obstacles. He ended up, probably out of sympathy, by telling Ross that anyone could do it if he had the nerve and perseverance.

That was enough for Ross, so he made preparations to go to Hollywood. His parents opposed the plan and his buddies kidded him unmercifully for thinking himself an actor, but Ross went to Hollywood just the same.

For two years Ross pounded the pavements of Hollywood. His story during this period is the same as thousands of others and will not be told again. Whenever Ross would get hungrier than usual he would think of his parents and his buddies back in Indiana, but sometimes his pride and other times his determination to get ahead would hold him from wiring for transportation. Then almost overnight his luck changed.

(*Continued on page* 34.)

No Test More Ruthless!

EVERY foot of "HELD BY THE LAW" welcomes the merciless test of the Close-Up. For EVERY foot is pulsating suspense, dynamic power, smashing incident—BOX-OFFICE!

The Master Mystery Picture by the Mystery Master, BAYARD VEILLER, author of "Within the Law."

with

Ralph Lewis, Marguerite de la Motte, Johnnie Walker

An EDWARD LAEMMLE production

CARL LAEMMLE presents

HELD

BY THE LAW!

SNOOKUMS!

made from GEORGE McMANUS'
famous cartoon strip

"The Newlyweds and Their Baby"

Produced by STERN BROTHERS
Released thru UNIVERSAL

3 Laughmakers 2 Reels Each

UNIVERSAL

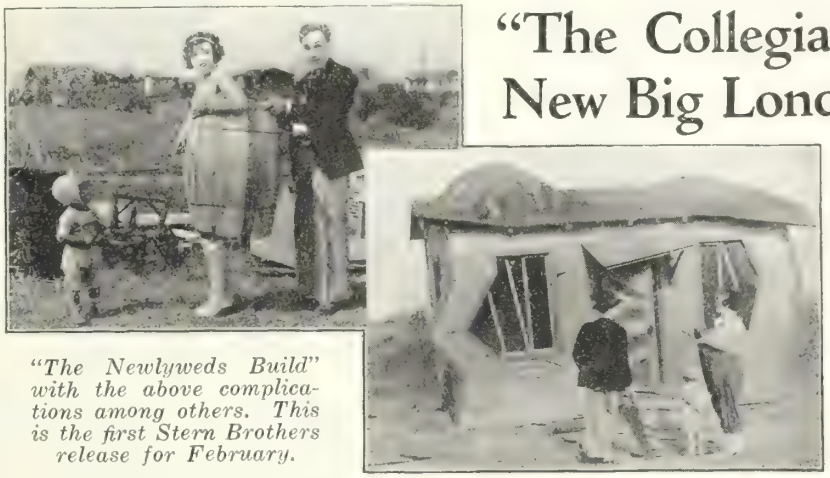
The face that means a thousand laughs every time you show it!

The little baby with the big smile and the fastest growing list of admirers in the business. Put a NEWLYWEDS Comedy on the screen and watch those empty seats fill up! One of the reasons why UNIVERSAL IS ON TOP NOW IN SHORT FEATURE CLASS!

Five Outstanding Comedy Releases Scheduled by Sterns for February

THE Stern Brothers announce a full schedule of outstanding releases for the month of February. Five two-reelers will be placed on the market this month, and it is pointed out that these comedies are unusually good. The list is topped by a widely praised "Newlyweds and Their Baby" comedy, and by a particularly appropriate Buster Brown Junior Jewel.

The first release for the month is "The Newlyweds Build." This is the latest of the Newlyweds two-reelers being made by the Sterns from the famous George McManus cartoon strips. The current release has been hailed by reviewers as the best by far of the series to date. It is a hilarious take-off on the trials and tribulations of a young couple putting up a bungalow. The baby Snookums is played by the remarkable youngster, Sunny McKeen, recently signed to a long term contract by the Stern Brothers. Pretty Ethlyne Clair plays Mrs. Newlywed, and Jed Dooley is Mr. Newlywed. The picture was directed by Gus Meins and was released February 2nd.



"The Newlyweds Build" with the above complications among others. This is the first Stern Brothers release for February.

The next February release, set for the 7th of the month, is "Buster's Sleighride," a two-reel fun film which takes the famous Buster Brown kiddies and Tige up into the snow-clad mountains. This is one of the best produced comedies of the series and is filled with gags and humorous situations. The series is now being released as a Universal Junior Jewel series, in the same class as "The Collegians" and on the same entertainment level as the famous "Leather Pushers." Gus Meins is the director. Arthur Trimble plays Buster and Doreen Turner is Mary Jane. Tige is played as usual by Pete the dog comedian.

On February 9th, Universal has slated "What's Your Hurry," the latest two-reeler of Stern Brothers' "Excuse Maker" series for release. Charles King is the star, with Constance Darling as his leading woman. The Sterns state that the many exhibitors and the public, which have found this series of exceptional entertainment value, will get great satisfaction out of this new two-reeler. It was made by Sam Newfield, and pre-release showings have stamped it as a good box-office offering.

A new "What Happened to Jane" comedy will reach the screen February 16th. It is called "Thanks for the Boat Ride," most of the action taking place on one of the coastwise passenger steamers plying between San Francisco and southern California ports. Wanda Wiley is the star, with Art Rowlands, Al Alt and Betty Baker in the leading supporting roles. Charles Lamont directed it. The boat setting gives rise to many unusual situations which make for comedy and complex gags.

"George Runs Wild," the newest "Let George Do It" comedy, will be released February 23rd, and it is outstanding in every way. This popular series will get new impetus as soon as this two-reeler reaches the screen, the Sterns are confident. Sid Saylor, who has the role of George in this adaptation of the George McManus cartoon strip, "Let George Do It," never has done such clever work, those who have previewed the comedy report. As his chief support he has pretty Ethlyne Clair, who has become one of the most popular ingenues on the comedy screen. In addition Saylor is supported by a group of Hollywood beauties. The story concerns a garden party and a Greek dancing school in which George gets mixed in with all the diaphanous-clad girls for a wild thirty minutes. Scott Pembroke directed the comedy.

"The Collegians" Open New Big London House

WHEN London's newest first-run house, the Astoria, was recently opened, "The Collegians," Carl Laemmle, Jr.'s, two-reel series, also made their first public bow to English picture patrons. They were uproariously received and the general opinion was that they surpass the "Leather Pushers" for clean, peppy entertainment.

The Astoria was built on the site of the large Cross and Blackwell factory in the heart of the theatre district. The house has a seating capacity of 2,500 and a dance hall large enough to accommodate 400 couples. Universal pictures will appear regularly on the Astoria's program, reports the European Motion Picture Co.

Universal Pictures Go With York on Tour

WHEN the battleship Renown sailed from Portsmouth, England, last month bearing the Duke and Duchess of York on a tour of Australia and New Zealand, it also bore prints of "Les Miserables" and "Michael Strogoff" which will be screened for the royal tourists during the voyage, according to word from Universal's British distributors, the European Motion Picture Co.

New "Jane" Comedies Put Into Production

THE "What Happened to Jane" series of two-reelers, one of the outstanding Stern Brothers releases during the current season, has been resumed at the Hollywood studio of that comedy company. Number 8 of the series of thirteen two-reelers has just gone into production under the direction of Scott Pembroke. Thelma Daniels is the featured player, replacing Wanda Wiley, the former star.

That's his middle nam

The Spe

and that's the First Title of his

and here are the others—

"The Fighting Don"
"Cheating Danger"
"The Hurry-Up Man"
"Up and At 'Em"
"The Flash Kid"

Six Whizzing Whirlwinds!

RICHARD

ne!

Presented by
CARL LAEMMLE
in association with A. Carlos

Richard Talmadge Productions
Released by Universal

ed Boy!"

UNIVERSAL

is "UNIVERSAL SPEEDY SIX!"

Real production class in every foot!

Ready for Booking Now!

ALMADGE!

Sh
E

in

UNIVERSAL

The Love

e has verything

Youth, Beauty, Audience appeal, Everything that makes men leave home—and women, too—to see her whenever she appears on Your Screen.

The one and Only

Laura LaPlante

With TOM MOORE, BRYANT WASHBURN and JOCELYN LEE

From the story by Millard Webb and Joe Mitchell

A Universal Jewel

Directed by

MILLARD WEBB

cluding Thrill!

DOES IT PAY?

To give a thought to Universal Accessories

$

Smashing Editorial

from

The Screen Press

FRED JEWETT, Editor

ADVERTISING—AND ADVERTISING ACCESSORIES

There are, no doubt, numerous theatre owners who sincerely wonder why it is necessary to advertise, exploit, or publicize. Such managers consider that everything essential has been done when their programs are well selected and well presented.

They seem to regard all forms of advertising merely as opportunities to spend whatever profit they may be able to make.

But there is a different attitude to take toward advertising and advertising accessories and that is to regard them as a means for increasing profits. Why not reason it out this way?

Your operating cost is fixed regardless of your attendance. It costs no more to entertain 1,000 persons than it does to entertain 100. The profit you make depends upon the extra attendance after enough admissions have been sold to pay all expenses. Consequently it is extra attendance for which the theatre owner must constantly strive.

If persons in your territory who have not attended your theatre can be induced to do so by the advertising you use you have gained just so much of that extra attendance. This advertising may be in the form of heralds, programs, the novelties which wide-awake and up-to-date exchanges provide for their customers, theatre decorations or whatever else will attract sufficient favorable attention to your house to bring in box office returns in excess of the operating cost.

Theatre owners should use as many forms of advertising as possible in order that the greatest number of people may be reached in the greatest number of ways.

Advertising or advertising accessories which do not seem to pay for themselves in immediate box office returns may yet be effective. This is true because every bit of advertising has not only an immediate effect, but the memory of it remains, and people will gradually come to regard your house as a successful institution because of the volume of publicity you employ, and you will thus create what might be termed a "house consciousness."

Universal's "helping-hand" policy has been advocating using plenty of advertising to get the most out of your Universal product.

Mr. Jewett is an editor whose viewpoints are respected nation-wide.

His editorial vividly points out that "giving thought to accesssories means giving thought to YOUR bank-book!"

$

And This Is What They Write

Carl Laemmle About Universal Pictures in Reply to His Column in The Saturday Evening Post, Photoplay and Liberty.

"THE MARRIAGE CLAUSE" IS FINE ALL THROUGH

"I SAW 'The Marriage Clause' a night or two ago and write, as you invite, to say how much it delighted me. It is not often that I am willing to sit through the same play twice as I did on that occasion. Billie Dove was splendid in her part. The play was unusual, and it was consistently fine all the way through."

—Oliver McEwan, Chicago, Ill.

"THE RUNAWAY EXPRESS" IS BEST RAILROAD MOVIE

"'THE Runaway Express' was the most interesting railroad movie I ever saw. It seemed so real. Jack Daugherty has a charming personality. I like his sunny eyes and smile. I should like to see him in other pictures."

—Miss Alma Booker, Pittsburgh, Pa.

THINKS "HER BIG NIGHT" IS FINE PIECE OF WORK

"I SAW 'Her Big Night' not many days ago, and I wish to congratulate you upon the ending. It was admirable. The entire production was natural—there was no striving for effect, and the more I think about it the more I am convinced it was an admirable piece of work."

—F. A. Southmayd, E. Orange, N. J.

"TAKE IT FROM ME" DRAWS PRAISE OF TEXAN

"WISH to write you a few lines in praise of your feature, 'Take It From Me,' starring Reginald Denny. This is one of the best pictures I have had the pleasure of seeing in some time. You should be proud of Denny as a comedian."

—Hector MacKenzie, San Angelo, Tex.

LIKED PAT O'MALLEY IN "PERCH OF DEVIL"

"YOU once said I would like Mr. O'Malley in 'Perch of the Devil.' I saw it yesterday. I should say I did like it."

—Miss Helen King, New York, N. Y.

"WHOLE TOWN'S TALKING" IS BEST IN YEAR

"I HAVE just seen 'The Whole Town's Talking.' Absolutely the best comedy I have seen in more than a year. Edward Horton's comedy is of a sort that I don't relish unless it is shaded by competent, less boisterous comedy by his supporting players. Then it becomes great. That happened in 'The Whole Town's Talking' in such a happy and zestful way that I am still chuckling, three days later. I am amazed that you were able to assemble such a wonderful cast as you did in this picture. Eight top-notch players, every one of them adequate star material, in one cast, is unusual, indeed."

—Neil O. Wilkerson, Durango, Colo.

SPENT DELIGHTFUL HOUR VIEWING "POKER FACES"

"THANK you for 'Poker Faces.' I am not a picture fan and seldom find a picture that moves me to expression. But I spent one of the most delightful hours last night witnessing 'Poker Faces' that I have experienced in a long time. I am not expressing my appreciation very cleverly, I am afraid, as this is my first 'fan' letter and I find it rather awkward. But I truly hope to see Edward Everett Horton in another such delightful comedy—and that real soon."

—Mrs. H. H. Boyer, Evansville, Ind.

GIBSON "SATISFIES" IN ALL HIS PICTURES

"I AM very glad to tell you that you have again rung the bell of perfect screen productions in 'The Texas Streak,' Hoot Gibson's current Western picture. It was a gem. I enjoyed it immensely. There is a certain something about Hoot's pictures that seems to draw. I cannot explain it, but whenever I see a Western other than his I am not completely satisfied. With Mr. Gibson's pictures I leave the theatre with a satisfied feeling, so much so that I want to see the picture again, which I always do."

—George A. Olcese, San Jose, Calif.

"FLAMING FRONTIER" IS UNIVERSAL'S GREATEST

"I HAVE just seen one of your biggest and latest releases. To me it is the greatest Universal picture I have seen since 'The Phantom of the Opera.' It is 'The Flaming Frontier.' To start with, I want to say that to me the director is a genius. That picture is brimming with life, action and just enough comedy to make it a work of rare art. In viewing it, I forgot I was one of the audience and I just felt as though I was in the picture. It came like a storm and carried me away with it. How can any director handle so many, many people at one time? Never will I forget the feeling that ever came over me as the Indians came swarming over the hill. How real it all was!"

—Laurence Raymond, Buffalo, N. Y.

EAGERLY AWAITS NEXT "COLLEGIANS"

"I HAVE seen the first two episodes of 'The Collegians' and enjoyed them very much. I think George Lewis is great and Dorothy Gulliver, too. I'm looking forward to seeing the canoe tilt next week."

—Miss Mildred Ballard, Woodfords, Me.

NO PRODUCTION EQUALS "MICHAEL STROGOFF"

"I WAS in Washington yesterday and saw 'Michael Strogoff,' and I know of no production that equals it. All who have seen it are enthusiastic over the picture.

—A. R. Plank, Vienna, Va.

RATES "OLD SOAK" WONDERFUL PICTURE

"'THE OLD SOAK' is a wonderful picture—the best of its kind. Jean Hersholt gives an inspired performance. He made the audience laugh and cry at will."

—Duncan Boss, Paterson, N. J.

ENJOYED "POKER FACES" AND "MYSTERY CLUB"

"SAW and enjoyed 'The Mystery Club 'and 'Poker Faces."

—Henry McAlear, Jamaica Plain, Mass.

You said it

The clippings on these pages are bonafide facsimiles of Box Office Reports from current numbers of MOVING PICTURE WORLD and EXHIBITOR'S HERALD

MARRIAGE CLAUSE. (7,680 feet). Star, Francis X. Bushman. A great drama of its class. Deals with the love of a theatre manager for a girl and he was willing to give it up to have her have a career. Bushman is great in it, and it is a wonder he has not had more similar parts. Our crowd thought it immense. City 15,000. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

HER BIG NIGHT: Laura LaPlante—60%. A light comedy feature that gave universal satisfaction. Seemed to please men, women and children equally well. This star is rapidly developing a following here. Played January 6. Eight reels.—W. J. Powell, Lonet theatre, Wellington Ohio.—

PRISONERS OF THE STORM: House Peters 40%. A wonderful picture of the Northland with too much snow scenery for winter. Lacks comedy in the last half, but seems to please Saturday night fans. Played January 6-7. Six reels.—Ad Newton, Princess theatre, Stanberry, Mo.—Small town patronage.

HER BIG NIGHT. Star, Laura LaPlante. This is by far the best we have had of this star. We heard lots of praise and no kicks. Tone, Sunday O. K. Special no. Draw mixed class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

THE RUNAWAY EXPRESS: Jack Daugherty —55%. A-1 railroad melodrama. Pleased all who saw it. Played December 20. Seven reels. —Frederic O. Gooch, Lyric theatre, Loudon, Tenn.

We let Exhibitors do the talking about the GREATER M

You say it!

POKER FACES. (7,308 feet). Stars, Horton-LaPlante. A picture that brought the laughs from the audience, and everybody satisfied. This is one of the new C. S. C. which I am using, and that service promises to be even better than last year's. Tone fair, appeal 95 per cent. Sunday special no. Draw farm class, town 400. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

THE BUCKAROO KID: Hoot Gibson—65%. This was good. Hoot Gibson has that go-getter atmosphere strong in this picture. He gets by in society stuff to a limited extent better than some famous Western stars do. No we're not mentioning any names. However, you can show this with confidence in good results. Played January 7. Six reels.—Wm. Griffith, Accola's Bonham theatre, Prairie du Sac, Wis.

THE OLD SOAK: Jean Hershold—69%. This one pleased and did well at the box office. Not big but a simple story well told and acted by a capable cast. Should go well in any house. Played December 30. Seven reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—

UNIVERSAL

THE WHOLE TOWN'S TALKING: Edward Hoston—60%. A splendid comedy. Program pleased them all. Played January 6.—Bert Silver, Silver Family theatre, Greenville, Mich.—

THE BUCKAROO KID: Hoot Gibson—As usual, Hoot is there with the goods. Everyone said it was a fine Western. Brother, you can't go wrong in buying the Gibsons. Played December 18. Six reels.—Frederic O. Gooch, Lyric theatre, Loudon, Tenn.—

TEXAS STREAK. Star, Hoot Gibson. Another good western from Hoot. Keep up the good work, Hoot. Tone O. K. Good appeal. Sunday yes, special no. Draw all classes, town 3,000.

OVIE LIST!

"EXCUSE MAKER" COMEDIES

With all-star casts of comedians
headed by Charlie King
Produced by Stern Brothers
13 of them 2 reels each
Released by Universal

"Well acted and it got the laughs."

—Pastime Theatre,
Johnson, Nebr.

"LET GEORGE DO IT" COMEDIES

From the famous cartoons
by George McManus
Produced by Stern Brothers
13 of them 2 reels each
Released by Universal

"As good a comedy as we have been able to obtain in a long time. Give us more like it."

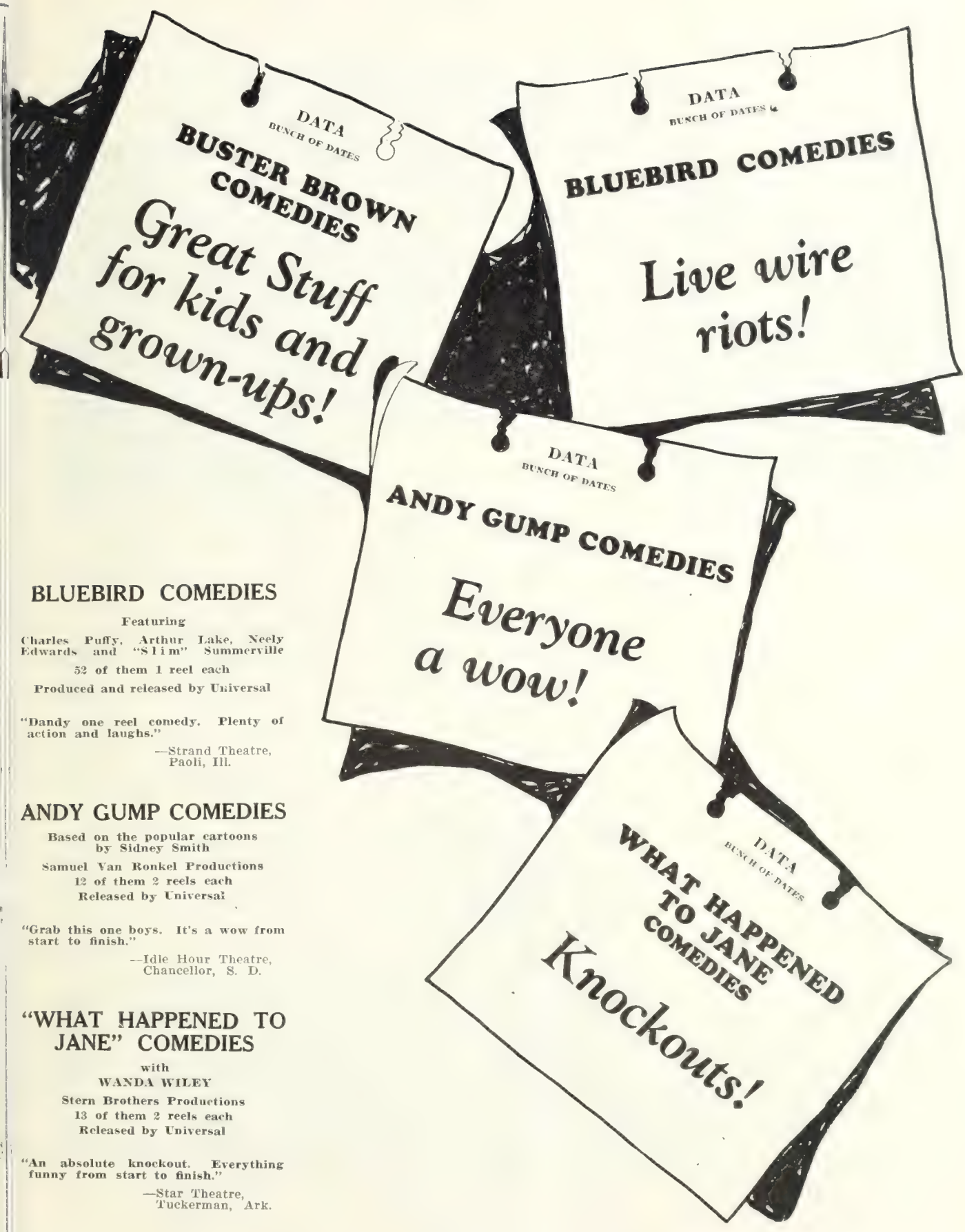
—Odeon Theatre,
Cottonwood Falls, Kan.

"BUSTER BROWN" COMEDIES

From the famous cartoons
by R. F. Outcault
Produced by Stern Brothers
2 reels each 1 each month
Universal Junior Jewels

"Buster Browns are knockouts, wows, or whatever you want to call them."

—Gloria Theatre,
Brooklyn, N. Y.



BLUEBIRD COMEDIES

Featuring

Charles Puffy, Arthur Lake, Neely Edwards and "Slim" Summerville

52 of them 1 reel each

Produced and released by Universal

"Dandy one reel comedy. Plenty of action and laughs."

—Strand Theatre,
Paoli, Ill.

ANDY GUMP COMEDIES

Based on the popular cartoons by Sidney Smith

Samuel Van Ronkel Productions
12 of them 2 reels each
Released by Universal

"Grab this one boys. It's a wow from start to finish."

—Idle Hour Theatre,
Chancellor, S. D.

"WHAT HAPPENED TO JANE" COMEDIES

with
WANDA WILEY

Stern Brothers Productions
13 of them 2 reels each
Released by Universal

"An absolute knockout. Everything funny from start to finish."

—Star Theatre,
Tuckerman, Ark.

Theatre Celebrates Laemmle's Birthday

This board in the Alhambra Theatre's lobby, Milwaukee, invited all born on Laemmle's birthday to a free show.

All Born on Jan. 17 Given Free Show

CELEBRATING Carl Laemmle's sixtieth anniversary by inviting all whose birthday was the same as the Universal chief's to be the guests of the Alhambra Theatre, Milwaukee, on that day brought Fred S. Meyer, managing director, publicity for his house in the city's four big dailies.

Those who attended the birthday party ranged in age from ten to seventy-one years. Their names were taken and placed on file in the Alhambra's publicity office so that each year they may be notified of a party tendered them in compliment to Mr. Laemmle.

In addition to stories in the Milwaukee Journal, Sentinel, Leader, and Wisconsin News announcing the stunt, Mr. Meyer placed a handsome "attraction" frame in front of the house on which he mounted an invitation to the party and a painting of a cake bearing sixty candles, shown at the left. Entering the lobby patrons were greeted by portraits of "Our Chief" as he was twenty-one years ago when he entered the motion picture business and as he is today.

The party was a huge success and created much good will for the theatre as well as bringing it publicity.

Two photographs of Carl Laemmle, one taken 20 years ago, decorated the Alhambra's lobby during the Anniversary week.

"Her Big Night" Nets C. O. Payne Three Big Nights

"I AM sending you a little dope that packed my house the first night and am expecting the same for the next two days," writes C. O. Payne of the Jackson Theatre, Pawhuska, Okla., concerning his run of "Her Big Night."

He encloses a sample of the front page of the Pawhuska Journal-Capital on which was imprinted in red ink: "Extra! Extra! City Welcomes Laura La Plante, Famous Movie Star Tonight in 'Her Big Night' at the Jackson Theatre." These pages were distributed to the entire circulation of the paper and received much attention.

From the press book he took the idea of a cooperative ad which was headed: "Pawhuska's Leading Merchants Offer Everything That Laura La Plante Will Need to Make 'Her Big Night' a Success—Let These Announcements Be a Guide for 'Your Big Night.'" The ads were on this order: "Make this Your Big Night' and dine at the Osage Cafe."

The night before the opening he stenciled every street corner in town with the announcement, "'Her Big Night'—Jackson Theatre," and during the showing of the picture had his lobby dressed with small balloons, crepe paper and streamers.

The window card used by 486 Sunshine cracker dealers in Utica as a tie-up with "Spangles."

Animal Crackers Exploit "Spangles" At Majestic, Utica

ANIMAL crackers and "Spangles," Universal's great circus picture made from Nellie Revell's original story, proved happy exploitation companions in Utica, N. Y. They became acquainted through Fred V. Greene, managing director of the Majestic Theatre, and A. J. Sharick, Universal exploiteer, who arranged a tie-up with the Loose Wiles biscuit company.

Envelopes containing generous samples of the crackers were filled and distributed by Loose Wiles at the schools at no cost to the theatre. The copy on these—there were 30,000 of them—read: "Some of the Animals to be seen in the Mighty Circus Story, 'Spangles,' Majestic Theatre, Sunday — These are Sunshine Animal Crackers made by the Loose Wiles Sunshine Biscuit Co.—See the picture —Eat the animals."

Four hundred and eighty-six stores in the Utica locality handle Sunshine products and in each of these the company had windows decorated by their own dressers. For them the theatre made up a window card which carried copy similar to the envelopes.

In addition to this the local branch of Loose Wiles has eight large delivery trucks. Each of these wore banners on the picture.

A section of the line of kids who joined a neighborhood parade in Dallas, Texas, carrying banners on "The Flaming Frontier" when it was about to play the Midway Theatre.

"Runaway Express" Exploited in South By Imitation Engine

DOWN the streets of Nashville, Tenn., clanging its way through the winter crowds came a small locomotive, an exact replica on automobile wheels of a huge railroad engine, on the Monday "The Runaway Express" opened at the Strand Theatre. The bell was real enough as it was borrowed from the Tennessee Central Railroad and it made enough noise to attract attention for blocks around.

In addition to this ballyhoo the Strand made a cut-out from the 24-sheet which was placed directly in front of the box office, and posters and photographs were liberally used throughout the lobby. One thousand heralds were distributed in automobiles parked about the city.

As many patrons have stated that "The Runaway Express" is the best railroad picture ever filmed, theatres find exploitation more than pays on this Universal thriller.

Advertises Super and Serial By Joining Merchants' Parade

THE merchants of Oak Cliff, the district of Dallas, Texas in which R. D. Suddarth's Midway Theatre is located, formed a Boosters Club and decided to stage a Saturday morning parade just as Mr. Suddarth was ready to show "The Silent Flyer," Universal's popular chapter play, and "The Flaming Frontier," the great super Western. Considering this, Mr. Suddarth decided that here was his chance to hit two or three birds with the same bean shooter.

He announced on his screen and at the neighborhood school that following the parade the Midway Theatre would have a free show at which would be screened the first episode of "The Silent Flyer," and that for those who participated in the parade there would be a big surprise.

Although the weather on the morning of the parade was unusually cold for Dallas, a goodly number of youngsters showed up ready for the big surprise. The theatre had prepared banners for them to carry advertising "The Flaming Frontier" and these brought the theatre's message to everyone along the line of march. A ticket to the showing of "The Flaming Frontier," in addition to the free Saturday morning show, sent all those who paraded home happy and firm converts to the Midway Theatre and the new serial.

Mr. Suddarth also distributed 2,000 roto heralds, placed 100 window cards and posted 15 one-sheets and four threes, His lobby he decorated with a liberal number of colored photos and stills. P. S. Business was very good.

The day before "The Flaming Frontier" opened at the State Theatre, Huntingdon, W. Va., this parade of five Pontiac bannered cars and a U. S. army truck covered with "Frontier" paper headed by an Indian on horseback made its way through the principal streets of the city.

Daring S
Crosses

(Special despatch to Universal Weekly)

For His Sweetheart!

LONDON, January 13.—King Neptune's crown has been torn from his proud head, and wearing it at jaunty slant is George Lewis, champion swimmer, conqueror of the Atlantic Ocean's briny waves.

Interviewed by Photo-graphic's reporter, George declared: "I did it all for my sweetheart, Dorothy. She alone spurred me on when my strength failed me." "Dorothy" is young and unspoiled Dorothy Gulliver, winsome little blonde playing in Carl Laemmle Jr.'s "THE COLLEGIANS."

Did It for Sweetheart.

George Lewis is starring in this series, and their friendship has ripened into ardent love, so when Dorothy, spending the winter in London, cabled George, "I'm lonely, come over," he immediately thought he would swim it, for he has had practically no exercise since the completion of the first series. Besides, he thought it would give him some practice in case he ever wanted to do the stunt for the picture.

Fed From Bottle While Crowds Cheered

His mentor, Hayden Stevenson, and trainer, Wesley Ruggles,

Carl Laemmle, Jr.'s
JUNIOR JEWELS

The COLLE

wimmer Atlantic!

om London Daily Photo-graphic)

accompanied George in a rowboat, feeding him from a bottle frequently. It is the first time George has used the bottle since childhood, and he frequently jokes about it. Of course, everybody laughed.

When George and Dorothy and Hayden and the rest of the cast of "THE COLLEGIANS" appeared in the first of the series at the Astoria Theatre last night, they were greeted by rounds and rounds of applause. London audiences appreciate speedy, youthful pictures. Every indication insures the American success will be duplicated, if not surpassed in England.

Wonderful Production.

"The Collegians" has been produced with an abundant hand. The cast follows: George Lewis—star and transatlantic swimmer; Dorothy Gulliver—his sweetheart; Hayden Stevenson—coach; Eddie Phillips—menace; Churchill Ross—comedy; and a wealth of other talent; Wesley Ruggles—director of first series of 10 two-reelers; Produced by Universal Pictures Corp., under the supervision, of Carl Laemmle Jr., author of the series and son of the film magnate.

He Did It for Her!

GIANS

John Barton Killed In Auto Accident

JOHN R. BARTON, the popular manager of Universal's Jacksonville Exchange, was killed a week ago in an automobile accident near Tampa. The car in which he was riding en route from Mulberry, Fla., to Tampa, crashed into a stalled truck. Barton died on the way to a Tampa hospital.

The wrecked car was driven by Harry Simpson, a salesman in Barton's Exchange. The two were on a business trip for Universal. Simpson was badly shaken up, cut and bruised, but was not seriously injured. The accident is attributed to the confusion caused by the blinding head-lights of the truck.

Barton has been with Universal more than twelve years. He started in the Atlanta office as a booking clerk, about the time the Universal corporation was formed. He worked his way up to salesman, and later, when Universal decided to open an office in Jacksonville, about seven or eight years ago, Barton was chosen to establish it. He has been manager there ever since. During the war he gave up his position with Universal to enter an Officers' Training Camp. He served through the war as Captain.

He was regarded as one of the best liked film men in the South and especially in Florida. He was rated as one of Universal's most efficient managers. He is survived by a wife and three small children. Dan Michalove, Universal's assistant sales manager in the Southeast, hurried to Jacksonville last week and took charge of the funeral.

"MICHAEL STROGOFF" CLOSES BROADWAY RUN

(*Continued from page* 11)

at Universal City awaiting his first role.

The picture was made in Latvia, where the producers found a terrain, architecture and people closely approximating those of the Jules Verne story, a romance of Russia and Siberia of about 1850. Michael Strogoff, as a courier of the czar, carries important despatches from the czar to Irkutsk, 5,000 miles, through territory invaded by the Tartars. His adventures form one of the most dramatic stories of the literary world. Several thousand troops of the Latvian Army were used in the realistic battle scenes of the film.

More than two reels of the picture are in natural color, the process being a highly developed French method of exceptional softness and artistic value. Every foot of this colored film for all the prints released in America was imported from France.

Carl Laemmle's far-sightedness in obtaining the distribution rights for America and many other countries on this outstanding French production is regarded as one of the most fortunate coups in the past year's film history. It is proving a veritable gold mine to American exhibitors, Universal executives state.

The production is now well into its first runs. During the next thirty days it probably will have been shown in every important city in the United States and Canada. Everywhere it is characterized by newspaper reviewers and the public as one of the most thrilling, gripping and colorful pictures ever presented.

CHURCHILL ROSS, HORATIO ALGER HERO, WINS OUT AT UNIVERSAL CITY

(*Continued from page* 15.)

Carl Laemmle, Jr., had been assigned by his father to the imporatnt task of writing and then supervising production of a series of comedies based on college life. While looking for actors of the college type, he happened to see Ross play a small part in a picture starring Douglas Fairbanks, Jr.

Ross was located and offered a bit at a very moderate salary. "The Collegians" was slated to be a series of ten two-reel pictures. As one picture followed another, Ross was given more and more to do. In the last four episodes he had parts second only to those of George Lewis, the star. The series was so successful that another series was started with Ross prominent in it.

Upon completion of the new series, Ross will start on a number of short comedies, written by James Madison, old-time vaudeville skit writer and recognized as one of the best comedy writers in the industry. Churchill Ross will be the star, the stories will be written expressly for him. He will have his own director. The future looks bright for "Church."

Ross was congratulated by the writer.

"Thanks," he replied. "Do you think it's too late to change my name? Churchill Ross is a lot of letters to string up in electric lights in front of the opera house at Lafayette."

A COSTUME ball in which more than a hundred extras are participating was staged at Universal City for the current picture of the new "Collegian" series. Nat Ross is directing from the stories by Carl Laemmle, Jr.

Ali Hartman's Film Fables From Big u

EMIR General Manager Joe Friedman came to Ali, the writer—"Oh generous Ali, teach me the languages of the foreign lands that when I visit them at the expense of Uncle Carl, I may be able to extoll to them the greatness of Universal pictures and the Sheiks whom I command and through whose labors I am able to give this message which all will believe and which my people have entrusted me with. (Have the time of your life, Joe!)

Selah.

* * *

TRAVELING Sheik Leo Abrams, he who is called the King of Long Island, appeared in our office arrayed in the raiment which is called on the street of Manhattan, Broadway, the thing of beauty, and which, Leo says is the reason "The Collegians" are selling so great in his land. The scenery I carry on my person signifies that I am a Collegian, now and always, he states. (That's the way to do it.) Selah.

* * *

PASCHA JULES JOELSON, he who controls various temples in the land of New York and Brooklyn, came to the conclusion that his followers must have Universal Serials, of which there are none better, and came to our sanctum and signed the golden tablets for "The Fire Fighters" for all his Temples of Joy. Julius says Universal pictures are money makers. (He knows what he's talking about.)

Selah.

* * *

THE land of New Jersey, of which Traveling Sheik Richland is the master, has shown to the world that "The Collegians" are the pictures which the multitude must have as every temple of high degree is showing them to great crowds of pleased followers, pleased owners of the Temples, and there is great rejoicing everywhere. (They make the mazuma for you.)

Selah.

* * *

TRAVELING Sheik Sonny Liggett traveled in the land of which Emir Jack Ungerfeld is the Master Showman in the towns of Nyack, Ossining, and Portchester, and succeeded in having him show to his followers that great Denny Classic, called "The Cheerful Fraud," so that they may declare a holiday of rest, pleasure and laughter, when visiting the various temples. (Jack gets there everytime.)

Selah.

52 MUSTANG WESTERNS

—action

13 Featuring FREDDY GILMAN

13 STRAIGHT WESTERNS

6 NORTHWEST MOUNTED POLICE STORIES

7 TEXAS RANGER STORIES

and including

13 W. C. TUTTLE WESTERN COMEDIES
Featuring Ben Corbett and Pee-Wee Holmes

Released by UNIVERSAL

UNIVERSAL

The serial you

The RETURN OF THE RIDD

COMPELLED *us to make*

"Your serial, 'The Silent Flyer,' is excellent, interested everyone. We got a good start. Had big crowds on the first two episodes, and they keep coming, as they say it is keen. Best one since 'The Riddle Rider.'"

—W. A. Harris, Regent Theatre, Blackwell, Okla.

"Here's a serial (The Silent Flyer) I was sorry to see end. It certainly brought back people who never gave a whoop for a chapter play. Hope the dog, MacGregor and Mack are seen together in another serial shortly."

—R. A. Preuss, Arvada Theatre, Arvada, Colo.

Starring

WILLIAM DESMOND

By Arthur B. Reeve and Fred J. McConnell.
Directed by Robert F. Hill
and Jay Marchant

LE RIDER!

Jules Verne's

SRO

Starring
IVAN MOSKINE
Europe's Idol of the Screen

A UNIVERSAL FILM
DE FRANCE TRIUMPH
Presented by Carl Laemmle

A PAGE OF SYNOPSES

"THE COLLEGIANS"

Two-Reel Universal Junior Jewels

Starring **GEORGE LEWIS**

Directed by HARRY EDWARDS, ROBERT HILL and WESLEY RUGGLES

Story by CARL LAEMMLE, JR.

CAST

Ed Benson.....George Lewis
June Maxwell.....Dorothy Gulliver
Tom Jones.....Hayden Stevenson
Don Trent.....Eddie Phillips
"Doc" Webster.....Churchill Ross

No. 1—"Benson at Calford"

ED BENSON, a country boy who aspires to be an athlete, arouses his father's ire when he laughs at the spectacle of his parent being butted over a fence by a goat. He is forbidden to attend the county fair where Pa Benson is delivering a Fourth of July oration and where the all-county mile run for all comers is to be the big athletic event of the day. Ed goes to the fair grounds anyway. When his father sees the boy in the crowd he jumps down from the speaker's stand and chases him through the grounds to the line where the mile run is just starting. Ed crosses the line and joins the other runners. He comes in a winner and a silver cup is presented to his father. The latter puffs with pride and forgets that he is chasing the boy. The coach at Calford College tells Ed that he ought to go to Calford. Ed protests that his family can't afford it, but the coach tells him that he will fix it so that he can work his way through.

Ed has made an enemy of Don Trent a vain youth who thought he was going to be an easy winner at the fair grounds. When Ed arrives at Calford Trent sends him to the dean's house, telling him it is a boarding house. Then he gathers the sophs around him to watch the hayseed freshman get thrown out. The dean's daughter takes an immediate liking to Ed and gives him his dinner before she tells him that she is not a waitress and that her father is the dean. He sneaks out of the house in humiliation while the others have a dancing party.

In the shirt rush Ed is foully attacked by Trent, but he makes a spectacular run and gets the shirt off the pole. He is carried away on the shoulders of the cheering freshmen.

No. 2—"Fighting to Win"

DON TRENT, who hates Ed Benson for being too strong with the best looking girl at Calford, tries to make a fool of Ed on the football field but Ed induces Tom Jones, the coach, to give him a tryout. He surprises everybody by his kicking ability and the coach tells him to get measured for a uniform.

At the freshman football tryout against the varsity team Trent attempts to injure Ed by spiking him, but all the luck is with Ed who makes some brilliant plays and wins the coach's admiration, greatly to the chagrin of Trent. At last Ed makes a touchdown on a pure fluke and the crowd goes wild. Trent tries to explain the fluke play to the coach, who brushes him aside, advising him to start fluking.

Trent, in disgust, throws the football at Ed, who is being admired by June. The ball hits Ed on the back of his head, throwing his not unwilling mouth into kiss formation with the girl's lips. Trent slinks off whipped.

"IT'S ALL OVER NOW"

One-Reel Blue Bird Comedy

Featuring **NEELY EDWARDS**

NEELY, an inmate of Mrs. Smithers' boarding house, is dunned for his board bill by Bozo, her husband, who is the local champ heavyweight. Being unable to pay, he exhibits a cheerful telegram from his southern representative saying that they have discovered land on his Florida real estate. Not satisfied with this, the champ undresses him and locks his clothes in a closet for security.

Neely escapes from the house in his bathrobe, sneaks down the street and pulls up in front of an athletic club where they take him for a fighter arriving in one of the taxis. He is hustled into the ring with the big Bozo, whom he knocks out with the aid of some sneeze powder which he carries in his boxing glove.

He wins a prize of $500 with which he pays his bill and marries the pretty girl across the hall.

"NEWLYWEDS' NEIGHBORS"

Two-Reel Stern Brothers Comedy

SNOOKUMS is playing in the back yard. He lures the dog with a bone which he drops through a knot hole into the next yard. The dog digs a hole under the fence to get the bone. Snookums crawls through the hole into the neighbor's yard, thence to the hen house from which he shortly emerges and returns to his own house with two duck eggs. The eggs hatch out and the ducklings jump into his bowl of milk.

The Newlyweds go out to work in the garden. Dovey spades up the ground while Lovey follows him, planting seeds. Snookums follows her, picking them up again.

The baby throws a lot of tin cans over the fence into the neighbor's yard. The latter, thinking that Dovey is the offender, jumps the fence and attacks him. They throw things and before long the whole neighborhood is engaged in a battle royal, until the riot squad comes with the patrol wagon and arrests the ringleaders. They are about to run them in when they see that Snookums is asleep in the wagon. He is so cute that the cops haven't the heart to disturb him. They all sit on the curb and wait for him to finish his nap.

"RUSTLERS BY PROXY"

Two-Reel Mustang Picture

Featuring **FRED HUMES**

BETTY ALLEN, step-daughter of the owner of the BX ranch, confides to Dan Foley that she is heart hungry to own some pretty clothes and that Daddy Allen never lets her have a cent. He suggests that she open the corral gates and let out some of her own horses, and promises to fix it up with Bud Conway, a notorious rustler, to pay cash down.

To escape the wrath of Daddy Allen, Betty allows suspicion to dwell on Jack Preston, a new hand, who escapes when he sees he has been framed. The fugitive afterward slips into a mountain shack where Betty is adorning herself in the newly acquired finery. Just then Foley is seen to approach and she hides Jack away behind a curtain. Foley enters and takes unwelcom liberties with the girl. Jack reveals himself and subjects the bully to a humiliating chastisement.

That night Foley threatens to tell Daddy Allen that Betty has been meeting Jack in the lonely shack unless she agrees to run off the rest of her horses. She opens the corral gates and drives the stock toward the waiting rustlers. The ranch hands discover the loss and follow, headed by Foley, who sends the others on a false course while he goes to the shack to meet the girl. Jack nightriding accosts Betty in the valley and induces her to make a clean breast of everything. He returns the stock to the corral while she goes to the shack, to be met by Foley, who makes love to her. She repulses him and he tries to force matters just as Jack throws open the door and engages him in a fist fight in which Foley is knocked out. The posse arrives and with them Daddy Allen, who hears Betty's story and promises her a trousseau that'll make 'em all sit up for her marriage to Jack.

Looks Ridiculous!

and it is— — —
but not more ridiculous than the exhibitor who fails to book CARL LAEMMLE'S COMPLETE SERVICE CONTRACT—the only contract that can bring forth letters like this one.

Mr. S. H. Cain,
Universal Film Exchange,
Denver, Colo.

Dear Mr. Cain:

You probably remember me as having sold me my first Complete Service Contract which proved very satisfactory.

I have since contracted for another year's service and find the new product even better than the first. The new Stern Bros. comedies are a knockout, also the Universal 1926 and 1927 features are great and the International News is splendid.

Wishing you the greatest success in your new position, I am,

Very truly yours,
(Signed) G. FLEISCHMAN,
Paramount Theatre,
La Jara, Colo.

December 10, 1926.

The Link That Brings You Patrons

CARL LAEMMLE'S
Column in the
Saturday Evening
Post
EVERY WEEK

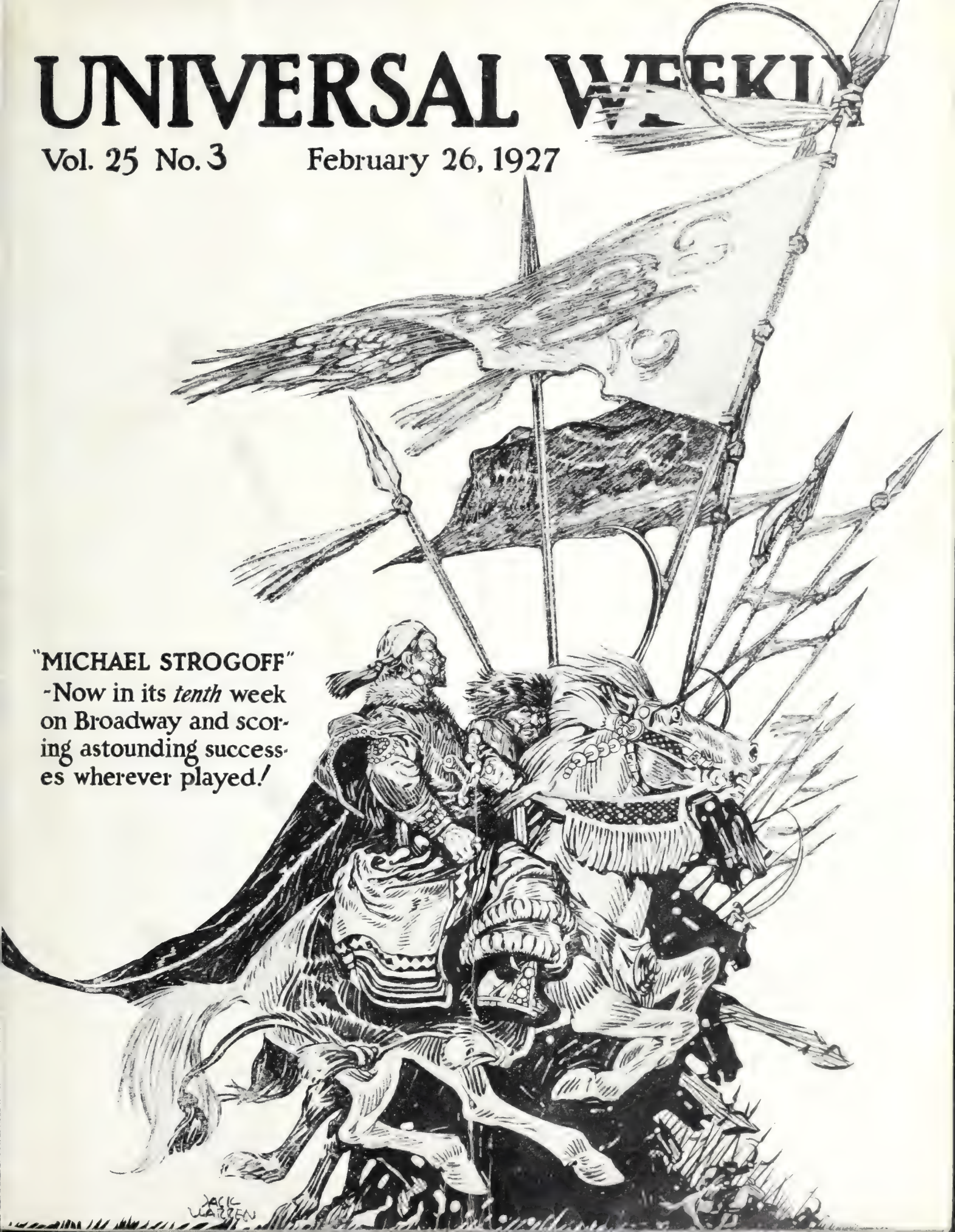
Monthly in
Photoplay

THE tie that binds the paying public to your house. The bridge that spans the fireside and your theatre seats. The powerful advertising force that makes people want to see Universal pictures — in YOUR house, when you play them. There EVERY week, for more than FOUR years Carl Laemmle's Saturday Evening Post column. In addition there is his Photoplay column. Tie up with them —the UNFAILING profit builders!

The advertisement at the left appears in The Saturday Evening Post of February 19, 1927

UNIVERSAL WEEKLY

Vol. 25 No. 3 February 26, 1927



"MICHAEL STROGOFF"
-Now in its *tenth* week on Broadway and scoring astounding successes wherever played!

In 1913

John Bunny and the Keystone cops were all the rage

In 1920

it was Jackie Coogan—but

TO-DAY it's

SNOOKUMS

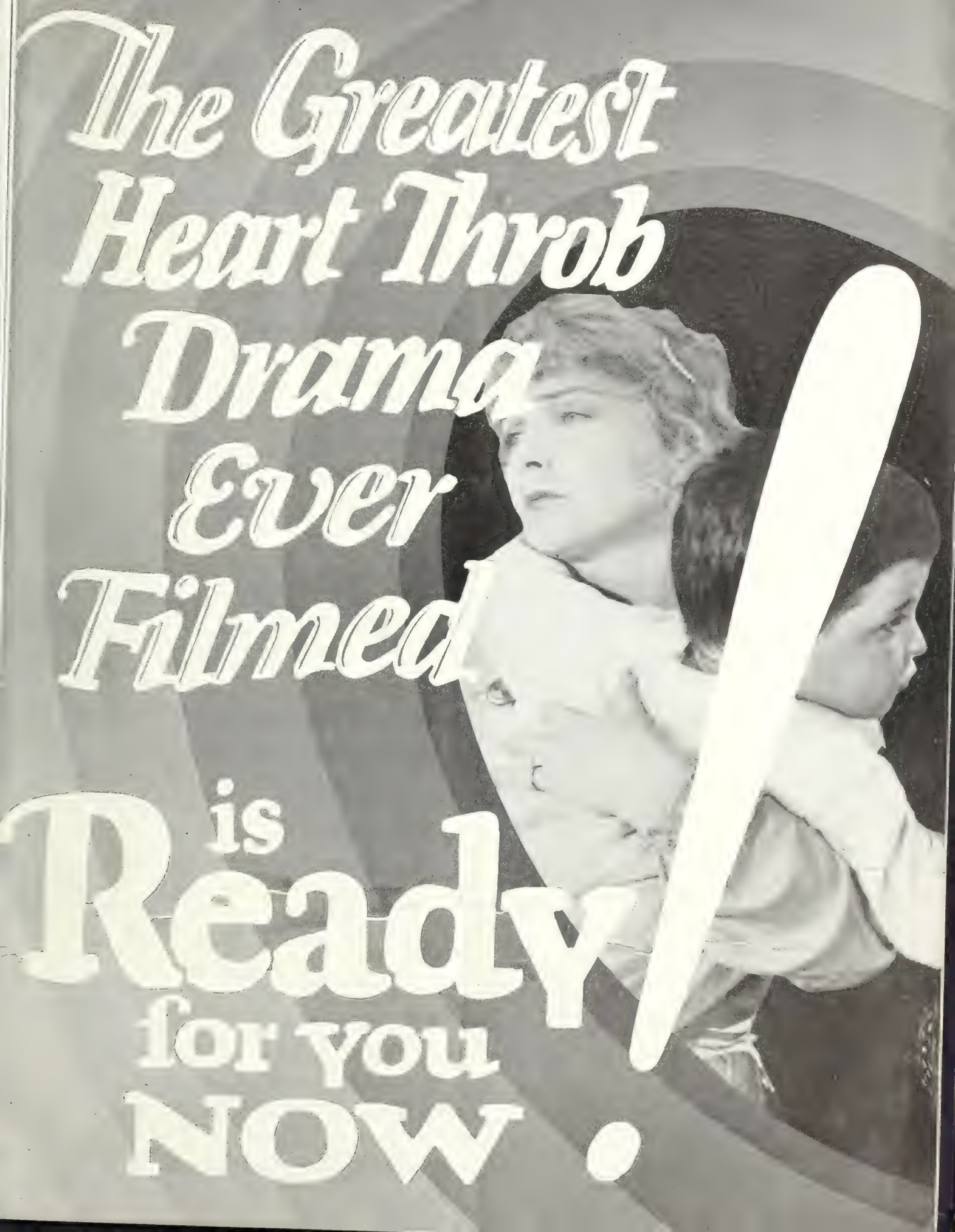
the BOX-OFFICE BABY!

Released by
UNIVERSAL

Produced by Stern Brothers

From George McManus' famous newspaper cartoons **THE NEWLYWEDS** and **THEIR BABY**

The Greatest Heart Throb Drama Ever Filmed



is Ready for You NOW!

The FOURTH CO

An Emory Johnson Production
Starring
Belle Bennett

"'The Fou
mandment'
big pictures
like a beacon
from start to
says MAC
Daily
and Mac kno

Heart Punch

UNIVERSAL

MMANDMENT

Mary Carr, Henry Victor, and other box-office stars. Directed by Emory Johnson. Story by Emilie Johnson

Presented by Carl Laemmle

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Smashes Records!

The FOURTH CO

A UNIVERSAL
Super Production

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Conve
MOTION
OWNERS

This is Heart

UNIVERSAL

MMANDMENT

Presented by
CARL LAEMMLE

to be the
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opinion at
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PICTURE
OF IOWA

Punch -- Plus!

IT'S INEVITABLE—You'll book "The Fourth Commandment!" but—

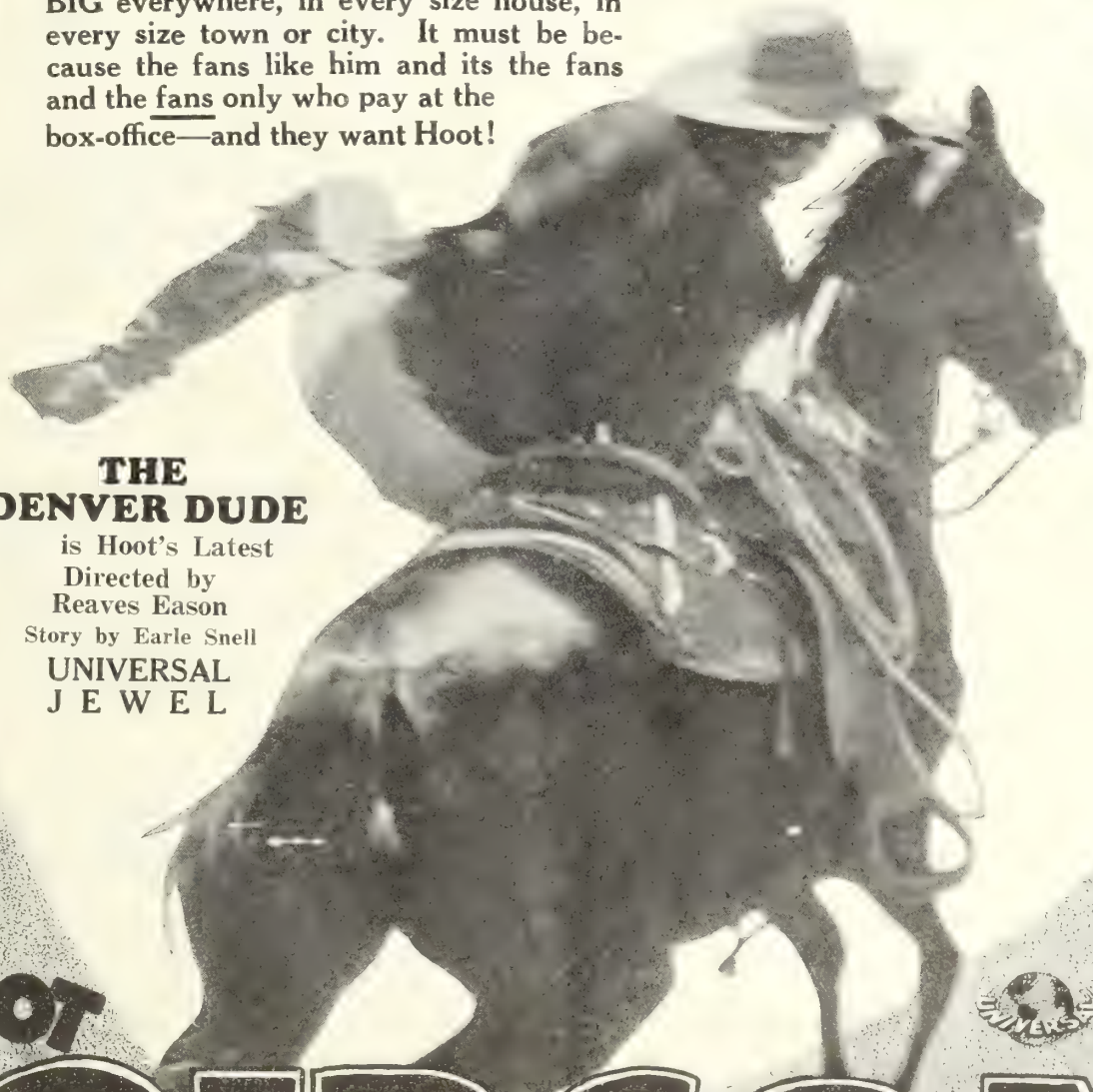
Get the Big Campaign Book Now!

today and prepare to put over the heart-throb drama of a decade!

It's a showman's picture and you are a showman, so PREPARE

Let's get to the heart of this Western business!

EXAMINE the box office reports from any section of the country any time and you will find that Hoot Gibson goes BIG everywhere, in every size house, in every size town or city. It must be because the fans like him and its the fans and the fans only who pay at the box-office—and they want Hoot!



THE DENVER DUDE
is Hoot's Latest
Directed by
Reaves Eason
Story by Earle Snell
UNIVERSAL
JEWEL

HOOT GIBSON

Again Universal

No. 521.--- Straight from the Shoulder
Talk by Carl Laemmle, President of the Universal Pictures Corporation.

HERE'S melodrama!

Mixed in with the best balanced list of pictures you ever saw in all your born days, I am giving you a melodrama which outdoes even the famous Drury Lane type of thriller.

Just wait till you see "Perch of the Devil!"

Just wait till you see the box office advertising punches in this very latest thriller of ours!

There are many good pictures, but some of them contain nothing that will help pull the people into your theatre. Not so with "Perch of the Devil."

It has all the things which will enable you to whet the public appetite—and no matter how hard you boost and advertise it, it will more than live up to whatever you say.

Much of the action takes place in the bowels of the earth—in a mine shaft where two women are fighting for the love of a man. The man, not knowing of their presence, has ordered the blowing up of a bulkhead which will flood the mine. The blast comes, the bulkhead is blown to splinters, the floods rush in and—

Brings it Home!

Well, there's your situation.

Leading up to it there is an intensely human, interesting story which develops logically to the situation I have described above.

From this point on the action is so fast, so exciting and so marvelously done that it will give your audience the thrill of its life.

King Baggot directed it and he put in every little human touch which goes so well with audiences the world over. Playing the two leading roles are Pat O'Malley and Mae Busch, supported by a cast which wrings every possible bit of good stuff out of a good story.

Gertrude Atherton's great novel has been screened to perfection and you are going to hear about it for a long time to come.

Flood scenes have been made in the past. Thrills have been pumped into many a picture, but—you dont know the half of it until you have sat through "Perch of the Devil."

Every check-up on pictures PROMISED and pictures DELIVERED shows Universal is 'way out ahead of the whole procession. That's one of the reasons why Universal is being showered with contracts as never before in all its successful years of bringing home the bacon for you!

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick ~ Editor
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Vol. XXV **FEBRUARY 26, 1927** **No. 3**

UNIVERSAL MOVIEGRAMS

"THE CAT AND THE CANARY" is finished at Universal City, has been pre-viewed and acclaimed, and it looks as though Paul Leni had scored one hundred per cent. on his first American picture.

WITH the addition of Edmund Burns, the major characters in "The Chinese Parrot," which Paul Leni will next direct at Universal City are determined. Conrad Veidt will play Chan the detective; Hobart Bosworth, Madden; Marian Nixon plays Paula, and Burns, Bob Eden.

LYNN REYNOLDS has just received the greatest directing plum of the year. Carl Laemmle has decided that he will do Edna Ferber's "Show Boat." At present he is on location with his company at Bishop, Calif. Here they are making snow exteriors for James Oliver Curwood's story, "Back to God's Country." Renee Adoree, Walter Long, Robert Frazer, Frank Watling, Stanton Heck and Mitchell Lewis are in the cast.

"THE AMERICAN EAGLE," a stirring war romance of the American air forces, is in full swing at Universal City under the direction of Emory Johnson. The cast includes Raymond Keane, Barbara Kent, Nigel Barrie, Donald Stuart, Wilson Benge and Frank Hemphill.

IT is quite likely that Laura La Plante's next Jewel feature will be "Stolen Silks." This is an adaptation from the well-known stage play, "A Pair of Silk Stockings," by Cyril Harcourt.

Laemmle Announces Directors For "Show Boat" and "Big Gun"

Biggest Directorial Assignments of Year Go to Lynn Reynolds and Irvin Willat

SEVERAL weeks ago, Carl Laemmle advertised in the public prints for two directors, the theory being that when one had literary material like Edna Ferber's "Show Boat" and Richard Barry's "The Big Gun," one must get the best directorial brains in the industry to produce them on the screen. Possibly Mr. Laemmle got the answer to his question at the banquet given to him a few weeks ago in the Biltmore Hotel in Los Angeles by the Universal Alumni. At least, the two men he chose were Universal alumni, in its strictest sense, for both these directors were given their first opportunity and did their first moving picture work for Carl Laemmle.

"Show Boat" will be directed by Lynn Reynolds.

"The Big Gun" will be directed by Irvin Willat.

Every director in the moving picture business was after the "Show Boat" assignment. No book of this year has approached "Show Boat's" remarkable sales and it is admitted that its vivid characterizations, the splendor of its pictorial backgrounds, the drama of its clash of temperaments, offer a director opportunities seldom brought together in one story. Laemmle did not have far to go to find Lynn Reynolds. For the last six months Reynolds has been on the Universal City lot directing Hoot Gibson and is at the present time directing the James Oliver Curwood story, "Back to God's Country" with Renee Adoree, Mitchell Lewis, Robert Frazer and Walter Long.

Universal City executives have the utmost confidence in Reynolds. Some of them still recall the pictures he wrote and directed thirteen and fourteen years ago, with Myrtle Gonzales and Dorothy Phillips, such pictures as "The Secret of the Swamp," "The End of the Rainbow," "The Girl of Lost Lake" and "God's Crucible." They were among the best directed and most popular pictures of their period. They disclosed Reynolds' flair for artistic composition and his taste for unusual outdoor settings. It was this quality in his many-sided ability that determined Mr. Laemmle to give him the direction of "Back to God's Country." After that, it was a short step to "Show Boat" and the fame which is absolutely certain to come to him through that direction. The eyes of the film world are focused on

(*Continued on page 32*)

Get Aboard!

FIVE HUNDRED newspapers throughout the United States each week receive the Moviegrams and Special Story printed on this page of the Weekly. Through publishing this news, which they find their readers are eager to read, they help exhibitors to sell Universal pictures to their patrons. Hop aboard the band wagon by making sure that your local papers are on our mailing list.

Headliners in the Week's News

Beno Rubel, formerly a prominent New York business man and for the past year secretary of the Stern Film Corporation, has been appointed personal assistant to Carl Laemmle, whose increasing duties as head of the great Universal organization make necessary an addition to his personal staff.

S. L. Rothafel and Carl Laemmle sign contracts for the showing of International Newsreel in the new Roxy Theatre, New York, the world's biggest theatre. "Roxy" has also booked "The Love Thrill," starring Laura La Plante, for an early showing.

R. H. Cochrane, vice president of Universal, sails from New York with Mrs. Cochrane and their son Robert, Jr., to spend a well-earned vacation in Nassau.

Morton Van Praag, formerly manager of the Universal Exchange in Washington, D. C., has been moved up to New York to head the Big U Exchange, the most important distribution center in the Universal organization.

Joseph Friedman, for the past six months general manager of the Big U Exchange, New York, sailed Saturday for Berlin to become European Supervisor for Universal.

"Michael Strogoff" Fools Dopesters Again

Booked for One Week Into the Cameo Theatre, Broadway at Forty-second Street, After Eight Weeks in George M. Cohan Theatre, It Proves Such a Drawing Card, Run Has Been Extended Indefinitely

"MICHAEL STROGOFF," the big Universal Film de France, has again proved itself the season's greatest gloom killer. It has again up-set the dope and proved itself one of the most curious box-office successes of the year. Booked into the Cameo Theatre, Broadway and Forty-second street for a week's run following its eight weeks in the George M. Cohan Theatre, it has proven such a big drawing card for the smaller house that its run has been extended indefinitely. This change of opinion regarding the box-office value of the picture curiously parallels the history of the picture at the Cohan Theatre and its record in other parts of the country.

Made from the famous Jules Verne novel by the Societe des Cineromans, the leading French producers, and acquired for distribution by Carl Laemmle, the picture arrived in America and found only a luke-warm welcome from the chorus of knockers who look askance at anything made in Europe. Laemmle believed in it and so did the Universal home office force which recut and retitled the picture. Arrangements were made to show the picture at legitimate prices in the Cohan Theatre. The remarkable run of the picture in this house has become film history. New York theatre-goers crowded the Cohan day after day, night after night, week after week. Universal had thought of showing one or maybe two other pictures in the house during their eight weeks' lease of the theatre, but "Michael Strogoff" didn't give the other pictures a chance. This fast action, thrill picture with its colorful backgrounds and its barbaric splendor was something new out of Europe. Moving picture patrons, educated to ultra-arty camera angles and slow-moving tenseness from the European studios, welcomed "Michael Strogoff" with a new fervor. If Universal had been able to retain the Cohan Theatre it is problematical just when the picture's run in that house would have ceased.

The Cameo management were still unaware of the pulling power of the picture when it opened in that

(*Continued on page 32*)

Every sword was against him, his arms were pinioned behind him, yet he dared to defy the traitor Ogareff—that's "Michael Strogoff."

Editors Enthusiastic About Laemmle Award

"The Industry Will Be Even More Indebted to Uncle Carl," Wrote "Mac" in His Editorial Column in the Exhibitors Daily Review; "A Fine Move," Said Maurice Kann in The Film Daily

THE announcement last week of the Laemmle Award to writers for construction suggestions on motion pictures published in recognized newspapers, magazines and trade papers, has called forth enthusiastic comment in the industry.

"Mac" in the *Exhibitors Daily Review*, under the heading "Laemmle Is a Showman," wrote.

"Carl Laemmle. Is a showman. He knows how to get the most. Out of anything. For instance in getting. The best brains for the picture industry.

"Some have talked. And said. New brains are needed. Others have waved flags. And shouted hurrahs. And applauded the efforts of new blood. That's encouragement. But not much inducement to men. And women. Who plan to make their bread and butter. From constructive work.

"Laemmle also applauded. And encouraged. But he also fostered and trained. Young men. In the ways of this business. And now he has gone. A step further. With the establishment of a permanent fund. Aggregating $5,000 a year in prizes. To be awarded for new brains. With new ideas.

"The Laemmle Awards should prove. A wonderful institution. The industry will be. Even more. Indebted to Uncle Carl."

"A fine Move" was Maurice Kann's heading in *"The Film Daily* for his editorial on the Award. He said:

"To Carl Laemmle, credit must go for the development of an idea which cannot but help the industry at large. In setting aside funds for the annual prizes designated as the Laemmle Award, much of potential value looms on horizon.

"Practical and constructive ideas to advance the quality and usefulness of motion pictures are sought. Mind you, the usefulness of motion pictures.

"Once again the industry and its privilege to serve are stressed. Who knows what suggestions will be advanced by the public? New ways of making the purpose of modern pictures something further than an instru-

(*Continued on page 36*)

Meet Mr. Ted Wells of Montana

Introducing Universal's Newest Western Star

THE newest star stood twisting his huge Stetson. His eyes cast down; his naturally bronze face was fast becoming a ruddy copper. The star was being interviewed.

Before him stood a little black - haired woman. To her question as to what abilities he attributed his sudden rise to fame and a nice new five-year contract with Universal he could make no answer. Finally in desperation she said: "I understand, Mr. Wells, that you are an expert rider and all-around athlete."

"Why, yes, ma'm," drawled the embarrassed Mr. Wells. "Why, yes, ma'm, I do ride a bit."

That is Ted Wells' way of disposing of the fact that he has been the hero of many a rodeo before entering motion pictures; that he played varsity football for the University of the South for three years and at the close of the final season was chosen all-Southern halfback at the annual conference of football coaches at Nashville, Tenn.; that he excelled in baseball, basketball and track during his college days and as an amateur boxer was the state champion in his weight; and that during his senior year at the University he was selected as the best all-around athlete in the history of the school.

No, as a press agent for Mr. Ted Wells, screen star, Ted Wells is not so good.

But he knows his stuff. When Ted comes riding into a picture the audience immediately straightens up in its chairs. There is a strength and vitality about this dark-haired young rancher which is felt by everyone who sees him. He is the personification of the modern West.

Ted, beg pardon, Johno—but then he probably wouldn't know you were talking to him if you called him by his given name—was born in Miles City, Mont., twenty-four years ago. When it came time for him to enter high school he selected Culver Military Academy, for he had been brought up on the tales of the gallant soldiers of the West, General Custer and the rest. From Culver he went to Sewanee Military Academy and from there he entered the University of the South.

Although he became an outstanding athlete and spent many hours each week in the gymnasium he found time to study as well and was graduated at the end of his four years the second high man of his class. He was chosen for West Point without examination, but by this time the old ranch life was calling and back he went to Montana.

All through these years of school and then ranching Ted had had an ambition. He hadn't said anything about it to anyone, for he was afraid he would be laughed at. Ted wanted to go into the movies. Finally, however, ambition won and he packed his trunk

In Hollywood his bashfulness kept him in minor roles for a year and a half. He once worked five weeks as a double for Valentino before Valentino even discovered he could ride a horse. But when one can do things as well as Ted can, not even bashfulness will keep him successfully hidden in small parts. A Universal official noticed him, suggested that he be given a special screen test and the next thing was Carl Laemmle's offer of a starring contract.

Ted will appear in six five-reel Westerns on next year's program. These will be "Thunder Riders," "Frontier Courage," "The Made to Order Hero," "Desert Dust," "Hard to Beat" and "The Clean Up Man."

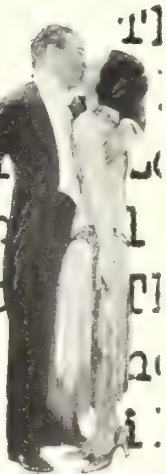
(*Continued on Page* 32)

Every
Presented by
CARL LAEMMLE
With Tom Moore, Bryant Washburn and Jocelyn Lee. From the story by Millard Webb and Joe Mitchell.
Directed by
MILLARD WEBB
Laura La Plante in
The LOVE

body Wants!

"THE LOVE THRILL," the picture Roxy snapped up for his big new theatre. Laura La Plante never more radiant. Tom Moore at his comicalest. An honest and true all-star cast. With a story that has them strutting their funny stuff at a mile a minute clip. Nail this joy-stimulator. It means the box-office thrill of your life.

A UNIVERSAL JEWEL



THRILL

Joe Friedman, new European Supervisor for Universal, sails from New York.

Joseph Friedman Appointed Universal Supervisor in Europe

JOSEPH FRIEDMAN, veteran Universal sales executive and recently general manager of Laemmle's New York exchange, sailed last Saturday for Europe to assume his new duties as European Supervisor for the Universal Pictures Corporation. In this capacity he will manage Universal distribution in all European countries except Great Britain.

He will make his headquarters in Berlin, where N. L. Manheim, Export Manager for Universal, is now awaiting his arrival, to induct him into office. Manheim also is officiating at the opening of Universal's new exchange system in Germany, the Matador Film Exchanges, with branches in Leipsig, Frankfort, Munich, Dusseldorf, Hamburg and Berlin.

The new European Supervisor, who is one of the best liked men in the Universal organization, has been with Universal ten years, having joined Universal's Detroit exchange in 1917 as a salesman. He previously had managed theatres through Michigan for the Butterfield interests and had sold pictures for Fox and the General Film Company. He entered the amusement game when a boy in Detroit, starting as usher in the Gaity and later becoming treasurer for that house. He entered the distributing end of the business after having experience as assistant manager and manager of one of the Kunsky houses in that city.

Friedman's rise with Universal was rapid. He became Detroit manager in three years. Later he was made district supervisor, then special sales manager for Reginald Denny Productions. He was placed in command of the New York exchange last summer.

On the day before his departure he was the guest of honor at a farewell luncheon given by his Universal associates. Paul Gulick, Director of Publicity for Universal, was toastmaster and among the speakers were Karl Kramer, Eastern Sales Director for Universal; M. Van Praag, Friedman's successor in New York; and Dave Brill, sales executive of the New York exchange.

$2,000,000 Theatre Opened in Chicago With Latest Denny

THE most important event in the Chicago theatrical world a week or so ago was the opening of the new $2,000,000 Piccadilly Theatre in the center of the exclusive Hyde Park district, and the most important feature of the opening program was Reginald Denny in "The Cheerful Fraud." Mayor Dever and Judge Henry Horner of the Probate Court were guests at the premiere performance and both made short talks congratulating Herman Schoenstadt & Sons on the magnificence of the new house.

The dominating influence in the architecture of the new theatre, which seats 3,500, is Byzantine with here and there a touch of old Madrid. A $75,000 Kilgen organ has been installed and will alternate with the two orchestras which have been engaged for the house.

Writing of the Piccadilly opening in "Service Talks on Pictures" in the *Exhibitors Herald*, T. O. Service said:

"Schoenstadt & Sons opened their Piccadilly with 'The Cheerful Fraud,' a Denny vehicle about which you have read considerable in 'What the Picture Did for Me.' It was an admirable selection for the occasion, giving the guests something to laugh at and imparting to them that 'at home' feel-

(*Continued on page* 32)

"Strogoff" Makes Picture History In Havana, Cuba

MOTION picture history will be made in Cuba when on March 4th "Michael Strogoff" will start a day and date run in two first run houses in Havana, Teatros Marti and Rialto. This was the result of a trade show recently put on there for the Jules Verne masterpiece by C. L. Brookheim, manager of Universal's Cuba office, to which were invited the president of the Republic, all high government officials, members of the diplomatic corps, educators, newspaper and magazine editors and exhibitors. The showing was held in the Teatro Rialto and moved the audience profoundly.

"The event that made an impression on me," writes Mr. Brookheim, "was that throughout the showing of the picture, the audience of hard-boiled exhibitors were quiet, apparently spellbound. They applauded at times, and you could hear 'ahs' when the colored photography was flashed on the screen."

There was never such an banquet before as the one given at the Biltmore Hotel, Los Angeles, pictured above, in honor of Carl Laemmle's sixtieth birthday.

High Tribute Paid Laemmle

By ROSALIND SHAFFER

[Reprinted from the New York Daily News, Chicago Tribune and many other first-class newspapers.]

HOLLYWOOD, Cal.—Mary Pickford was the star of both the speechmakers and the cinema displayed at the dinner given Carl Laemmle in honor of his sixtieth birthday at the Biltmore.

Miss Pickford acted as honorary hostess to Mr. Laemmle and guests in view of the fact that she is the most famous as well one of the first stars who worked for Carl Laemmle in the days when Laemmle's organization was small and new, and known as the I. M. P. picture company.

"America's sweetheart" was introduced by Toastmaster Rupert Hughes and rose to a handclapping equaled only by Laemmle's. All in white, with a white chiffon gown and white cloak with a white fox collar bearing a shoulder bouquet of orchids, Mary gave the most interesting speech of the evening.

She recounted her picture career with Laemmle, going back to the days when she left Biograph pictures, following Florence Lawrence to go to I. M. P., where Laemmle for the first time put the name Mary Pickford on the screen. Mary called for Florence Lawrence, earliest of the picture stars, to rise; Florence did and got great applause.

Mary then spoke of Laemmle's difficulties with the patents company on the first known location trip to Cuba. In those days, Mary said, the glances of the actors were frequently more on the camera than art would suggest because the camera was protected by armed guards and might at any time be carried off or broken by agents of the patents company.

Mary followed these reminiscences with a warm personal tribute to Laemmle. Douglas Fairbanks spoke briefly, following his wife.

Rupert Hughes, before introducing Marcus Loew, picture and theater magnate, said that he had been selected as toastmaster because he was the only author in the United States on whom Mr. Laemmle had not lost money. This was Because Mr. Laemmle had never bought any of his stories, Mr. Hughes said.

Marcus Loew sketched Laemmle's first venture in pictures in a humorous manner. Laemmle had one day watched an audience walking into a motion picture theatre, giving their dimes and walking out again in an hour, with nothing, whereat another crowd with dimes filed in and so it went.

"This struck Laemmle as an ideal business proposition," according to Mr. Loew, and he promptly set up a theater on Milwaukee avenue, Chicago.

Rabbi Magnin and Donald Ogden Stewart were introduced together. The rabbi remarked that he had one advantage over Mr. Stewart, and that was that he, the rabbi, could possibly become a humorist, but that for the life of him, Mr. Stewart could never become a rabbi.

Stewart framed his speech along the lines of an alumnus address at reunion time. "When I first came to Hollywood," said Stewart, "I was invited to speak at a banquet for Douglas and Mary. I asked what I was to talk about. They said: 'O, just kid them.' So I kidded Douglas and Mary. And that door closed. And now I'm here tonight to kid Uncle Carl Laemmle. But there's a payment coming due on that little lot in Beverly and my heart's not in my work."

Will Hays alluded to the time when, during the recent illness of Laemmle on his trip abroad, one thousand Universal City employes stood with bared heads in silence and prayed for the recovery of Laemmle. Such a tribute, said Hays, could only be possible for a man much beloved by his associates.

Jesse Lasky presented Carl Laemmle with a traveling bag autographed by all his asscciates and many of the celebrities in the picture business. The gift came from New York employes of Laemmle's Universal company. Laemmle spoke of his gratitude (*Continued on page* 22)

M. Van Praag Succeeds Friedman As Manager of Big U Exchange

MORTON VAN PRAAG, who has been Washington exchange manager for Universal during the past two years, has been promoted to head the Big U Exchange, Universal's New York distribution center, to fill the vacancy caused by Joe Friedman's appointment as European Supervisor for the Laemmle organization. Earl Kramer, Eastern Sales Director for Universal, announced the change and paid high tribute to Van Praag's efficiency and to the results that the sales manager has obtained in the Washington territory.

Van Praag recently was elected president of the Film Board of Trade of Washington (D. C.). In this connection it is interesting to note that while the owner of two motion picture theatres in Kansas City, Kan., before joining Universal five years ago, he was president of the M. P. T. O. of Kansas for two years, and National Secretary of the M. P. T. O. of America for three years.

The new general manager of the Big U Exchange, who officially took over his new and bigger post on Monday, has been in the film business thirteen years. He started as a rewinder for the old General Film Co. office in Newark. He also worked in the old Twenty-third street (Manhattan) office of that company, working up to shipper and on to head booker. He later joined the Pathe sales force in Pittsburgh.

As pointed out by Lou B. Metzger, general sales manager of Universal, Van Praag's promotion follows Carl Laemmle's policy of advancing deserving men in the Universal organization. Van Praag has, during his five years with Universal, proved especially able in the several positions he has held, first in New Haven, then in Chicago, in Kansas City and as Washington, D. C., manager.

His promotion to the chief executive of the Big U Exchange means that he has won the most important exchange post in the organization, the New York Exchange being by far the most important distribution center.

Ted Schlanger Gets Washington Post

TED SCHLANGER, veteran Universal employee, who recently has been Short Subject Manager in Universal's Chicago Exchange, has been promoted to be the Manager of Universal's Washington Exchange, it has just been announced by Lou B. Metzger, general sales manager of the Laemmle organization. Schlanger will fill the post vacated by M. Van Praag who moved up to the New York Exchange, replacing Joe Friedman, Universal's new European Supervisor.

Schlanger's promotion was made according to Carl Laemmle's long established policy of promoting faithful employees to all vacancies instead of going outside of the organization. Schlanger started with Universal ten years ago as assistant booker in the Chicago Exchange. His post as Short Subject Manager will be filled by Ben Eisenberg, a salesman of the Chicago force, it is announced by H. M. Herbel, Sales Director of the U Western Division. Eisenberg's promotion also follows the "deserving employee" policy.

Lynn Reynolds Starts Shooting Curwood Story

CAMERAWORK started this week at Universal City on "Back to God's Country," a James Oliver Curwood story which Lynn Reynolds is to make as an outstanding picture for next year. Renee Adoree and Robert Frazer are playing the leading roles, with Walter Long and Mitchell Lewis also among the principals.

Miss Adoree, who has been borrowed from Metro-Goldwyn-Mayer for this production, will play the role of Nancy Fielding in the popular northwoods story. Long, one of the best known heavies in the screen world, will play the conspiring ship captain, Captain Rydal.

Much of the action will be photographed in and around Bishop, Calif., where the terrain approximates the Alaskan scenery in which the story is laid. The adaptation was made by Edward Meagher and the continuity by Charles Logue.

New Theatre Opens Very Appropriately With "Her Big Night"

IN addition to being a most entertaining audience picture, the title of "Her Big Night" is an extremely appropriate one with which to open a theatre. That is what R. M. (Jack) Frost, manager of the Capitol Theatre of Danville, Va., thought when it came time to pick out his opening bill.

The Capitol Theatre is one of Universal's theatres, was built to seat something like 1200 people and is an integral part of a business block, including the new Hotel Danville and the Clemence-Chisholm-Parker furniture store.

If there are any calls for "Author! Author!", Jack Frost is prepared because Peggy Gaddis, who wrote "Her Big Night" and who lives in Atlanta, has promised to be present at the opening, as the guest of Universal Chain Theatre management.

Mr. Frost was formerly manager of the Strand and Victory Theatres in Tampa, Fla., and is a thoroughly experienced and competent theatre-manager.

Beno Rubel of Stern Corp. Becomes Laemmle's Assistant

BENO RUBEL, formerly a prominent New York business, man, and for the last year Secretary of the Stern Film Corporation, makers of Stern Brothers Comedies, has been appointed as personal assistant to Carl Laemmle, president of the Universal Pictures Corporation, it has just been announced at Universal City. Laemmle's increasing duties as head of the vast Universal organization and the fact he has bought the big Ince estate in Beverly Hills where he will henceforth spend much of his time, prompted the addition to Laemmle's personal staff.

With the news of Rubel's selection, it also was announced at the Coast that Julius Bernheim, who has been associated with Universal in various important executive positions during the last five or six years, has been appointed business manager of the "Uncle Tom's Cabin" company, now making a screen adaptation of the famous ante-bellum novel under Harry Pollard's direction and which will be Universal's biggest offering for next year.

Rubel is known in New York as one of the leading executives whose vision brought about the great new Garment Center in that city. He was president of Max Rubel & Co., and a member of the Industrial Council of the Cloak and Suit Manufacturers Association, and in this capacity, was one of the pioneers in the movement to transfer that industry from its former congested home on lower Fifth avenue to the new skyscraper group on Seventh avenue just below Times Square—one of the most progressive moves ever made in any industry.

Meins, Maker of Buster Brown and Newlyweds, Is to Direct "Keeping Up With the Joneses"

GUS MEINS, directorial ace of the Stern Film Corporation, to whom credit goes for directing the highly successful Buster Brown Comedies and "The Newlyweds and Their Baby" Comedies, has been selected by the Stern Brothers to handle the megaphone for the new comedy series to be made from Pop Momand's famous newspaper cartoon comic strip, "Keeping Up With the Joneses."

This series, the rights of which were acquired by the Stern Brothers at a fancy price, will be one of the outstanding comedy offerings on the Universal release schedule for next season. Selections have not yet been announced as to the cast. At the present time Meins and Page Wright, well-known comedy story writer, are working on the script. Sigmund Neufeld, production manager of the Stern Brothers Studio, is sitting in with them in the preparatory work.

"Keeping Up With the Joneses" is one of the most popular comic strips now running. It also is one of the oldest, having been a feature in many papers for more than thirteen years. It is running in more than 150 papers, including the New York Evening Telegram and the Chicago Tribune. Momand long refused to consider screen offers for his strip.

Charles King and Charles Dorety in the "Mike and Ike, They Look Alike" series.

He finally was convinced his comic characters could be faithfully adapted to the screen after he saw what success the Sterns had with the Buster Brown Comedies, and the two famous George McManus strips, "The Newlyweds and Their Baby" and "Let George Do It."

The Sterns also are introducing another cartoonist to the screen for next season. They are making screen adaptations of "Mike and Ike," They Look Alike," the popular strip from the pen of Rube Goldberg.

The two series will reach the screen in thirteen two-reelers each.

Chicago Universal Club Ball Celebrates Laemmle's Birthday

THE Universal Social Club of the Chicago Exchange celebrated Carl Laemmle's 60th Birthday and 21st Anniversary of his entrance into the motion picture industry with a celebration at the Trianon Ballroom, Chicago. A crowd estimated at 8,000 attended the ball and was entertained between dances with talent from the Lubliner and Trinz Circuit, North Center Theatre, State Theatre and Capitol Theatre. Twenty of the most prominent orchestra leaders, including Art Kahn, Mark Fisher, Eddie Perry, Al Short and others, officiated as masters of ceremonies.

Space on 300 Elevated platforms was secured by Jack Baker, exploiteer in the Chicago Exchange, for the following announcement: "Trianon, 8:30—2:30, Film Folks Frolic, Thurs. Jan. 20th, Auspices of the Universal Film Corporation Social Club, Celebrating in Honor of Carl Laemmle, Famous Motion Picture Producer, His 60th Birthday, His 21st Anniversary and Release of His 1927 Sensation, 'Michael Strogoff.'" Mr. Baker broadcast from Station WMBB about Mr. Laemmle's wonderful career and the sensational "Michael Strogoff." Stories about the affair were carried in all the dailies and in the Trianon Topics.

Critics and other newspaper people, officials of the various film exchanges, well-known theatrical personages, and officials of the large theatrical circuits were present. Everyone assured the Universal Club officers that they had had a most enjoyable evening and congratulated Carl Laemmle (in proxy) on his wonderful success in the motion picture industry.

Lowell, Mass., House Opens

THE Capitol Theatre, Lowell, Mass., the first house to be completed for Universal's proposed New England chain of motion picture theatres, was opened recently. It has a seating capacity of 1100 and plays a combination policy of pictures and vaudeville. It is a suburban house.

The next Universal house to be opened in New England will be the Capitol in Somerville, a 2,200 seat house which is heralded as one of the show-places of New England.

Stern Bros. Sign Scott Pembroke And Max Asher

MAX ASHER, known for his comedy portrayals in "We're in the Navy Now," "Who Goes There," "Rough House Rosie" and more recently in "Alias the Deacon," has been signed by the Stern Brothers to play in the new "What Happened to Jane" comedies, starring Thelma Daniels and Charles King, under Scott Pembroke's direction.

Asher's first role in the Stern Brothers Comedy series will be that of a negro butler.

Pembroke is another new acquisition on the Stern lot. He recently has been writing and directing Western features for F. B. O. He was a member of the Stern Brothers directorial corps last year and made some of the most successful comedies put out by that concern last season, and during the early months of the current film year.

Here's what FILM DAILY'S correspondent cabled from L

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MICHAEL STROGOFF PLAYING TO PH

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DEVOTING FIFTEEN INCHES TO REV

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That's Mighty! MICH

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UNION

GRAM

GE W. E. ATKINS, FIRST VICE-PRESIDENT

and that isn't all for here in America after an 8-week run on Broadway at the George M. Cohan Theatre it goes into the CAMEO, 42nd St. and Broadway, and is now in its third week.

LM DAILY 5TH FL 1650 BWAY).

ENOMENAL BUSINESS AT CAPITOL

NDING NOTICES IN LAY PRESS TIMES

IEW NO DOUBT OF ITS SUCCESS

UNIVERSAL FILM de FRANCE
g IVAN MOSKINE Europe's Screen Idol
Presented by CARL LAEMMLE

AEL STROGOFF

N. Y. Critic Praises International News For Chinese Shots

IN the *New York World,* of Sunday, February 13, Quinn Martin heads his Sunday motion picture review with the following, set double-column:

"It may be that in the excitement and frenzy of armed conflict lay the swift drama in the news reels of the past week showing streets in a state of siege in Hangchow, China. Pictures made by daring International Newsreel photographers stationed behind iron fences and in the windows of buildings overlooking the scenes of mob and military activities were thrown upon Broadway screens, and these constituted the most absorbing of the new outlay of motion picture subjects.***

"The news reel continues to generate a greater and a more intense interest in and for itself.***It is rapidly becoming, as it long has promised to become, one of the really important departments of the industry.***

"The Chinese war shots were among the most expertly handled of all important news events caught by the cinema. In the mass movement of an angered, bloodthirsty mob crossing a city square—without direction and unaware of the presence of a motion picture camera—there is something more thrilling than can be cooked up by a crowd of $5-a-day extras whose job it is to listen for the whistle and act terrible for the movies. The International man hid himself behind barricades, waited for the British soldiers to charge down an alley or an open thoroughfare before a growling battalion of club-swinging Chinese, and then he turned the crank. The effect was electric, piercing, chilling. A grizzled old Oriental in the vanguard of a retreating band of Chinese picked up a stone and hurled it at the shining bayonet of a tin-hatted Tommy. But he dropped in the dust almost before the missile had left his hands. A little Chinese boy rushed to his side and bent over him. A soldier pushed the child into a basement and passed on, bayonet fixed.

"If in these reproductions of actual mass movement there is so much that is vital from the point of view of the average onlooker it would seem that in them there would be found much of value to the motion picture director. The cinema being given, as it is, to the display of emotional sweep and physical encounter, here in these views, which are not staged and in which the participants know nothing of the record which is being made of them, lies a great deal on which our American picture makers might very profitably take notice. In the wild furious dash of a crazed Chinese bandit one finds more of terror and of real human pathos than will be found in the acrobatics of the average trained Hollywood film artist in a year."

Five Air Pictures to Be Made By Universal for Next Season

Al Wilson, the remarkable aviator stunt man of the screen, whom Universal will star in four aeroplane pictures.

UNIVERSAL production plans for the coming season include five aeroplane pictures, it has just been announced one is to be a special war picture entitled "The American Eagle," made by Emory Johnson as a Universal Jewel, and the other four will be features made with Al Wilson, stunt aviator and screen star.

"The American Eagle" has just gone into production with Raymond Keane as the male lead and Barbara Kent, Universal junior star and 1926 Wampas Baby Star, as the feminine lead. The cast includes Nigel Barrie, Jack Pennick, Cuyler Supplee, Marcella Daly and Wilson Benge.

"The American Eagle" originally was called "Flight." It was adapted by John B. Clymer from a story written by Lieut. Ralph Blanchard, of the U. S. Air Service. It is a thrilling war story which includes in graphic sequences the activities of the American planes in the World War. Keane will play the role of a young American aviator. Miss Kent will be his French sweetheart. A typical French war zone village recently was constructed at Universal City for this production.

The four Al Wilson features will be thrill pictures in which that popular stunt flyer will utilize his full bag of sky tricks. The first has already gone into production. It is "Sky High Saunders," being directed by Bruce Mitchell. The subsequent Al Wilson pictures will be "The Flying Patrol," "Three Miles Up" and "The Air Raiders." Elsie Tarron, Frank Rice, Bud Osborne and Frank Tomick are in the cast of "Sky High Saunders," which is being adapted from a story by Bruce Mitchell, the director.

"Taxi! Taxi!" Opens California House

"TAXI! Taxi!", "Snookums' Tooth," and International Newsreel provided the movie fare for the first bill of the new Community Theatre in Newcastle, Calif., when it opened early in January. The audience showed its complete approval of the new house and its entertainment by enthusiastic applause.

The program for the remainder of the month was liberally filled with Universal offerings. In addition to Hoot Gibson in "The Silent Rider" and Jack Hoxie in "The Wild Horse Stampede" there was Universal short product on every bill including "The Silent Flyer" serial, "Rustler by Proxy" and "Shoot 'Em Up Kid," Mustang Westerns, and these Stern Brothers, Gump and Bluebird Comedies: "Which Is Which?" "Tiddly Winks," "What'll You Have," "Please Excuse Me," "Buster's Girl Friend," "Nobody Loves Me," "George, the Winner," and "Min Walks in Her Sleep."

High Tribute Paid Laemmle

(*Continued from page* 17)

for the reception accorded him, and was so touched his voice broke. Following the speeches one corner of the banquet room became a theatre, a duplicate of Laemmle's early one at 1208 Milwaukee avenue, Chicago.

Some of the old-time slides from Laemmle's collection were thrown on the screen, including, "Ladies, please remove your hats," "Have you an automobile? It's raining outside," "Don't expectorate on the floor," "Please don't throw peanut shells on the floor," "If intoxicated, your patronage is not desired," " No whistling during illustrated song," all with colored illustrations.

International

the NEWSREEL that is

News!

Built by a newspaper organization—with world-wide publicity—covering every corner of the globe. Everywhere, every day wherever there are news-papers and people to read them—there you will find the line "Photo by International." That's why the word INTERNATIONAL on your screen thrills your patrons and gets them in. It's a newsreel that is NEWS and the only newsreel with a newspaper tie-up.

and of course it's

Universal!

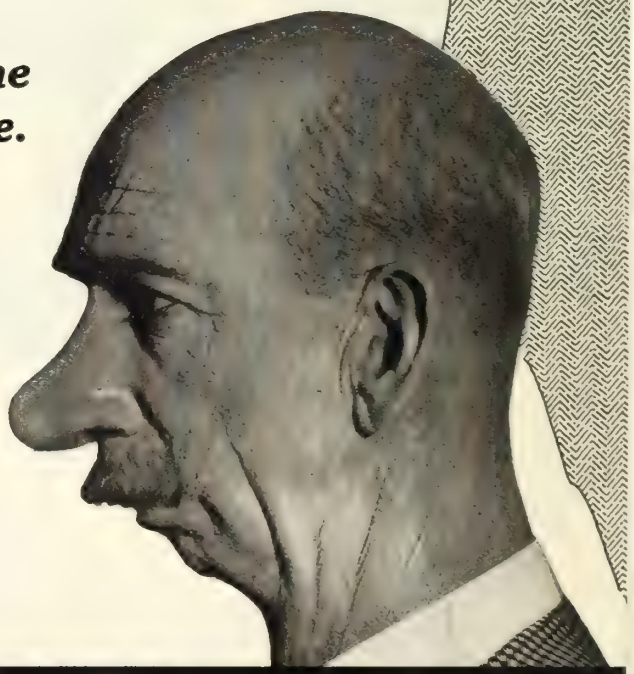
Twice Each Week

Popularity!

"These Gump Comedies are building up our crowds here."

—says W. L. Rockwell,
Odeon Theatre,
Cottonwood Falls, Kan.

—and thousands of exhibitors say the same thing about their theatre.



Samuel Van Ronkel
Productions

Released by
UNIVERSAL

2 reels each

12 New GUMPS

The Box Office Low-Down On Universal

"Cheerful Fraud" Rated "Sure Fire"

"WE certainly picked a winner when we played 'The Cheerful Fraud' first run in Los Angeles, in our Uptown Theatre. We received many favorable comments on the picture and are looking forward to it doing a big business over our circuit.

"Our patrons are unanimous in their praise of Reginald Denny's performance, claiming it is his best comedy to date.

" 'The Cheerful Fraud' is absolutely sure-fire, and should prove a big attraction for all other exhibitors."

—J. H. Goldberg, Booking Mgr., West Coast Theatres, Inc., Los Angeles, Calif.

"Flaming Frontier" Is Business Builder

"YOU will be pleased no doubt, just as we were, when we tell you that 'The Flaming Frontier' in our Superba Theatre last week opened to the biggest business we have ever done on Saturday since we have owned the theatre the past twenty months. We should say, at regular prices. One picture opened bigger; that was 'The Phantom of the Opera' at advanced prices.

"Universal deserves congratulations on 'The Flaming Frontier.' Needless to say, it was a great picture for the children, but we received no end of favorable comments during the week from adults. Pictures of this calibre make friends for the exhibitor and are business builders, and we are hoping to have the same good fortune this coming week with 'The Cheerful Fraud.' "

—Dwight Hill, Resident Mgr., National Theatres of Calif., San Diego, Calif.

"His People" Best Shown in Long Time

"'HIS PEOPLE' was the best picture I have shown for a long time, and in fact did me personally more good than any sermon I have ever heard. These are the kind of pictures we all need."

—Wm. H. Howell, Empire Theatre, Thessalon, Ont., Canada.

Many Came Twice To See "Spangles"

"I THOUGHT you might appreciate hearing how fine 'Spangles' went over. We haven't screened a picture in a long time that received so many favorable comments. The attendance was good each night, notwithstanding the weather was the coldest we have had this winter. Quite a few people came again the second night.

"Surely Universal has 'the' pictures!"

—Mrs. Elizabeth Tenbrook, Bijou Theatre, Delray, Fla.

"The Silent Flyer" Built Each Night

"HAVING just completed the tenth chapter of your serial 'The Silent Flyer' starring Silver Streak, the Police Dog, I feel that in fairness to you and to Universal I should tell you of our results. No serial for the past few months has begun to satisfy or draw as did the 'Silent Flyer.' While it is true we gave this one considerable publicity, same being an easy serial to exploit, we cannot help but feel the dog made new friends for the house.

"We sincerely hope that Universal will continue to produce more serials on this order. Our adults followed each chapter with interest and our business continued to build on every night. Our only regret is that it was only ten episodes."

—H. W. Perry, Mgr., Ogden Theatre, Ogden, Utah.

"Strogoff" Pleases Patrons and B. O.

"I WISH to congratulate you on your special, 'Michael Strogoff,' with which I have just completed a most successful engagement. It was pleasing not only from a box-office standpoint, but from an audience standpoint, our patrons declaring it one of the outstanding pictures of the year."

—C. F. McCauley, Mgr., Virginia Theatre, Vallejo, Calif.

"Michael Strogoff" Breaks All Records

"I WIRED you today about the tremendous business we did last week on 'Michael Strogoff.'

"Picture took hold at its opening on our Saturday midnight show and was Miami's main attraction during the entire week, even putting in the shade the big winter atractions, such as the dog races, horse races, hi li games, etc., now going on.

"Needless to say, all records for the Capitol Theatre were broken and we were obliged to turn away more people than we played to."

—Sidney Meyer, Wolfson-Meyer Thea. Ent., Inc., Miami, Fla.

"The Collegians" Proving Big Hit

"'THE COLLEGIANS,' that series of college days, is proving a big hit on our programs. It is just the subject to round out an entertaining bill.

"Everybody seems to get a big thrill out of these stories depicting the sports at college, and they are enjoyed immensely by the adults as well as the juveniles.

" 'The Collegians' looks like another 'Leather Pushers' success for Universal."

—J. H. Goldberg, Booking Mgr., West Coast Theatres, Inc., Los Angeles, Calif.

Universal Delivers Goods with C. S. C.

"I AM just about to finish my old contract, and have carefully signed and tucked under my wing a 1926 and 1927 contract. If it is only half as good as last year's it will still be 100 per cent to me. For Universal has made a firm standing with my patrons by delivering the goods. The paper is fine, titles are all good, and service the best. Mr. Lefkey drops in to see me quite often.

"If all the exhibitors were wise they wouldn't let a Complete Service Contract slip through their hands. I think Mr. Carl Laemmle has done one of the greatest things of his life especially for the small exhibitor.

"Here's hoping 1928 product will be under a Complette Service Contract."

—Arthur De Lucas, Ass't Mgr., Lansing Theatre, Lansing, Ohio.

"Rare crook film. Plau
Particularly intriguing. Continui
silk. Builds to fine climax holding one spell
a long way to find mystery 'meller' as entertai
the Law'."

sible plot.
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bound. You'll go
ning as 'Held by

Regina Cannon
New York American

The Master Mystery Picture
by the Mystery Master,

BAYARD VEILLER

Author of "Within the Law"
with
Ralph Lewis, Marguerite de La Motte, Johnnie Walker

An EDWARD LAEMMLE Production

ELD BY THE LAW

This novel co-op page for "Michael Strogoff" received much attention in Utica, N. Y., where the big special played the Majestic Theatre. A description of it is given below.

Novel Co-op. Page Put Out in Utica For "Strogoff" Run

A NOVEL and attention-attracting cooperative page was put out recently in the Utica, N. Y., Press for the showing of "Michael Strogoff" at the Majestic Theatre, Utica. A page cut was prepared along the lines of the old style maps, lately revived with so much popularity in the Map of London and the Map of New York, showing a young girl starting out from home on a shopping tour. Dotted lines along the road showed her route and at intervals was space for the ads of the merchants she was visiting.

Above the cut was the theatre's announcement, which dominated the entire page, and the rules of the contest conducted in connection with the page.

"Sally Wise starts out to see 'Michael Strogoff' at the Majestic Theatre, but the presentation being continuous, she stops on her way to do some shopping, using all of the 12 stores whose advertisements appear herewith," read the copy.

"In each of these ads there is a headline in which the printer has used a number of capital letters, most of them correctly, some incorrectly. As you wander from store to store, as Miss Wise did, jot down these capital letters, correct and incorrect, and using them as a basis, see how many words you can make out of them, using only the capital letters in the headlines and using them only the same number of times in each word as they appear in the headlines."

The first prize for the greatest number of words was a month's pass to the theatre; the second prize, a two-weeks' pass and the third, a week's pass. There were also ten passes for single performances for the next ten best.

"The Fire Fighters" Started With Party for Children

IT was a regular party that Peter D. Latchis staged for the children of Keene, N. H., on the day he began showing "The Fire Fighters," in his Colonial Theatre. "The Fire Fighters" is one of the new Universal serials and stars Jack Daugherty,

At the close of the first episode Mr. Latchis spoke to the children about the recent theatre fire in Montreal, giving them sound advice on what to do in case of fire. He was followed by the representative of an insurance company who gave a short talk on fire prevention.

Then Mr. Latchis invited any in the audience who wished to come upon the stage and entertain with a song, dance or story. Nearly twenty boys and girls responded and prizes were awarded those adjuged the best by the audience .

The Keene-Latchis Drum corps concluded the program with group and solo numbers. Again there were prizes for the best performer as designated by the applause of the audience.

All the young patrons of the Colonial went home singing the praises of the new serial and Mr. Latchis, and the Keene Evening Sentinel wrote up over half a column about the affair.

Advanced Price Ticket Facsimile Helps to Sell Super

LOUIS GANS, general manager of the Belmont, Crescent and Melrose Theatres, New York, nearly caused a riot in the Bronx when he was showing "The Midnight Sun" in the Belmont and Crescent. He had boys on the street giving out familiar bits of pasteboard. After securing one of these the citizen found on one side:

"Colony Theatre, Seat X 11, Orchestra, $5."

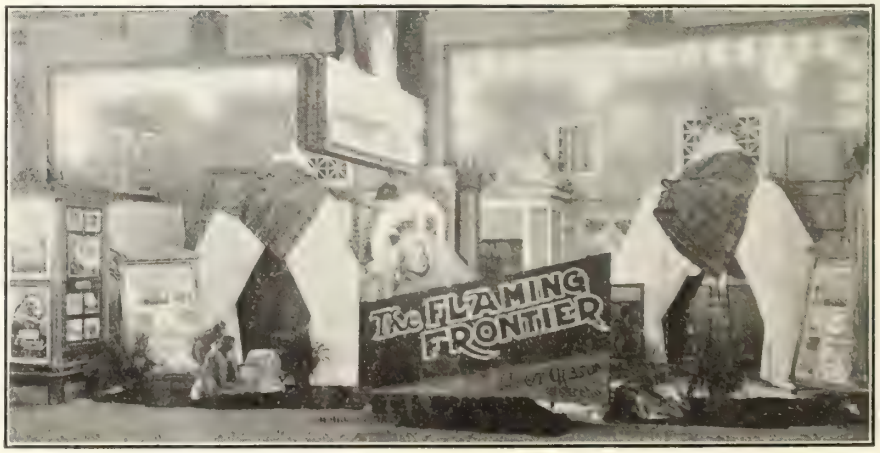
When he read his ticket more closely, however, he discovered that it was merely a "Facsimile of New York Theatre Ticket for 'The Midnight Sun' premiere played last May."

Then when he turned it over he found this information:

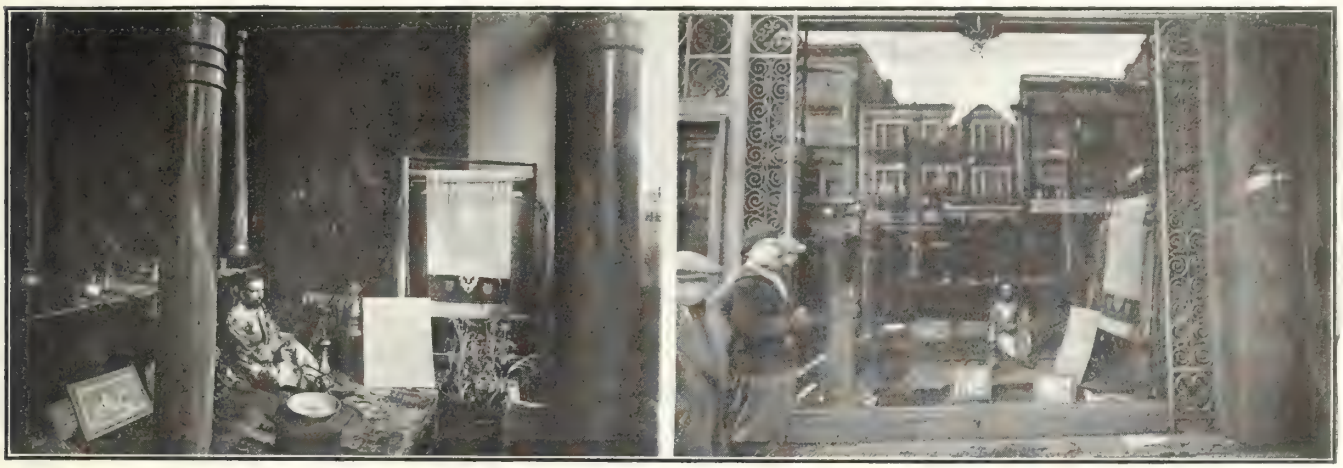
" 'The Midnight Sun' will be shown at popular prices—Belmont, (Crescent), Sat., Sun., Mon."

That his patrons appreciated their good fortune in being enabled to see the glamorous Universal special for so much less than their Manhattan brethren had paid was very apparent to Mr. Gans for he reports excellent business.

In addition to 10,000 of these tickets, he distributed 5,000 of the tabloid newspapers and made a 6-sheet cut-out for the marquee and a 3-sheet one for the lobby.



William F. Broch, manager of the Strand Theatre, Knoxville, Tenn., used this unusual lobby trim to create interest in "The Flaming Frontier."



Two views of the oriental goods store window which advertised "Michael Strogoff" at the Lafayette Theatre, Buffalo, N. Y. A Turk dressed as the Grand Khan of the picture was there all day long in a setting copied from a still of the Tartar chief's tent.

Foreign Angle Proves Winner For "Michael Strogoff" in Buffalo

THE foreign angle proved a money-maker for "Michael Strogoff" when the Universal super played the Lafayette Theatre in Buffalo, N. Y. Andy Sharick, of the Universal exploitation staff, working with William Haynes, manager of the house, secured the cooperation of Polish, German and Italian papers.

The Polish Telegram, with a circulation rated at 53,000 in Buffalo and surrounding towns, conducted a contest on the picture which ran ten days and brought whole pages of publicity. They put out 4,000 heralds on this stunt which they distributed at the Polish schools and also made arrangements for a display of the prizes in one of the local department stores.

Everybody's Daily, another Polish paper, gave an entire page to a story and art on "Michael Strogoff" in their Sunday edition. Still another bid for Polish patronage was made through a sixty-foot banner carrying title and date which was swung across the street in the heart of Buffalo's East Side where 200,000 Polish people live.

By the use of a few tickets, stories profusely illustrated were planted in Italian, German and Catholic papers while the English dailies carried stories for a full week before the opening. The discovery by Miss Becker of the public library that Michael Strogoff was a real character who bore the name of Migail Skoboloff was also good for a special story in each of the papers.

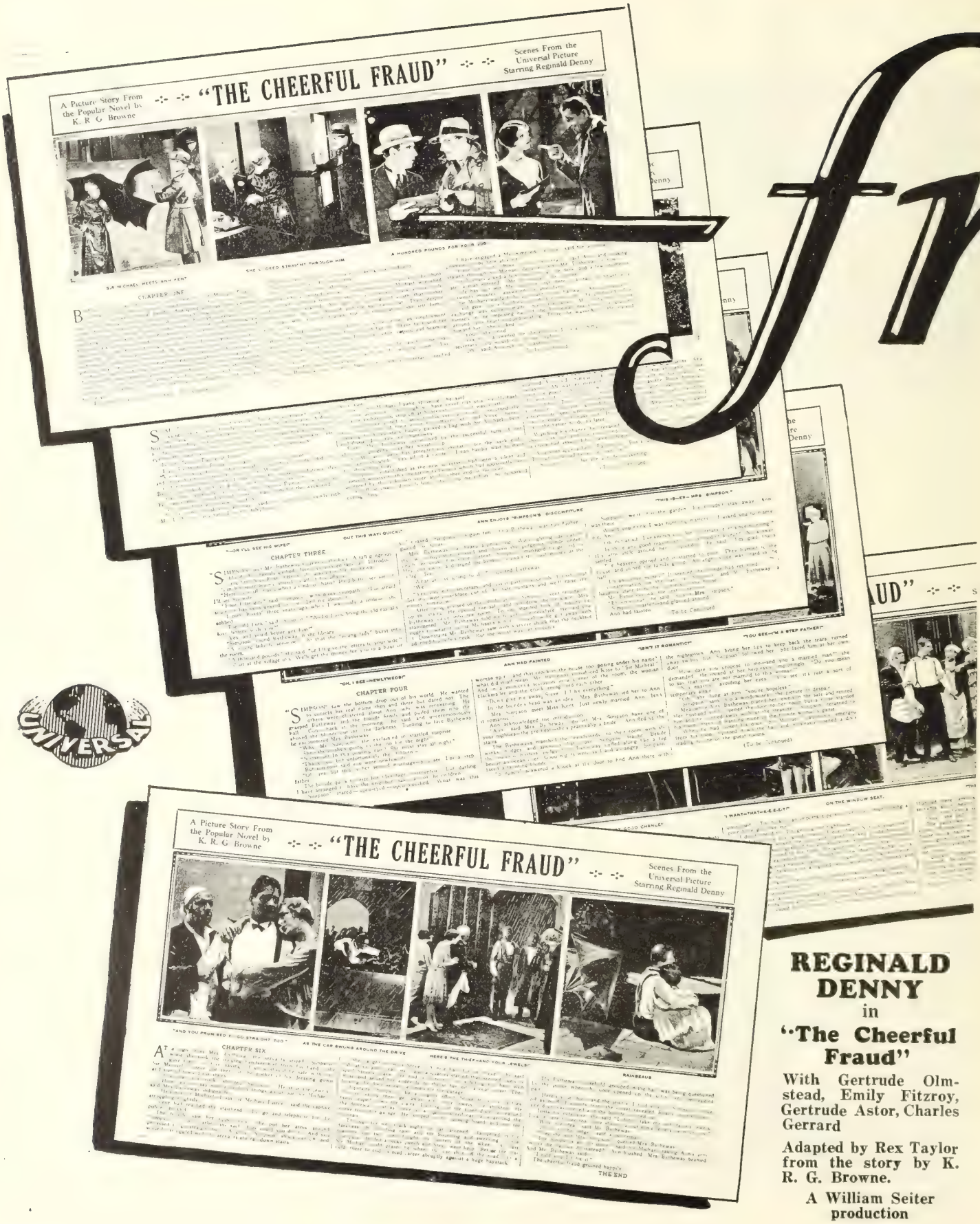
Besides Miss Becker's valuable addition to the campaign, the public library and all its branches put out "Michael Strogoff" book marks with all books during the week of the run.

The finest window in all Buffalo was procured by Sharick for "Strogoff" publicity. It belongs to an oriental store which recently remodelled it at a cost of $20,000 putting in handsome marble columns. In this window was installed a Turkish gentleman dressed as the Grand Khan is in the picture. The setting, copied from a still of the Khan's tent, was rich with splendor of the East. A profusion of oriental rugs, an inlaid table, and beautiful brassware surrounded the "Khan" who smoked a water pipe as does the original in the picture. A card announced that oriental rugs and tapestries such as are seen in the picture were carried by the store. This window which drew crowds, all day, is pictured above.

Other window displays were arranged with department stores on furs, one on

(*Continued on page* 32)

This miniature stage in the lobby of the Lafayette Theatre, Buffalo, N. Y., proved excellent advance exploitation for "Michael Strogoff."



REGINALD DENNY

in

"The Cheerful Fraud"

With Gertrude Olmstead, Emily Fitzroy, Gertrude Astor, Charles Gerrard

Adapted by Rex Taylor from the story by K. R. G. Browne.

A William Seiter production

6 days of publicity and advertising at no cost to you or the newspaper that runs this.

NEWSPAPER SERIALIZATION of *"The Cheerful Fraud"*

The editor of your local newspaper will be glad to run these half-page serializations. They cost him nothing. They cost you nothing. Run them in ADVANCE of your booking. They'll stimulate interest in the picture like nothing else possibly could.

That's what Universal means by exhibitor co-operation. This is the sort of FREE exploitation that actually sells tickets. Your newspaper editor will thank you for these half-page mats, and your U Exchange will give them to you free for the asking. Get 'em and run 'em a week or two before you play the picture. 6 DAYS FREE PUBLICITY AND ADVERTISING! It's a rare chance to cash in big at not a penny's extra cost to you!

"MICHAEL STROGOFF" FOOLS DOPESTERS AGAIN

(*Continued from page* 12)

house. They didn't even get behind it in a publicity way in the New York dailies. But as it turned out, they didn't have to. The first week's business on the picture was so phenomenal that all Cameo Theatre records were shattered. For the first time in the history of that theatre, people were turned away. The run was immediately extended. Late reports indicate that the second week will be even better than the first. The run has been extended again, this time with an indefinite closing date.

Reports equally as rosy have reached the Universal home office from other sections of the country. The picture is not a one-town hit. It is clicking in cities and communities of all sizes. In the Park Theatre, Boston, it has just closed a very successful two weeks' run at $1.65 top, creating such interest among Boston theatre-goers that it was immediately booked into the State and Orpheum Theatres for early follow-up runs.

In St. John, Canada, the picture is now playing to phenomenal grosses, despite heavy snow and below zero weather. W. A. Sault, Universal manager in that city, reports that the photoplay fans of St. John are standing in long lines in the snow and cold to get into the Imperial Theatre.

In the Columbia Theatre, Seattle, Wash., "Michael Strogoff" is having similar success. The first three days of the run this week showed grosses greater than the average week's business for that house. Newspaper and public comment in the West Coast city are said to be sensational. On the opening show, the public waited several hours in long lines to get into the house, the theatre manager states.

The Canadian success of the picture at St. John is a duplicate of the picture's original success in that Dominion, when it played to advance prices in the Princess Theatre, Montreal in January. This run was under the auspices of Baron de Vitrolles, consul general for France and leader in Franco-American affairs.

The picture also is enjoying two highly successful first runs in London and in Havana. In London it is being shown in the Capitol Theatre, the finest moving picture house in the British capital. James V. Bryson, supervising the London showing, reports that thousands were turned away at the premiere last Monday.

In Havana, the picture was presented at a gala premiere at the Rialto Theatre, to an invited audience made up of the leaders in Cuban state and society circles, the diplomatic corps, and Cuban exhibitors. It was so well received, the picture was immediately signed to play day and date in the Rialto and Marti Theatres, Havana's big first-run houses. This sets a precedent in Cuban film history.

Universal reports that smaller communities are having the same exceptional business with "Michael Strogoff" as is being experienced in New York, Boston, and other large centers. Numerous small towns are now showing the picture with excellent box-office results, it is stated.

The unusual success of the picture is due, according to the Universal sales executives, to the fact it is a thrilling melodrama and adventure picture, vastly different from former imported pictures, while at the same time, it includes all the color, the expert handling of mob scenes and the gripping drama of the foreign school.

It is prophesied as the beginning of a new epoch in foreign-made photoplays, the fore-runner of European pictures made with the fast-moving tempo of the American picture and calculated to pack the maximum amount of thrills, suspense and action into plot and picturization.

LAEMMLE ANNOUNCES DIRECTORS FOR "SHOW BOAT" AND "BIG GUN"

(*Continued from page* 10)

Lynn Reynolds. The film colony is even asking in what foreign country he was born. To satisfy this fan urge, the following information may be of interest.

He was born in Harlan, Iowa, on May 7, 1889; was educated in Denver, Colorado, and began life as a newspaper reporter. Later he became a stock actor and a scenario writer, from which he moved by rapid stages to the director's camp chair.

"The Big Gun," though not having the advantage of the fictional popularity of "Show Boat," has excited even more interest in moving picture circles because it is regarded as one of the best box-office titles ever devised. Preparations extending over a year have been going on for this picture. The Navy Department has cooperated to the fullest extent in furnishing information, actual action photographs, moving pictures and data. Properties, sets and costumes have been acquired.

The juvenile role has been reserved for George Lewis. Richard Barry, the author, has been in California for the last three months co-operating with the studio authorities and completing the novel which Grosset & Dunlap will bring out as one of their leaders this year. The story will appear serially in the Argosy-All Story Magazine.

Irvin Willat, who has just been nominated to direct it, is one of the real original Universal alumni. He started his career with the old Imp Company less than a year after it was organized. His first role was a small one opposite Mary Pickford and was given to him not on account of any histrionic ability, but because he was a snappy dresser. He had been given a job in the studio by C. A. ("Doc") Willat, who was the Imp studio and laboratory manager.

$2,000,000 THEATRE OPENED IN CHICAGO WITH LATEST DENNY

(*Continued from page* 16)

ing which it is the most important function of an opening bill to give its beholders. It is an interesting sidelight on human nature that one likes and feels contented in a spot where he has laughed (i. e., enjoyed himself).

"They laughed at this Denny picture, and with good reason. It is a mighty funny picture, a new arrangement of the masquerading millionaire thing and full of unusual twists and turns. It doesn't do what it is expected to do and the unexpected things it does do are but steps to more of the same."

FOREIGN ANGLE PROVES WINNER FOR "MICHAEL STROGOFF" IN BUFFALO

(*Continued from page* 29)

kodaks, five in Liggett drug stores and in two vacant windows on Main Street.

Backing this exploitation were 10,000 roto heralds, 300 cards in street cars, 500 window cards and 25 special cards made up with 11x14's pasted on them. A letter to all school teachers in Buffalo telling of the educational value to be derived by their pupils from a visit to "Michael Strogoff" not only brought out many children, but drew many teachers as well.

MEET MR. TED WELLS OF MONTANA

(*Continued from page* 13)

His first picture was recently put into production under the direction of Edgar Lewis and it is said that his series and the other five-reelers Universal is making for the 1927-28 season will mark a new era in Western films. The pictures will be made on a more elaborate scale than any preceding films of the same class.

Watch for Ted Wells — but don't try to interview him.

A NEW screen luminary is shooting across the horizon in "Dynamite," the police dog being starred in a series of feature productions for Universal. Francis Ford is directing the picture, which is titled "The Devil Dog." Edmund Cobb is playing the leading male role.

Even a BABY KNOWS!

It Pays "To Give a Thought to Accessories"

OF course it does! Why shouldn't it pay, Showmen—when it pays huge dividends to corporations like Coca-Cola, Wrigley and others. They are slicing million dollar melons yearly—because their extensive advertising campaigns "bring home the bacon."

You can do the same thing—on a smaller scale! Cut your own "melons" yearly by getting behind your Universal Pictures with a larger array of attractive posters, splendid lobby photos, brilliantly colored window cards and heralds **and other S. R. O.** UNIVERSAL ACCESSORIES.

"Make Every Day Your Best Day—
By Making Every Day Your Accessory Day!"

Turn to the Box Office Reports for the TRUTH

Universal's Greate

Here they are. Read them over!

"Played 'The Runaway Express' to the largest crowd that has ever been in my theatre. Broke all records—despite rain and keen opposition. 100% entertainment."
—*R. W. Phelan, Star Theater, Glendenin, W. Va.*

"'Spangles' went fine! Haven't screened a picture in a long time that received so many favorable comments. Attendance good each night despite coldest weather this winter. Surely Universal has THE pictures.'
—*Mrs E. Tenbrook, Bijou Theatre, Delray, Fla.*

"'Her Big Night' a very pleasing picture that entertains. Laura La Plante is fast gaining friends with my audiences."
—*J. C. Kennedy, Empress Theatre, Akron, Ia.*

"'The Old Soak' is entertainment of the first order. Much human interest. Business holding up nicely."
—*Cameo Theatre, Pittsburg, Pa.*

"'The Old Soak' pleased and did well at the box-office. A simple story well-told. Should go well in any house."
—*A. G. Witwer, Grand Theater, Ranier, Ore.*

"Boys, this it what you call a real picture. 'Butterflies in the Rain' pleased all and they commented about it days after."
—*M. J. Babin, Fairyland Theater, White Castle, La.*

"'The Whole Town's Talking' drew good crowds and gave complete satisfaction."
—*P. L. Vann, Opera House, Greenville, Ala.*

—THEN You'll Book

r Movie List!

The Movie Critics Pick the Hits

"Sensation Seekers"

From Motion Pictures Today

THIS is a picture fashioned to click at the box-office and it cannot fail. It contains all the elements necessary to make a production register high when the receipts are counted. The movie fans, greedy for thrills and colorful atmosphere, will find "Sensation Seekers" just the sort of film to satisfy their eager demands. * * *

The picture is well directed, nicely cast and splendidly photographed. The note of religion will please those who feel that too much high life on the screen is demoralizing. It balances the whole thing nicely. This picture could easily have been sentimental hokum, but the expert handling saves it from that fate. It is good entertainment, with Billie Dove playing the role of Egypt splendidly. She is a beautiful young actress.

"Butterflies in the Rain"

From the Milwaukee Leader

OUR old friend, Laura LaPlante, drawing card for thousands of fans, returned to the Alhambra for the week, playing in Butterflies in the Rain. *And Laura lives up to her reputation, playing vividly and dramatically.*

Portraying the part of an extremely modern and broad-minded girl who falls in love with an old-fashioned man and is later converted to his philosophy of life, Miss LaPlante lends to all the old lines and situations *the fresh originality of her screen personality.*

It is evident that her acting makes the piece. Playing opposite her, as the mid-Victorian husband, is James Kirkwood. Although not the typical screen idol, he looks and acts very much according to the type which he is supposed to portray.

"Michael Strogoff"

From the Buffalo Courier-Express

A MIGHTY melodrama, a picture that brings a whole nation, a bloody war and a masterpiece of history and fiction to your doorstep is Michael Strogoff's picturization of Jules Verne's spectacular novel, which is being shown at the Lafayette Square Theatre this week. *And "Michael Strogoff," incidentally, is one of the greatest films ever conceived, a masterpiece that comes from over the ocean absolutely to overshadow any American film of like nature, eclipsing "The Birth of a Nation" and "The Four Horsemen" and rivaling "The Big Parade."*

"Michael Strogoff," according to its press notices, is being released in Buffalo prior to its national debut in New York City, where it will be an event of a day's celebration of Jules Verne's birthday, and it marks a revival of the motion picture industry in France. Needless to say, and anyone who sees it will agree, if France enters the film game with "Michael Strogoff" indicative of what she can do and will do, her success is not only assured, but the American film industry is threatened.

For this wonderful film is a picture of action and thrills showing armies in revolt, blood-maddened Tartars sacking Siberian towns with ruthless hands, court balls where the ladies rival the stars in beauty and glittering costumes of fifty years ago mingled with be-spangled uniforms to form a gorgeous mass of luxury, a city in flames, intrigue and romance. The plot itself is stupendous, but mob scenes and battle encounters, in which more than 15,000 people participate, raise the production into a class by itself. And it is further enhanced by the technicolor process of filming which brings vivid colors and settings to an audience in a not-to-be-forgotten manner, a technicolor film better than any we have seen before so far.

"Taxi! Taxi!"

From the Milwaukee Sentinel

AS funny a farce as has come this way in a long time is unwound in "Taxi, Taxi," a hilarious tale about a young man who tries to get a taxi on a rainy night and runs into an exciting adventure.

The story itself is humorous as well as original, being the adaptation of the stage play of the same title.

And, as it is told in celluloid, the fun is accentuated, for *Universal does know how to make spontaneous comedies and this is one of the very best they have produced.*

Probably a great deal of the credit rests on the slim and anaemic-looking shoulders of Edward Everett Horton, a player who is just coming into his own. Horton is one of those rare individuals who can just look funny and in addition he is enough of an actor not to overdo his antics. The opening episode when he tries to beat an elevator containing the boss up a flight of stairs is hilarious and indicative of the cleverness of the entire picture.

Marion Nixon is a pretty foil for Horton as the boss's niece and there are a flock of well-known character players making up the supporting cast.

"Wrong Mr. Wright"

From the Milwaukee Wisconsin News

SPEAKING of character actors—let's do a little shouting about Jean Hersholt. * * * Remember how lovable he was in "The Old Soak?" And how funny he was as the little German papa in "It Must Be Love?"

Wake up! Villain or comedian, a picture featuring Jean may not be a masterpiece, but you usually can bank on it being pleasant entertainment.

Jean's latest offering is a comedy role, "The Wrong Mr. Wright," now showing at the Alhambra.

* * * it's slick entertainment and rich in laughs. This is his first adventure as a full-fledged comedian, his roles in the past being either serious or semi-serious. This is a good beginning and is a fair indication of what he is going to accomplish in this particular line.

The action begins with Jean, the old maidish vice president of a nearly defunct manufacturing company, taking his first vacation in twenty years to visit his boyhood sweetheart.

The girl of his dreams was sweet and etherial when he left her but she had forgotten to count her calories.

What happens when he finds her rolling in avoirdupois provides the basis of a series of laughs.

A good supporting cast.

EDITORS ENTHUSIASTIC ABOUT LAEMMLE AWARD

(*Continued from page* 12)

ment for amusement are coming to the fore daily. Factors in social work now recognize that with the development of the screen there has come into being a new medium which can be of incalcuable aid to them and to all other agencies interested in the advancement of society's welfare.

"Insofar as the industry is concerned, the Laemmle Award may prove of inestimable worth. No limitations are to be placed on suggestions. It may be that the awards will go to those who have struck upon an innovation in production. Perhaps a fresh and hitherto unknown angle in story development or the opening of a virgin path to original material will result. It is not probable that in the technical field, the unusual will be brought to light. We hold that this move is important chiefly because it throws open to the whole wide field of public thought the gates of opportunity to do something of constructive nature for motion pictures."

GOSH-

They all say so!

BUSTER HELPS DAD: These are very good comedies. Two reels.—Leslie Hables, Reel Joy theatre, City. Calif.—General patronage.

BUSTER'S PRIZE WINNER—When you book Buster Brown comedy, you're booking something worth while. Tige, the dog, is the smartest animal on the screen today. Two reels.—Mrs. Richard A. Preuss, Arvada theatre, Arvada, Colo.—Small town patronage.

BUSTER'S MIX UP: What's the use? They're all good. Two reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

From the famous cartoons by R. F. Outcault.

Produced by
Stern Brothers

UNIVERSAL
Junior Jewels

BUSTER BROWN

12 of them **COMEDIES** **2** reels each

"Boys this is the best short subject money can buy"

says— J. B. Weddle
Walnut Theatre
Lawrenceburg, Ind.

but

read his whole report

Starring
George Lewis
with
Hayden Stevenson
and Dorothy Gulliver

Director
Wesley Ruggles

Carl Laemmle Jr.'s

The COLLEGE

GEORGE
LEWIS

THE COLLEGIANS: Special cast—
Boys, this is the best short subject money
buy. But why don't they make them in about 7
reels? Used this on an off night and business
just about tripled for the night. Buy "The Col-
legians" and make yourself some dough.—J. B.
Weddle, Walnut theatre, Lawrenceburg, Ind.—

UNIVERSAL JUNIOR JEWELS

UNIVERSAL

GIANS

A PAGE OF SYNOPSES

"THE COLLEGIANS"

Universal Junior Jewel

Starring GEORGE LEWIS

No. 5—"Around the Bases"

ED BENSON climbs a vine to a balcony of the girls' dormitory where the co-eds are having a fudge party in one of the rooms. His object is to deliver a package, but they see the straight laced dean of the woman's college coming up the path and pull him into the room, where they dress him in girls clothes. The dean enters and accuses them of harboring a man, but she fails to find a male in the apartment and goes out. Ed gets to the street without being detected. Here he is accosted by his rival, Don Trent, who flirts with him. Ed sits on a park bench with Trent and listens to love talk. Trent then discovers that the "girl" is Ed. He punches Ed. The coach seeing Trent strike a woman, comes up and knocks him down. Ed takes off his wig. Trent sulks off and is the big laugh of the college until the day of the championship ball game. Ed is selected by the coach to pitch for Calford. Trent, who is ambitious to have that honor himself, hits Ed on the back of the head with a fast ball, putting him out. Trent, who then takes Ed's place, pitches a good game for a while, but the rivals soon get his goat and he lets them run up a dangerous score. In the ninth inning, with the bases full and none out on the rival team, Ed comes to life and is trotted out to replace Trent. A brilliant double play and a quick pick-up ends the inning for the rivals. In the last half of the inning Calford gets a base on balls. Ed then clouts a home run that brings in the victory.

No. 6—"The Fighting Spirit"

DON TRENT phones June from the bath house in the gymnasium and tries to date her for the evening. He is sore when she says she has an engagement with his rival, Ed Benson. He returns to the shower room where Ed throws some cold water at a fellow who ducks. The water hits Trent, who has just dried himself. Although he is himself an incurable practical joker he takes after Ed and punches him. Ed knocks him out.

Ed, on his way to meet June, is greeted by Bull Williams, who has been expelled for fighting. Bull says something offensive about June. Ed knocks him down and then goes to meet June. Having been delayed by Bull, he is late for his appointment, and Trent has taken advantage of the situation by meeting June himself. Ed tells June that Trent has framed him to make him late, and Trent tells Ed that nothing but the college rule against fighting saves him from a beating. Bull Williams breaks up the argument by entering the sweet shop and punching Ed. They decide to take their fight to the barn, where there is a roped arena. While Ed prepares to battle Bull, Trent informs the dean of the coming fracas. The dean steps into the ring and stops the fight, but he starts another. Suspending the college rule against fighting, he compels Trent to get into the ring and fight his own battle with Ed. After a heavy go, Ed knocks him out.

"FIGHTING WITH BUFFALO BILL"

Ten-Episode Adventure Picture

Starring WALLACE MacDONALD

No. 2—"The Red Menace"

WHILE a young pioneer named Billy Cody is making a meagre living as a trapper in Texas and learning to use his wits against the cunning of the redman, Caleb Crosby's wagon train moves westward from Illinois. Bart Crosby's cowardice has turned the members of the party against him and his father, while Ned Wheeler, who has saved the life of Doris Carberry, is permitted by popular consent to join the train.

Bart, secretly betrothed to his father's housekeeper, Lola, who has been helping them to carry out the fraud against Doris, is compelled by the circumstances to pretend to love her, although his jealous eyes are on Doris and he has no intention of marrying Lola.

In the Indian country Ned and Doris ride away from the train to fetch water. They stop to make love and are attacked by the Indians. Riding before the yelling redmen, Ned is surrounded and Doris is thrown from her horse.

"HER AMBITION"

Two-Reel Stern Brothers Comedy

Featuring BARTINE BURKETT

HORATIO DUMBELL is only a farmhand but his love is true. Jack Dalton, a slick city chap, makes away with his sweetheart, Jane, the queer looking daughter of the farm, promising her a triumphant career on the stage. In the city house of the theatrical manager she rehearses the role in which she is to make the whole world weep. Horatio, realizing that Jane is a lamb in the clutches of wolves, goes to the city to rescue her. He is thrown out of the house of the manager several times and then goes down the chimney. Emerging from the fireplace into the room, with his face blackened by the soot, he grabs the heroine from the arms of the slick manager and gets a laugh out of a hard boiled producer who is witnessing the try-out and who engages him at a big salary to play Uncle Tom in support of the girl as Eva.

"WIVES AND WOMEN"

One-Reel Blue Bird Comedy

Featuring CHARLES PUFFY

THE supposedly cooing Newlyweds are perpetually quarreling. The wife being unjustly jealous of the grass widow across the hall. The widow comes to borrow some chairs and when the husband goes to help her carry them to her apartment the infuriated wife sends for her lawyer. The husband returns, and to avoid their meeting, the wife hides the lawyer in the husband's closet. A bitter quarrel follows and they decide to separate. When the husband goes toward his closet the wife simulates a faint. Husband puts her on bed and rushes for water. Just then the "widow" arrives with a box of candy. Husband, hearing the wife stirring, hides her in his wife's closet. When the wife goes toward her closet the husband fakes a faint. The lawyer and the divorcee hide in trunks, When the Newlyweds drag these out to pack they are discovered. After much confusion, it developes that the lawyer and the divorcee are, or were man and wife. Being reunited they suggest that the Newlyweds "bury the hatchet" also.

"BUSTER'S GIRL FRIEND"

Two Reel Stern Brothers Comedy

Featuring ARTHUR TRIMBLE and DOG

BUSTER gives a show to his friends. Mary Jane is the pianist and Tige is the leading actor. A fat boy starts a riot and the stage is showered with vegetables. Fatty has two tickets for the fun palace and takes Mary Jane with him. Buster follows jealously but has no money to buy a ticket. Tige raids a crap game and comes back with a quarter for Buster's ticket. They ride the human roulette wheel and other thrillers. On the chute-the-chutes an attendant spots the dog and orders him out of the place. Tige refuses to leave. The attendant runs up the chute as Tige and the others slide down, tripping him up and creating general havoc.

I am just about to finish my old contract, nave carefully signed and tucked under my wing a 6 and 1927 contract. If it is only half as good as st year's it will still be 100% to me. For Universal as made a firm standing with my patrons by delivering the goods. The paper fine, titles are all good, and service the best. Mr. Lefkey drops in to see me quite often.

If all the EXHIBITORS were wise they wouldn't let a Complete Service Contract slip through their hands. I think Mr. Carl Laemmle has done one of the greatest things of his life, especially for the small Exhibitor.

Here's hoping 1928 product will be under a COMPLETE SERVICE CONTRACT.

I thank you for past favors.

Very truly,

LANSING THEATRE,
Lansing, Ohio.
Arthur De Lucas,
Asst, Mgr.

Feb. 7, 1927.

UNIVERSAL'S
Compleie Service Contract
~ that's all!

YOUR ANNOUNCEMENT to Your Fans!

where all the world can see it!

Carl Laemmle's Column is YOUR announcement to the box-office patrons in your town that YOU are showing Universal pictures. Appearing in every issue of the Saturday Evening Post and Photoplay Magazine, it is a powerful force that gets them into your theatre—at no cost to you. That's why Universal Pictures are the showman's first choice —go-getter films for go-getter exhibitors!

The column reproduced at right will appear in the Saturday Evening Post issue of March 5th 1927.

Watch This Column

If you want to be on our mailing list send in your name and address

REGINALD DENNY in *"Fast and Furious"*

REGINALD DENNY hit upon a clever plot for one of his motion-picture comedies, and after it was finished and we sat on the edge of our chairs and watched it unfold, we could think of no better title than *"Fast and Furious."* When you see it, you will know that no other title would do.

The hero's predilection for sitting at the wheel of a powerful car and tearing up the roads between Here and There, is startlingly illustrated by DENNY. He is performing in his usual manner when he meets a girl. She turns out to be the daughter of a very wealthy automobile-race promotor. Then DENNY has to drive the race of his life to win her.

This is one of the most thrilling comedies this young man has ever made. Every reel is a mass of action and excitement. You can't help liking it. The cast is excellent and Melville Brown directed.

"Taxi Taxi," featuring EDWARD EVERETT HORTON and MARIAN NIXAN is proving a "tremendous puller" according to the letters I have received from many exhibitors. They are equally loud in their praise of *"The Collegians,"* Carl Laemmle Jr's stories of college life, featuring GEORGE LEWIS and DOROTHY GULLIVER.

HOOT GIBSON will be seen soon in *"The Denver Dude,"* from the story by Earle Snell—a play exactly suited to this popular hard riding Western actor. Don't forget to see *"Sensation Seekers,"* featuring BILLIE DOVE, RAYMOND BLOOMER, HUNTLY GORDON and others. Write me a letter about Universals you have seen.

Carl Laemmle
President

(To be continued next week)

Send 10c for autographed photograph of Reginald Denny

UNIVERSAL PICTURES
730 Fifth Ave., New York City
Ad No. 292

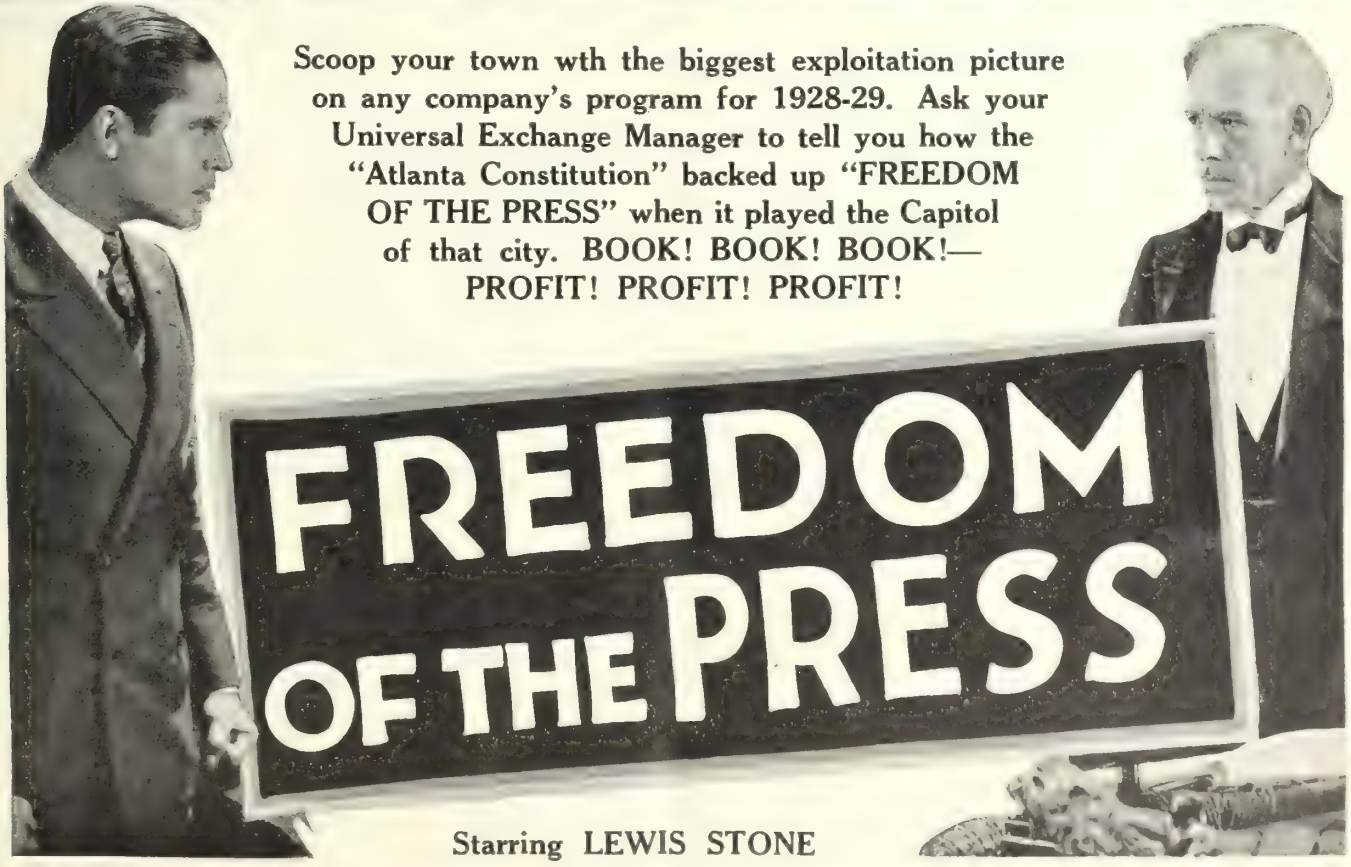
UNIVE WEEKLY
Vol. 27 No

GET IT FROM UNIVERSAL

"This is my fourth Complete Service Contract ---they have all clicked one hundred percent"

—R. L. Letsinger,
Buffalo Theatre,
Bracholm, W. Va.

EXTRA!



Scoop your town wth the biggest exploitation picture on any company's program for 1928-29. Ask your Universal Exchange Manager to tell you how the "Atlanta Constitution" backed up "FREEDOM OF THE PRESS" when it played the Capitol of that city. BOOK! BOOK! BOOK!— PROFIT! PROFIT! PROFIT!

Starring LEWIS STONE

What about the Exhi

to equip his house

No. 590—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

YES, Universal is going to synchronize some of its pictures.

Just how many I dont know. It will depend on which ones lend themselves to synchronization, either with music, or sound effects, or dialogue.

That's a detail. In fact, synchronization itself, while important, is only an important detail after all.

The big thing this industry needs---and the need I am going to supply---is pictures which will stand on their own legs and make money for exhibitors, not merely for the first run theatres, but for those smaller houses which cannot afford to equip themselves for synchronization.

The Universal is the only company which has always made all classes of pictures for all classes of houses---whether first run or fiftieth run.

The Universal is the only company which is equipped to offer anything like the Universal Complete Service Contract,

bitor who cant afford for "SOUNDIES"

for instance---the contract which is credited with having kept more little exhibitors out of bankruptcy than any other single factor in the business.

I will never be stampeded into forgetting the needs of the small exhibitor, and nobody knows what he needs better than I do.

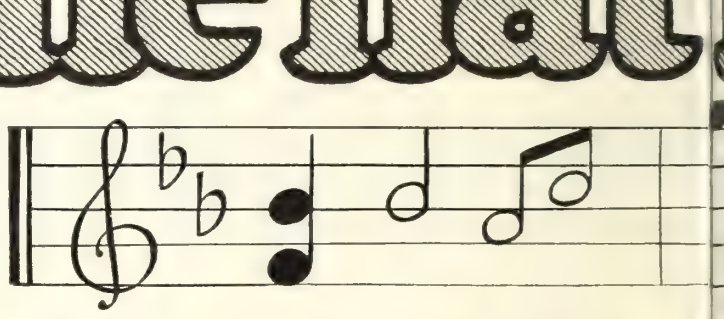
My message to such exhibitors is this:---Dont worry about your inability to equip your house for "soundies" or synchronized movies or whatever you choose to call them. After all, the big thing is good pictures at a live-and-let-live price---and you're going to have them.

If the time comes when sound equipment can be offered to you at a price you can afford to pay, well and good. It may be a business-builder for you. But until the time comes that you can afford the equipment, place your reliance on good box-office pictures.

If you ever needed Universal in all your life, you need it now more than ever. Well, here it is, and it has more complete pictures on hand and ready to show than any company in the world.

Carl Laemmle

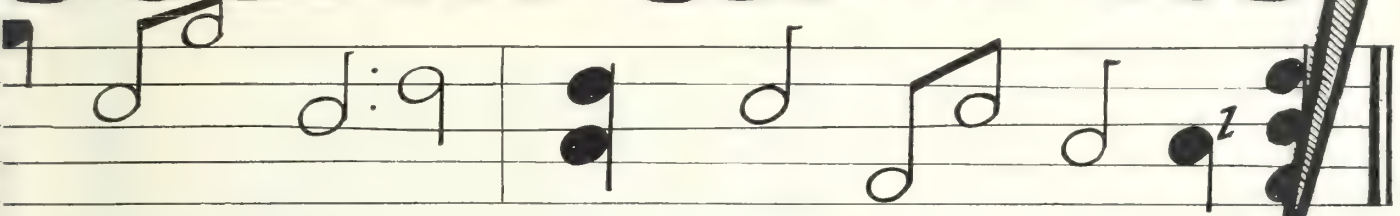
Join the nat



Universal has the

Carl

ional chorus



pictures this year

It's in the air! It's everywhere! Universal has the pictures this year!

And, what's more, they're ready! 26 of the 67 headliners are in the Exchanges now. . . "Uncle Tom's Cabin" . . . "The Man Who Laughs" . . . "The Foreign Legion" . . . "The Michigan Kid" . . . "Anybody Here Seen Kelly?" . . . "Jazz Mad" . . . "The Grip of the Yukon" . . . "Freedom of the Press" . . . "Give and Take" . . . "Honeymoon Flats" . . . "Man, Woman and Wife" . . . "Phyllis of the Follies" . . .

Wow! What titles! Join the national chorus: Universal has the pictures this year and Carl Laemmle gives 'em to you . . . proving once again that

Laemmle Shows the Way!

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
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Vol. XXVII **JUNE 23, 1928** **No. 20**

UNIVERSAL MOVIEGRAMS

AFTER three months of uncertainty, intensive search and tests innumerable, Joseph Schildkraut has been selected to play the role of Gaylord Ravenal in Universal's picturization of Edna Ferber's novel, "Show Boat." The others previously selected by Harry Pollard are Alma Rubens for the role of Julie and Emily Fitzroy for Parthenia Ann Hawks.

LAST Saturday Paul Leni completed his cast for "The Last Warning" by the signing of John Boles and Margaret Livingston. The shooting started early Monday morning at Universal City. Laura LaPlante is the star and the support includes Roy D'Arcy, Burr McIntosh, Mack Swain, Dan Mason, Carrie Daumery, Slim Summerville and Montagu Love.

OUT of twenty days spent along the Erie Canal by Edward Sloman and "The Girl on the Barge" company, but five of them were days of sunshine. Another week, weather permitting, the company canal-boats down the Hudson to the East River basin terminal, where Mr. Sloman will "materialize" a tremendous night storm as the climax of the story.

CARL LAEMMLE, JR., who supervised "Lonesome" and who will also supervise "The Charlatan," has chosen Dr. Paul Fejos as Conrad Veidt's director. James Creelman is writing the adaptation and continuity of this famous Broadway play.

Joseph Schildkraut Will Be Ravenal, "Show Boat" Actor Signed by "U"

Three Months of Persistent Tests and Search for the Ideal Actor to Play This Role Discloses Schildkraut as Meeting All of the Physical and Artistic Requirements of the Year's Most Testing Character

JOSEPH SCHILDKRAUT was signed this week by Universal for the role of Gaylord Ravenal in "Show Boat," the moving picture version of Edna Ferber's best selling novel. This ends a three months' intensive search for a Ravenal, a search which has taken Harry Pollard twice across the continent and has included tests of almost every leading man on the New York speaking stage and in California.

Several times it has been rumored that Schildkraut had the plum in his grasp, and almost from the start he has had a majority opinion of the casting experts on his side. Several tests, however, were necessary before Pollard was entirely satisfied. Another complicating feature was the uncertainty about Magnolia, and that uncertainy still exists. Nevertheless, Pollard, with the last test, was entirely satisfied with young Schildkraut, and Carl Laemmle had been for him from the start.

In addition to signing for the big role in "Show Boat," Schildkraut signed a five-year contract. The Universal president is so certain that the actor who plays Ravenal will achieve the biggest dramatic heights of the year that he is determined to be in a position to take advantage of this actor's popularity in future. Synchronizing is bound to play a very important role in pictures, at least for the immediate future. A long-time contract with one of the leading stars of the speaking stage will put the Universal in a most favorable position in this regard. The same care to have an actress with a good speaking and singing voice is used in the selection of Magnolia.

Joseph Schildkraut was born in Vienna, but has lived almost his entire life in this country. He is an American citizen, having taken out his final papers in 1926. Because of his parentage, however, his nationality is almost an international alliance. His father, Rudolph Schildkraut, is a Roumanian, his mother, a Hungarian, one of his grandfathers is Turkish and one of his grandmothers Spanish. While the elder Schildkraut was at the head of the German stock company at the Irving Place Theatre in New York, Joseph was attending the American Academy of Dramatic Arts, from which he graduated intc

(*Continued on page* 13)

UNIVERSAL has changed the the title of the first of the Glenn Tryon pictures for 1928-29 from "Fresh Every Hour" to "How to Handle Women." "How to Handle Women" is an original comedy-drama by Jack Foley, with Marian Nixon, Cesare Gravina, Robert Haines, Bull Montana, Leo White and Mario Carillo. It was directed by William James Craft. Its world premiere will take place at the Roxy Theatre on June 16th.

Glimpses of "Lonesome"

Universal's Long Heralded Film of Holiday Love at Coney Island

The Boy (Glenn Tryon) is a punch presser and lonesome; the Girl (Barbara Kent) is a telephone operator and equally lonesome. They go to Coney Island; they meet; they have an enchanted day; they fall in love; they are separated, and—but you must see the marvelous way it ends.

Paul Fejos' genius as a director has made a heart-warming film of a story simple as all the world's great stories, masterfully supervised by Carl Laemmle, Jr.

Three Universal Masterpieces Compete in Broadway Theatres During Week of June 16th

The Roxy, Capitol and Central All Present Universal Films

"How to Handle Women"

"We Americans"

"The Man Who Laughs"

Glenn Tryon seems to know "How To Handle Women" in his latest comedy, in which Marion Nixon is the woman in the case.

Patsy Ruth Miller and John Boles find happines in "We Americans" despite differences in birth and tradition.

THIS week is Universal Week on Broadway. Carl Laemmle's product is emblazoned in lights on the marquees of three of Gotham's most popular screen palaces. The situation offers the odd circumstance of three Universal pictures playing in competition.

The Roxy Theatre opened Saturday, June 16, with "How to Handle Women," the latest Glenn Tryon Universal comedy feature. At the same time the Capitol started its week with "We Americans," Universal's popular adaptation of the Milton Herbert Gropper-Max Siegel stage success. The third Universal picture is "The Man Who Laughs," the big superproduction of the Victor Hugo romance, now in its seventh big week in the Central Theatre at $2.20 top.

The Roxy has found Glenn Tryon a good drawing card. Presenting him first in "Painting the Town," and later in "Thanks for the Buggy Ride," in which he appeared with Laura La Plante, the big cinema playhouse looks forward to an exceptional week with "How to Handle Women," said to be Tryon's best picture to date. This production, formerly called "Fresh Every Hour," was made with Marian Nixon as the feminine lead, and was directed by William Craft, who has been at the helm of all of Tryon's comedy features for Universal.

"How to Handle Women" was adapted and put into screen form by Jack Foley and Carl Krusada. The director was provided with an unusually strong cast, including among the principals, Raymond Keane, Robert T. Haines, Bull Montana, Cesare Gravina, E. H. Herriman, Leo White, Mario Carillo and Violet La Plante, sister of Laura La Plante. The story makes an ideal vehicle for Tryon's individual type of smart-alecky humor, chronicling the adventures of a small-town boy who comes to the big city to tell them how to run things in Wall Street, and how he puts over a big international loan by posing as a visiting prince, with a musical comedy retinue and setting.

Conrad Veidt's eternal grin and Mary Philbin's blind beauty in "The Man Who Laughs" form one of the most moving love motifs on the contemporary screen.

The booking of "We Americans" in the Capitol at popular prices follows the run of that special in the Colony Theatre at a $2.20 top. The picture is one of the best ever made at Universal City. Edward Sloman directed it under the supervision of Carl Laemmle, Jr. The cast includes such popular players as Patsy Ruth Miller, George Lewis, George Sidney, Beryl Mercer, Albert Gran, Daisy Belmore, Michael Visaoff, Rosita

(*Continued on page* 32)

WINSOME BARBARA KENT

"The Girl" in Universal's "Lonesome" Looks Neither Lonesome Nor Sorry Offstage

Barbara Kent plays the role of "The Girl" opposite Glenn Tryon's "Boy" in the unusual film of holiday love at Coney Island, directed by Paul Fejos.

Barbara Kent will play the feminine lead in "The Shakedown," a Universal picture of the prize ring under the direction of William Wyler.

Barbara couldn't be lonesome for long with such a gay cretonne dog, the latest Hollywood fad for sport clothes.

Barbara in a Fourth of July tragedy—the cigar lighter that failed at the crucial moment. Even Bozo looks skeptical.

Some
Again Carl
Laemmle shows
the way with
Laemmle

thing really NEW under the Sun!

"Give us something new," cries the exhibitor thruout the land and CARL LAEMMLE gives it to them. . . .

"Give them something different," cries the salesman thruout the industry and CARL LAEMMLE DOES IT. . . .

"Show us something new—show us something different," demands the movie fan everywhere and CARL LAEMMLE DOES IT--this time with thirteen novelty one-reelers so fascinatingly different that they'll make your theatre stand out like a new model airplane amongst a bunch of last year's flivvers.

They are all NEW . . . all DIFFERENT . . . all UNIQUE . . . all ORIGINAL . . . all LAEMMLE NOVELTIES produced by UNIVERSAL . . . one reel crowd getters built for FIRST RUN or any run.

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"Gross business 'Uncle Tom' beats 'Big Parade,' 'Patent Leather Kid,' 'What Price Glory?'" *W. C. Patterson, Jefferson Theatre, St. Augustine, Fla.*

"Turnaway business." *Harry Spiegel, Academy Theatre, Scranton, Pa.*

"* * * will get the big money fast." *Geo. C. Williams, Daily Review, New York*

"* * * a money picture that should live as long as the play." *Arthur James in Motion Pictures Today*

"About as close to perfection as we are likely to achieve." *Film Fun*

"Probably the best picture Universal has ever turned out." *Variety*

"Bound to rank among best films in this century." *The Billboard*

"Spectacular. Thrilling." *Cinema—London (England)*

"One of America's greatest films." *Daily Sketch (England)*

"For nearly three hours the audience sat spellbound." *Daily Telegraph (England)*

"Grips the spectator more than any film that has gone before." *London Morning Advertiser (England)*

"One of the very finest cinema achievements to date." *Detroit Free Press*

"At Criterion, Los Angeles, received tremendous ovation." *Los Angeles Examiner*

"Scores big hit at Criterion." *George C. Naylor*

"Among the leading theatrical offerings of the day." *Women's Wear*

"* * * * a thrilling melodrama." *Moving Picture World*

"For money, declare this 'in'." *Kann, in Film Daily, New York*

"Touching, poignant, sympathetic and convincing." *Irene Thirer, New York Daily News*

"* * * Will find its way on every real film fan's list." *Regina Cannon, New York American*

"A humdinger throughout its numerous reels." *Charles J. Richardson, Detroit, Mich., Evening Times*

"Among the epic pictures of the day." *Brooklyn Standard Union*

"Grand and glorious show upon the screen." *Quinn Martin, New York World*

"A big, overwhelming epic." *Marion Davies*

"It has everything to please the fans." *New York Post*

"Exhibitors will receive the surprise of their lives when they behold Universal's 'Uncle Tom's Cabin'." *Ray Lewis in Canadian Digest*

UNCLE TOM'S CABIN

The greatest human drama ever screened. From the story by Harriet Beecher Stowe. With Marguerita Fischer, Arthur Edmund Carew, George Siegmann, Lucien Littlefield, James Lowe, Aileen Manning, Virginia Gray, Mona Ray and others.

A HARRY POLLARD PRODUCTION

It's a Carl Laemmle Super-Production

Joseph Schildkraut Will Be Ravenal; "Show Boat" Actor Signed By Universal

Alma Rubens and Emily Fitzroy To Play Julie and Parthenia Hawks

(*Continued from page 6*)

his American debut in "Pomander Walk." In 1914 he returned to Berlin, where he attended Hamburg College and, most important of all, became acquainted with Max Rheinhardt, under whom he appeared in a number of productions in Berlin, notably, "The Prodigal Son."

At the conclusion of the war, he returned to America, and has played in New York in the leading roles in "Lilliom," "The Firebrand," "The Highwayman," "Peer Gynt" and "Pagans." His work is almost as prominent in moving pictures. He played the lead with the Gish sisters in "Orphans of the Storm," in "The Road to Yesterday," "The King of Kings" and a dozen other pictures. His more recent pictures are with Leatrice Joy in "The Blue Danube" and Phyllis Haver in "Tenth Avenue."

Young Schildkraut is five feet nine inches tall, weighs one hundred and fifty-five pounds and has black hair and black eyes. He is one of the very few men on the stage or screen who looks like an actor off-stage. And this was the quality which Pollard particularly demanded—that is, that Ravenal should make the same impression on the audience that the character in the book did on Capt. Andy when he first saw him on the docks at New Orleans.

Only two other roles have been cast for "Show Boat" despite the weeks of search on the part of Harry Pollard. One is that of Julie which will be played by Alma Rubens. Miss Rubens, in the opinion of Director Pollard, is perfectly suited for the role. She has an excellent speaking and singing voice, which will be necessary as the picture is to be made with sound accompaniment. Alma Rubens was born in San Francisco and shortly after completing her studies in that city started on the road with a musical comedy. Her stage career was short-lived, for in Los Angeles she quit the company and accepted a part in the screen play, "The Half Breed." Miss Rubens remained in pictures and among the noted productions in which she had leading roles or was starred in the past four years are "Humoresque," "The Dancers," "Under the Red Robe," "The Greater Miracle," "Find the Woman" and "Enemies of Woman." One of her most successful parts was in the Universal-Jewel, "A Woman's Faith," in which Percy Marmont starred.

The other role, which brings the total up to three, is that of Parthenia Hawks, for which Emily Fitzroy has been chosen. Parthy Ann Hawks is the termagent mother of the heroine, Magnolia, and one which adds a great deal of salty humor to the story. Harry Pollard knew that Miss Fitzroy would make a perfect Parthy Ann, but he had to search two continents to locate her. Eventually, through her agent in California, she was found in Paddington, London, and three-cornered negotiations between Los Angeles, New York and London resulted in signing Miss Fitzroy for the role, which has been sought by every character actress in the moving picture business.

Miss Fitzroy first drew the attention of the motion picture world to her in a wonderful role in "Driven," produced in 1923 and released by Universal. She has been busy ever since. Some of her more recent pictures are "Love," with Greta Garbo and John Gilbert; "Orchids and Ermine," with Colleen Moore; "The Sea Tiger," with Milton Sills; "One Increasing Purpose," "Mockery," with Lon Chaney; "Buried Alive" and "Foreign Devils."

Magnolia is yet to be found as well as a supporting cast.

Joseph Schildkraut's dark good looks and debonair charm make him a perfect choice for the role of Ravenal in "Show Boat."

Barbara Kent and Mary Nolan Selected For "The Shakedown"

BARBARA KENT and Mary Nolan have been selected for the leading feminine roles in "The Shakedown," William Wyler's next production. The picture will be adapted from an original story by Charles A. Logue.

Miss Kent's latest Universal picture was "Lonesome," the Fejos production just received from the Coast and promised as one of the sensations for next season. She also just completed an important role in "Retribution," under the direction of Neal Hart, for the British-Canadian Pictures, Ltd. That picture was made at the Prince of Wales ranch in Alberta.

Miss Nolan appeared lately in "The Foreign Legion," one of Universal's big ones for next Fall. After "The Shakedown" she is scheduled to appear in "Come Across," also under the direction of William Wyler.

"The Shakedown" is a thrilling story of back-stage and of the prize-ring.

Principals Selected For "Salvage"

FRANCIS MCDONALD and Otis Harlan and Edmund Breeze have been selected for the principal roles in "Salvage," the Universal picture in which Mary Philbin will star. The company is now ready to go on location at San Francisco, where this story of the waterfront will be filmed in the actual locations under the direction of Wesley Ruggles.

"Salvage," a story of the early days on the San Francisco waterfront, was written by John B. Clymer.

You said it Mr. Weigang **— but wait till you play Glenn Tryon in "A HERO for a NIGHT" and "HOT HEELS" both William J. Craft Productions with Patsy Ruth Miller in support—they'll draw like a magnet draws steel—then watch Glenn Tryon in his four for 1928-29.

** The picture Mr. Weigang is referring to is Glenn Tryon's first for Universal, "Painting the Town." Play it if you haven't played it. It's a wow!

Yes, sir, it was a knockout. Glenn Tryon is a favorite here on the strength of this one picture. Lots of new gags and clever ideas in this one.—Arno G. Weigang, Community theatre, Kenedy, Texas.

This clipping from Ex. Herald and M. P. World June 9, 1928.

George Fleischman, who operates the State, World and Atlas Theaters in Toledo, signing deposit check for Leo Devaney, Manager of the Cleveland Exchange. This check guarantees fulfillment and faithful performance of the largest individual contract ever written in Toledo. Mr. Fleischman has bought practically the entire Universal product for his State Theatre which will operate as the Deluxe first run house.

Universal Now Featuring Tryon's Laugh-Inventions

ANOTHER of the famous Glenn Tryon patents is used for purposes of hilarity in the comedy star's newest Universal production. "The Gate Crasher," which William James Craft is directing.

This time the world is rocked by the invention of an automatic bill poster which posts everything from twenty-four sheets to half sheets. Amateur inventors the world over, marvel at these uproarious gimcracks which add so much to the fun of a Tryon vehicle.

To work this bill poster, Tryon merely sits in his truck and pushes a button. The paste is applied to the sheets and a brush and roller put them in place.

In preceding pictures Tryon has employed various hilarity patents such as a Goober gun for eating peanuts, a novelty hotel register and pen, an automatic bell hop which takes baggage to your door, an automatic windshield cleaner and dryer, an energy saving taxicab and countless gagging gadgets.

The amazing thing about these inventions is that they are practical in use but impractical to make and market because of prohibitive cost. Tryon and Craft are personally responsible for most of the inventions.

Bill Desmond to Play In Universal Serial

WILLIAM DESMOND, ace of chapterplay stars and veteran screen actor, has been signed by Universal to star in "The Mystery Rider," a ten episode serial, which will go into production about July 1.

The story is a continuation of the famous Riddle Rider series which are declared to have established Desmond as an outstanding serial character.

"The Mystery Rider" was written by George Morgan and will be directed by Jack Nelson under the supervision of William Lord Wright. Production will be started as soon as Nelson completes "Tarzan the Mighty."

From Father to Son

Carl Laemmle Congratulates Carl Junior On "Lonesome"

CARL LAEMMLE'S faith in his son's ability to supervise one of the most important pictures on the coming year's schedule has been amply justified in the amazing results of "Lonesome," the unusual film directed by Paul Fejos, in which Glenn Tryon and Barbara Kent are starred. The telegrams speak for themselves.

JUNE 4, 1928.

CARL LAEMMLE JUNIOR
UNIVERSAL PICTURES CORPORATION

UNIVERSAL CITY CALIFORNIA

SPEAKING FOR THE WHOLE HOME OFFICE STAFF WHO HAVE JUST COME FROM PROJECTION ROOM WITH A LUMP IN THEIR THROATS AND A LAUGH IN THEIR HEARTS AFTER SEEING LONESOME WE HAVE DECIDED UNANIMOUSLY THAT THIS IS ONE OF THE BEST PICTURES UNIVERSAL HAS MADE IN THE LAST TEN YEARS STOP TO YOU AND TO EVERYONE WHO HAD EVEN THE REMOTEST CONNECTION WITH MAKING THIS PERFECT GEM WE REACH OUR HANDS ACROSS THE CONTINENT IN HEARTY CONGRATULATION THE WHOLE DARNED OFFICE IS UPSET WITH EXCITEMENT ATTA BOY

CARL LAEMMLE

From Son to Father

JUNE 7, 1928.

CARL LAEMMLE, UNIVERSAL PICTURES CORP.,

730 FIFTH AVE., NEW YORK, N. Y.

OUR LONESOME COMPANY IS OVERWHELMED WITH HAPPINESS AT YOUR KEEN APPRECIATION OF OUR EFFORTS IT IS ENTHUSIASM LIKE YOURS WHICH WILL SPUR US ONWARD TO GREATER PICTURES OUR GOAL IS TO MAKE THIS A UNIVERSAL YEAR AND PRODUCE PICTURES OF AN EQUAL CALIBRE TO LONESOME WATCH OUR SMOKE GOOD LUCK TO YOU WHO ADVERTISE SELL PUBLICIZE AND SHOUT FROM THE ROOF TOPS LONESOME REGARDS

CARL LAEMMLE JR

There's only one big, outstanding Western Star giving you a constant supply of moneymaking pictures RIGHT NOW. That's—

HOOT GIBSON

6th Week of Capa

It's a Carl Laemmle Super Production starring CONRAD VEIDT and MARY PHILBIN with Olga Baclanova, Caesar Gravina, Brandon Hurst, George Siegmann, Sam De Grasse, and Stuart Holmes.

You'll be glad to pay more!

Victor Hugo's

The MAN WH

IT'S A CARL LAEM

city Business

at Shubert's Central Theatre, New York —breaking records in London—receiving the ultimate in praise from critics and fans wherever it is shown—backed by the magic box-office name:

VICTOR HUGO starring Conrad Veidt (who rises to new heights of stardom) and Mary Philbin—a rare combination of dramatic power and heart appeal—with Olga Baclanova, the great Russian actress, Brandon Hurst, George Siegmann, Sam De Grasse, Stuart Holmes, Caesare Gravina — AND DIRECTED BY PAUL LENI, the man who made that masterpiece of direction — "THE CAT AND THE CANARY."

O LAUGHS

MLE SUPER-PRODUCTION

Beaux Arts Ball In "The Night Bird"

WEBSTER HALL, scene of the annual Artists' Ball in New York, has been reproduced at Universal Studies and is being used for one of the gay sequences in Reginald Denny's new starring vehicle, "The Night Bird," directed by Fred Newmeyer.

The entire chorous of the Los Angeles musical comedy "Tell Me Again," are appearing as guests along with the pick of atmosphere talent.

The party is a wild one, but according to those who have attended Webster Hall affairs the screen version while sensational, is merely a lawn party compared to the real thing.

The walls of the hall are done in a weird futuristic style and the costumes— ! ! ! Anyway with Denny doing a dance it is expected to be one of the most hilarious sequences of the year.

Betsy Lee is playing oposite the star in "The Night Bird," one of Denny's four comedies for next season.

This reproduction of Webster Hall, scene of the annual Artist's Ball in New York, is the colorful setting of a wild party in "The Night Bird," one of Denny's mad comedies for next year.

NEWSREEL WINS FIJI HOP SCOOP

One of the biggest "scoops" in the history of newsreels was scored by International Newsreel when their cameramen obtained the only motion pictures of the takeoff of the Southern Cross from Kanai Island, Hawaii, for the flight to the Fiji Islands.

Word of the feat of the cameramen was received last night by C. Hubbell, West Coast ma[nager] of International Newsreel, [which] both International and [Universal]. The film, according to [plan] arrive at San Francisc[o] urday and be showing o[n] in New York theaters [this] evening.

Cameramen Roy Kl[ing] M.-G.-M. staff and Wi[lliam] of International flew during the night from Honolulu to the takeoff point on Kanai Island. And as the ship took off on the longest over-water flight in the history of aviation the cameras recorded the event for the world.

All other newsreel cameramen were chafing at the bit in Honolulu, while the intrepid cameramen who had flown in a plane, piloted by Martin Jensen, who was one of the first flyers to fly from San Francisco to Honolulu, were taking the historic pictures.

from Los Angeles Examiner

of course it's International

June 5th

Abe Stern Returns to Hollywood To Resume Comedy Production

ABE STERN, vice-president of the Stern Film Corporation, makers of the Stern Brothers Comedies for Universal release, returned to Hollywood this week from the Universal home office in New York. He will immediately resume supervision of the comedy making activities at the Stern plant, in anticipation of a busy booking season later in the summer. The Sterns hope to have almost all of their 1928-1929 product in hand before the season actually begins.

Julius Stern, president of the comedy corporation, accompanied by his assistant, Max Alexander, sailed from New York for Europe this week, for a two months stay. While abroad he will visit relatives in Fulda, Germany, and will spend time in several of the European capitals, making a survey of film conditions. He also will look for new material and appliances suitable for usage in the making of screen comedies.

Exhibitor Praises Prompt "U" Service

"WHEN things go wrong and us poor down-trodden exhibitors do not get the service we crave from the exchanges we do not hesitate to write and tell you so. This letter is in the nature of a compliment to you and the various members that make up your force. At a last minute notice, I booked for the State, Altoona, 'The Hunchback of Norte Dame.' It was all done by telephone, and the advertsing was ordered at the same time. I therefore wish to let you know that I appreciate the prompt service."

—(Signed) *M. Maloy,....*
State Theatre,
Altoona, Pa.

Read this Telegram

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

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SAN ANTONIO TEX JUNE 4 1928

CARL LAEMMLE
UNIVERSAL FILM EXGE
730 FIFTH AVE
NEWYORK NY

WE AMERICANS OPENED SATURDAY TO BEST BUSINESS OF MANY WEEKS STOP PICTURE IS ONE OF BEST WE HAVE SHOWN SINCE OPENING OF THEATRE AND THOROUGHLY GOES OVER AT EACH PERFORMANCE STOP AUDIENCE APPLAUDS AT CONCLUSION A REMARKABLE HAPPENING IN THIS TOWN STOP SINCERELY CONGRATULATE YOU ON PRODUCTION STOP MORE LIKE THIS WILL ENTRENCH YOU FOR ANY SEASON KINDEST REGARDS

WILLIAM EPSTEIN
AZTEC THEATRE

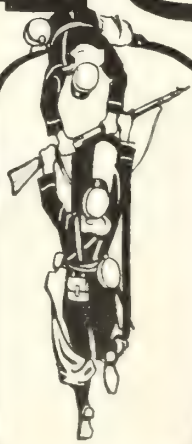
then double your playing time!

Powerful Drama of Youth Triumphant!

Atlanta's BIG EVENT!

CAPITOL THEATRE, Atlanta, selects for its First Anniversary program the Carl Laemmle Super Production

The FOREIGN LEGION



starring NORMAN KERRY and LEWIS STONE with Mary Nolan and June Marlowe
An Edward Sloman Production from the story, "Red Mirage," by I. A. R. Wylie

See it NOW in your Universal Exchange!

COMMENTS THAT COUNT

Satevepost Column Fans Tell Carl Laemmle What They Think of Universal Pictures

"Man Who Laughs" A Remarkable Film

"LAST Friday evening a friend and I attended the Central Theatre to view your latest picture translation of a Victor Hugo classic, 'The Man Who Laughs.' This time we both agreed that we had seen a truly remarkable picture. Your late acquired German actor, Conrad Veidt, does some uncommonly good acting in this picture. At times he is very gruesome and startling, but, nevertheless, clever. Mr. Veidt is so impressive in his portrayal of Gwymplaine that my friend was kept awake at night with consistent nightmares. Mr. Leni deserves a great deal of credit for the skillful and expert manner in which he directed this interesting Universal success. Though we do not crave disturbing dreams we would like to see more of such pictures."

—George Geils,
New York, N. Y.

Thanks Mr. Laemmle For "We Americans"

"SUNDAY evening I was in to see 'We Americans.' One laughs and cries almost at the same time during this picture. When Beryl Mercer quoted the Gettysburg Address my heart beat with patriotism. I also wish to inform you how I enjoyed the prologue, 'Visit America First.' I wish to think you in behalf of all those who took part in the picture, including the director and yourself."

Barnett Reiskin,
New York, N. Y.

Laughs For Laura In "Finders Keepers"

"'FINDERS KEEPERS' is a very interesting and altogether amusing comedy, cleverly directed, with Laura La Plante proving herself a thoroughly capable little comedienne, and adding much to the hilarity of the picture with her antics while in soldier's disguise. Miss La Plante has always been a favorite of mine, having captured the place in my favor once held by none less than Constance Talmadge."

Harold A. Herzog,
Marshall, Mo.

Plymouth Thrilled At "Shield of Honor"

"I WAS right about 'The Shield of Honor.' It was too thrilling to talk about. People just sat there, all tangled up in the plot, barely breathing—with the exception of a few highly excitable people who, when the elderly gentleman cried: 'My daughter's scarf—what can that mean?', spoke in chorus, more or less: 'It means she's locked in the vault.' 'Don't be dumb. She's suffocating.' I'll say it got the house, and held everybody's interest from the time Dorothy Gulliver, with her (respectfully) lovely legs, stepped into a closeup with Neil Hamilton (who is a fine chap, especially when dressed in a uniform of any sort) until the happy close. Thelma Todd as 'Flora Fisher' was most interesting and she was stunning in that light coat and hat. Somehow 'The Shield of Honor' got dedicated to the local police chief and that makes it all the more interesting. Isn't Emory Johnson the director who always makes typical American pictures? Glorifying firemen and clowns, and engineers and baseball players? He did well with 'The Shield of Honor' and its handling showed experience. Joseph Girard is popular as a police chief—he was prominent in 'The Shield of Honor.'"

Daniel W. Brown,
Plymouth, Mass.

"We Americans" Better Than Play

"I WENT to see 'We Americans' and found it to be better than the play, which I had seen. Of course, a picture would be better, but rarely such a decided improvement, I am sure."

Zelda Frank,
Bronx, New York.

"Stop That Man" Is Simply Great

"PLEASE say you agree that Arthur Lake deserves a place near the head of the class. He and Barbara Kent, in 'Stop That Man,' just played all over that picture and they must have had packs of fun making it. They did, if they enjoyed it as much as we who saw it. There's something funny about the mere thought of an ancient horse-car on a modern thoroughfare! People who take movies seriously, as a rule, said 'Stop That Man' was 'simply great' and 'piles of fun.' There's no question—Arthur Lake certainly is a worthy member of the Universal screen family. May I hope to see more Universal comedies featuring him?"

Daniel Brown,
Plymouth, Mass.

Fejos to Direct Veidt in "Charlatan"

PAUL Fejos, Universal director, who recently completed "Lonesome," with Glenn Tryon and Barbara Kent in the leading roles, will next direct Conrad Veidt in "The Charlatan," according to an announcement by Carl Laemmle, Jr., supervisor. James Creelman is now preparing the adaptation of this mystery play.

"The Charlatan," written by Ernest Poscal and Leonard Praskins, enjoyed a successful run here at the Times Square Theater.

"The Charlatan" will be the third production of Fejos'. He first attracted attention of the film world with his production of "The Last Moment." which he made on a shoestring. He was signed by Universal and his first picture for them was "Lonesome."

Mrs. Hersholt Joins Husband on Location

MRS. JEAN HERSHOLT, wife of the Universal star who paid her first visit to New York with him and returned to the Coast with their son when he left for location, will rejoin her husband at Glens Falls, New York, where he is starring in an adaptation of Rupert Hughes story "The Girl on the Barge," under the direction of Edward Sloman.

The company headed by Hersholt, with Sally O'Neill and Malcolm MacGregor playing the leading roes, has met with adverse weather which caused a delay in schedule and forced them to remain there two weeks longer than planned. It will now be ten days before they return to New York to make the storm scenes off Hell Gate that form a thrilling climax to the story.

Popularity

means

P-r-o-f-i-t-s

and

Laura La Plante

The Screen's Great Comedienne

Can Prove It!

for instance—

"Finders Keepers" is her latest!

"... we never before have seen pantomime of such cleverly artistic execution ... and what's more, unless Miss La Plante chooses to enlarge upon her genius, we probably never will."

—George Gerhard, Eve. World, N. Y.

Watch for 4 new ones this year!

Eleven Productions Filming at Universal

PRODUCTION at Universal studios is booming with eleven companies filming every type of product from specials to short subjects.

The unit filming Rupert Hughes' story, "The Girl on the Barge," is on location in Whitehall, N. Y., with Jean Hersholt, Sally O'Neill and Malcolm McGregor, directed by Edward Sloman.

Reginald Denny is starring in "The Man Disturber," under Fred Newmeyer's direction and Glenn Tryon is starring in "Leave It to Me," directed by William Craft. Hoot Gibson is making "Silks and Saddles," directed by Henry MacRae.

The third series of "Collegians" company is on location in Phoenix, Ariz. This series has the same cast as its predecessors, George Lewis and Dorothy Gulliver, and is being directed again by Nat Ross.

Jack Nelson is directing Frank Merrill in a chapter play, "Tarzan the Mighty" with Natalie Kingston; Leigh Jason is directing William Cody, George Hackathrone and Duane Thompson in an underworld drama, "Phantom Fingers"; Ray Taylor is directing Ted Wells in a Western, "Crimson Canyon."

Among the short subjects in production are: "Jackson Comes Home," starring Bob Curwood, directed by Walter Fabian; "Riders of the Woods," starring Edmund Cobb, directed by Joseph Levigard; "Hollywood or Bust," starring Arthur Lake, directed by Doran Cox, and "Handicap," directed by Jack Rollens.

John Boles, Margaret Livingston Added to "Last Warning" Cast

JOHN BOLES and Margaret Livingston have been selected for the leading roles in Laura LaPlante's next starring picture, "The Last Warning." Other members of the cast already selected include Burr McIntosh, Mack Swain, Slim Summerville, Dan Mason, Roy D'Arcy, Carrie Daumery and Montague Love. The picture is now in production under the direction of Paul Leni and Robert Hill.

"The Last Warning" is an adaption by Alfred A. Cohn of the mystery play of the same name by Thomas A. Fallon from the book, "The House of Fear," by Charles Wadsworth Camp.

John Boles, it will be remembered, played the part of Hugh Bradleigh, the young aristocrat in "We Americans." He made a most attractive leading man for Patsy Ruth Miller and is an excellent choice.

Sales Executive Has Narrow Escape In Cross-Country Aero Mishap Following His Father's Death

LOU B. METZGER, general sales manager for Universal, had a narrow escape with his life a day or so ago when he was in an aero mishap on the outskirts of Rochester, Minn. He arrived back in New York early this week with details of the experience.

Metzger was suddenly called to Rochester, Minn., late last week, where his father had died in the Mayo Sanitarium. In order to save time, he travelled from Chicago to Rochester by aeroplane, making the journey in four hours, as compared with a train trip of twelve. He was piloted by Lieut. Townsend, a war ace, and now flying an Eagle Rock Curtiss for the United Air Lines.

On the return journey the plane engine went dead when Townsend and Metzger were several thousand feet in the air, and leaving Rochester. A forced landing was necessary and it was made in a cow pasture. Townsend's coolness and ability brought the plane to earth with hardly a scratch. Metzger is high in his praise of the aviator's skill in the difficult situation. The film executive was forced to resume his return trip by train.

Metzger's father was Mr. B. Metzger of Portland, Ore. He was 62 years old. His death was due to a complication of diseases incident to his advanced age.

Universal Uses Airplane for Long Location Trips

THE recent trip by air from Los Angeles to the Grand Canyon in Arizona of Nat Ross, Universal director, and nine members of his staff to film the third series of Carl Laemmle, Jr.'s "Collegians," is one of the first few occasions when a motion picture company has used the airplane for distant location trips.

"It is only a question of time until the studios adopt this fast means of transportation for general use," said Ross. "The time element, which is so important in figuring the cost of a production, justifies paying the higher rate for air travel. I save a full day by taking the air route and arrive in time to make preparations for the players who come by train."

Members of Ross' staff who accompanied him are Dick Smith, comedy writer; George Westbrooke and Eddie Wochler, assistant directors. Tom O'Neil, technical man; George Robinson, cameraman, and Eddie Eldrige, second cameraman. George Lewis and Dorothy Gulliver head the cast of forty players who came by train.

EXHIBITOR HINTS

Actual Exploitation Campaigns That Have Put Over a Big Film In a Big Way

One of the window displays in a Cleveland Public Library displaying stills from the film and featuring suggested reading in connection with "We Americans."

"WE AMERICANS" is a treasure trove for the live exhibitor. The picture itself offers varied advertising angles—a powerful theme of direct appeal to all Americans and all lovers of struggling youth; an excellent cast in which George Sidney, Patsy Ruth Miller, Beryl Mercer, John Boles, George Lewis, etc., are drawing cards; splendid direction by Edward Sloman, who made "His People," and lavishly faithful reproduction of New York life. Added to these attractions "We Americans" is a natural for exploitation. It is the sort of film that wins endorsement from prominent city officials and citizens, elicits cooperative tie-ups in local newspapers and enthusiastic support from school authorities and libraries. A few of the actual campaigns that have brought top notch results at the box office are outlined below. They may be put over anywhere, at any time, by any exhibitor who is willing to play up a big picture in the way it deserves.

Library Tie-Ups

In Cleveland, stills from "We Americans" and suggested books in connection with the film were displayed in the 38 branches of the public library. There were similar displays in four of the biggest department store libraries. Photos of these displays were taken, and together with the displays themselves, were sent to the Convention of the American Library Association at West Baden, Indiana. A special talk was made to the 5,000 librarians who attended the convention and 12,000 bookmarks were distributed in Cleveland.

Andrew J. Sharick, Universal exploiteer, was also responsible for the library tie-up in Kansas City, where displays were seen in all branches. Five thousand bookmarks, a reproduction of which is shown on this page, were distributed, one in each book given out.

Cooperative Page.

The cooperative advertising page is one of the best ways of securing a large amount of publicity at no cost, but it is often difficult to put across to local merchants. However, the title, "We Americans," makes plausible tie-ups a simple matter. The page from the Kansas City Star shown on page 29 is the first of its kind ever run by that newspaper. The advertisements amounted to over $1,000, delighted the business manager of the paper, more than satisfied the merchants and reaped rich benefits for the Globe Theater. The simple but fascinating contest of designating the nationality of the heads represented in each of the ads drew a large patron response. Decidedly a stunt worth applying to your town!

BOOKMARK

"Who serves his country well
has no need of ancestors."
—Voltaire.

★★★

Upon this sentence has been founded a tremendous motion picture called

"WE AMERICANS"

★★★

It will be shown for an extended run at the

GLOBE THEATRE
Starting May 19th

Following are books suggested by the

KANSAS CITY PUBLIC LIBRARY

that can be read in connection with the seeing of this picture. Good books make good pictures more interesting.

NON-FICTION

"Who serves his country well has no need of ancestors."—Voltaire.
Antin—Promised land.
Bercovici—On new shores.
Bok—Americanization of Edward Bok.
Carnegie—Autobiography.
Caruso—Wings of song.
Damrosch—My musical life.
Davis—Iron puddler.
Godkin—Life and letters. 2 vol.
Holt—Life stories of undistinguished Americans as told by themselves.
McClure—My autobiography.
Patri—Spirit of America.
Pulitzer—Life and letters.
Pupin—From immigrant to inventor.
Ravage—American in the making.
Rihbany—A far journey.
Riis—Making of an American.
Steiner—From alien to citizen.
Stern—My mother and I.

FICTION

Bojer—The emigrants.
Bullard—Comrade Yetta.
Cather—My Antonia.
Cautela—Moon harvest.
Kelly—Little citizens.
Korolenko—In a strange land.
Rolvaag—Giants in the earth.
Yezierska—Children of loneliness.
(Short stories)

Five thousand of these bookmarks were distributed through all the branches of the Kansas City library system.

A unique tie-up in the First National Bank window showing the distribution of nationalities in Cleveland. Exploiteer Cleaver secured four such window displays in bank branches.

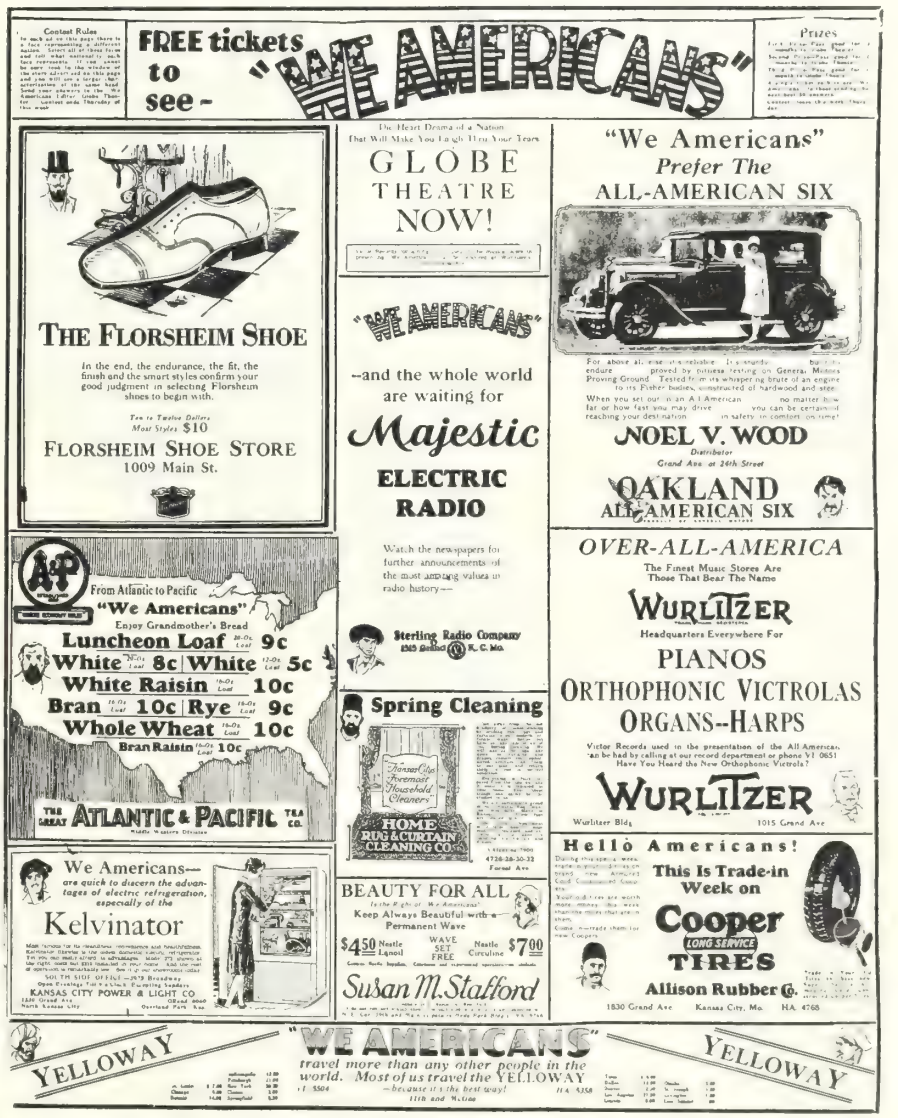
ON "WE AMERICANS"

Local Tie-Ups.

In Kansas City the Globe Theater through the efforts of Mr. Sharick put over a tie-up with the A. and P. stores, 118 of them in all. A coupon advertising the picture was put in 250,000 loaves of bread. Each coupon contained one of the letters in the word GLOBE. The person getting a complete set were given free tickets to see the picture. Only 500 E's were printed, thus keeping the probable winners down to a reasonable size. Window cards were displayed in all the A. and P. stores.

In the same campaign in Kansas City a tie-up with the Postal Telegraph Company was effected, with a window display in all branches, and cards distributed by messenger boys with each telegram. The basis of the tie-up was that "We Americans" demand speed and service, hence Universal used Postal Telegrams to tell the world about the picture.

An effective ad which appeared in the Kansas City Star. Note the small proportion of printing and the eye-catching border of cut-out heads.



A co-operative advertising page in the Kansas City Star which offered prizes for the correct identification of the nationality of the heads in each ad.

Endorsement Ideas.

In Cleveland letters to all ministers announced the endorsement of "We Americans" by the Church and Drama League and suggested that the theme contained material for several sermons. Interviews with leading Americanization workers were made and promises given and carried out to publicize the picture as widely as possible through classes. Letters to about fifty prominent foreign-Americans in Cleveland were also effective in creating interest and response. In Kansas City, stories and ads in the American Legion publication stressed the stirring appeal of the picture to war veterans.

Previews of "We Americans" have been held in various cities for the express purpose of getting the approval and endorsement of influential citizens, critics, newspaper men and officials. In each instance the resulting publicity and the hearty cooperation accorded the film has proved Carl Laemmle's foresight in picturizing the play. Seldom has a motion picture received the praise of organized groups for better films as well as the warmest sort of response from patrons all over the country.

The Team That Rocks The World With Laughter

SNOOKUMS

The Box-Office Baby

and

GEO. McMANUS creator of the most famous comic strip in America today.

Make this famous combination get tremendous crowds for YOU--Book everyone of the thirteen two-reel "Newlyweds and Their Baby" Comedies produced by Stern Brothers for the profit of exhibitors everywhere!

UNIVERSAL JUNIOR JEWELS

'Lonesome' Proclaimed Great by Universal Home Office

Officials and Sales Executives Declare Paul Fejos A Film Genius

"LONESOME," the long-heralded picture being made for Universal by Dr. Paul Fejos, following his sudden rise to fame as the result of "The Last Moment," has been completed and arrived in the East last week. It was immediately pre-viewed by a committee of Universal officials, executives and sales chiefs, headed by Carl Laemmle, and pronounced a sensation.

"Lonesome" presents positive proof, even more than "The Last Moment," according to Universal, that Dr. Fejos is a film genius. Backed by the unlimited production facilities of Universal City, he has taken a simple story, a small cast and a minimum of studio sets and has created a remarkable picture. The photography and the photographic effects are unusual and are said to establish Fejos as the head of a new school of screen technique.

The picture was adapted by Edward T. Lowe, Jr., from a simple story by Mann Page. It deals with two young people on a mid-summer holiday. The boy is a punch-drill operator and the girl is a telephone operator. Both are lonesome and, separately, they seek the same holiday diversion—a trip to Coney Island. Here they meet and enjoy each other's company. How they are torn apart and how they find one another again makes an appealing story that has been put into screen form with amazing finesse and suspense.

Carl Laemmle, Jr., supervised "Lonesome." In fact, it was due to his instigation that Fejos was brought into the Universal fold. The young film executive saw to it that Fejos lacked for nothing to aid in making the picture perfect. Gilbert Warrenton, one of Universal's camera-aces, was assigned to the Fejos unit, and Tom Reed entrusted with the titling.

To the surprise of everyone, Glenn Tryon was picked as the lead, for the role of the young mechanic. Tryon's fame has been built upon mimicry and rather broad comedy. In "Lonesome," however, he shows great depth as a dramatic star and puts a remarkable quality of human nature and naturalness into the role. His work is outstanding in the film and he is in no small way responsible for the excellence of the picture, those who have seen it state.

The other principal is Barbara Kent, who plays her role with quiet restraint and makes a pretty heroine for Dr. Fejos' cinematic symphony.

UNIVERSAL SYNOPSES

"NEWLYWEDS' FALSE ALARM"

Stern Brothers Comedy

SNOOKUMS loves the little girl next door. He took her for a ride in his toy motor car, and nearly got a walloping when many pedestrians whom he had knocked down demanded damages.

The Newlyweds and the neighbors inspect the new hotel. Snookums and his little pal help themselves to candy and generally start trouble.

Snookums locks the cook in the ice box and ices his father's hat. He takes a ride on the dish conveyor and is snatched off by father, who falls into the washing vat.

When the proprietor takes his guests to see his best bedrooms, he finds Snookums has been there before him. The place is afloat. In the confusion the Newlyweds grab their darling and sneak away.

"POOR PAPA"

Oswald the Lucky Rabbit Cartoon

OSWALD paces the floor as he awaits the stork in his modest home. Imagine his surprise when, not one stork, but a squadron of them dump young rabbits by the score down the chimney.

The Oswald home becomes a bedlam of young and vivacious bunnies. As they grow older, they literally run the place ragged.

In the midst of this confusion Oswald sees from afar off the approach of another flock of storks. He mounts the roof with a shotgun and wards them off. Then he ties a knot in the chimney and retires, confident of victory. But no! The storks wing back and drop their wiggly-eared burdens in the water tank. When Oswald later turns on the faucet, he is greeted by a stream of young Ossies—even more numerous than the earlier brood.

"THE SCARLET ARROW"

Adventure Picture

Featuring

FRANCIS X. BUSHMAN, Jr.

No. 6—"The Plunge of Peril"

BOB and Kathleen are saved from the water-filled shaft when Casey and Pierre, having driven off Brodsky and his henchmen, with Fay, discover them and lower a rope.

F. X. Bushman, Jr.

Meantime, Masterton has seen from cover the departure of Brodsky and the gang. Thinking to take Bob and his companions by surprise, Masterton steals into the mine hoping to kidnap Kathleen. His approach is discovered and he falls into an ambush trap. Masterton professes innocence, saying he learned of Kathleen's peril and rushed to her aid. Bob, however, sees through his ruse and tells him to clear out of the country. His demand that Kathleen accompany him is refused and he is forced to leave. Pierre is despatched to pick up the trail of the smugglers, while Bob and Kathleen set out for the nearest ranger's hut.

In the cave the old hermit, reviving, realizes his prisoner has left him for dead and escaped. He takes the trail, vowing vengeance anew and discovers Brodsky and his gang packing the stolen furs to their horses for a quick getaway. He meets Pierre and sends him to warn Mounty Headquarters.

Bob and Kathleen are warned of danger by the red arrow and change their course. The hermit who warned them is captured by Brodsky's lookout.

'THE TRICKY TRICKSTER'

Snappy Comedy

Featuring **BEN HALL**

HAROLD HIGHBROW loses his job on "The Clarion." As he leaves town he runs into Professor Dodo, King of Hypnotists, who hires him as assistant.

Back in town they hire a hall which soon fills with interested spectators. In the front row are Broadcasting Annie, Alice the office drudge, and Harold's best girl.

Professor Dodo thinks the audience a lot of sapheads and plans to lift all their valuables. He hypnotizes Annie and she collects everything available from the audience, which is also in a trance. Harold, aided by Alice, manages to restore the audience to normalcy.

They give the professor the "bum's rush" and Harold an ovation for bravery.

"CASH CUSTOMERS"

Stern Brothers Comedy

MIKE & IKE SERIES

MIKE and Ike are dress salesmen. When their jealous sweethearts arrive they mistake some wax figures for the real thing and start trouble.

Some buyers from Podunk come in and before Mike and Ike get their personal troubles settled the buyers, two ancient dames, have been insulted and leave.

The proprietor insists that the boys take the buyers to luncheon.

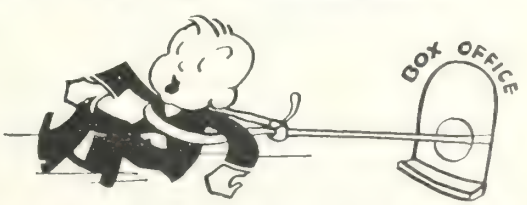
When a prohibition officer appears a guest at the next table pours his booze into the water carafe.

The buyers get gayer and gayer. When Ruth and Mary and the buyers' husbands happen in, the place is a riot. Things get a bit thick, but Mike and Ike manage to come out of the fray with their order.

It gets them in every time----

LON CHANEY in

A UNIVERSAL PRODUCTION
Presented by Carl Laemmle



The HUNCHBACK of NOTRE DAME

Three Universal Masterpieces Compete in Broadway Theatres

(*Continued from page* 8)
Marstini, Eddie Phillips, John Boles, Flora Bramley, Josephine Dunn and others. This picture is reported to be very popular throughout the United States. It already has played in many key cities to excellent business and enthusiastic reviews.

The continued success of "The Man Who Laughs" at the Central bids fair to break the record of "Les Miserables," a former Universal-Victor Hugo picture on Broadway. The former picture, of which little was expected, took New York by storm, selling out week after week and holding up for sixteen weeks. "The Man Who Laughs," made by Paul Leni, with Conrad Veidt and Mary Philbin in the leading roles, has been playing practically to capacity since its April opening.

Two of the three Universal pictures now on Broadway, "The Man Who Laughs" and "How to Handle Women," are outstanding in Universal's line-up for next Fall. "We Americans" already has been released.

The two 1928-29 pictures are excellent examples of the unusual aggregation of productions Universal now has in hand for next season. It is a remarkable fact that the Laemmle organization now has thirty of its features completed, or almost half of the entire schedule for the season beginning next September and ending in August, 1929.

The Glenn Tryon picture is the lead-off picture for a group of four comedy features starring that funmaker for next year. The others will be "The Gate Crasher," "The Kid's Clever" and "The Life of the Party." "The Gate Crasher" is now being edited and titled at Universal City, and will be in the East in a week or so, it is expected. It is another Glenn Tryon - William Craft - Patsy Ruth Miller comedy, in which this team, star, director and leading lady, again perform with the pep and hilarity that made a sensation of "Painting the Town" and the subsequent Tryon features.

It is apparent from every city where Tryon pictures have been presented, and that includes almost every community in the United States, that Tryon is very near the top of the heap as a screen comedian. In the last eight months this comedian has leaped from obscurity to fame. He is now spoken of in the same breath as Chaplin, Lloyd and the one or two others who have attained the king row in filmdom. Universal is confident that his star is not far from its zenith, and that next fall will find him the most popular screen comedian.

The Profit Parade!

13 "MIKE and IKE"

from Rube Goldberg's famous cartoons of the same name.

13 "LET GEORGE DO IT"

by the same George McManus who originated Stern Brothers' "Newlyweds."

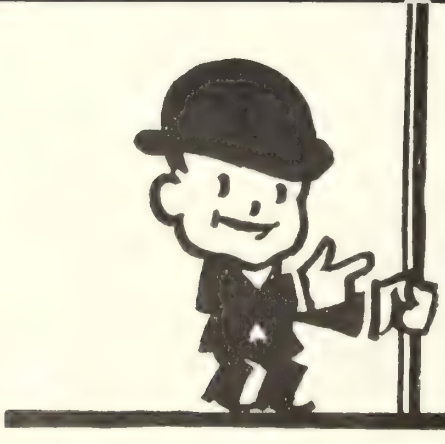
13 "BUSTER BROWNS"

— but you all know R. F. Outcault's mischievous kid and his gang — including Mary Jane and TIGE.

13 "Keeping Up With the JONESES"

"Pop" Momand's equally famous cartoons.

STERN BROTHERS COMEDIES



—and all from Universal!

"Collegians" Start "The Junior Year"

UNIVERSAL'S company of young screen favorites now making the Third Collegians series, have started work on "The Junior Year," the second of the new series of two-reel college life and adventure pictures. The company recently returned to Universal City from Clarksdale, Ariz., where "Calford Versus Redskins," the first of the new series, was filmed.

George Lewis and Dorothy Gulliver appear in the leading roles, supported by Eddie Phillips, Churchill Ross, Jack Selwyn, Yvonne Howell, Hayden Stevenson, Tiny Hanlon and others seen in the earlier Collegian two-reelers. Nat Ross is directing the pictures, under the supervision of Carl Laemmle, Jr. Young Laemmle wrote the story for "The Junior Year," and Harry Fraser the continuity.

The Cat and the Canary
A Paul Leni Production Starring Laura La Plante

Les Miserables
A Universal Film de France Triumph

Love Me and the World is Mine
with the famous "Merry Go Round" cast including Mary Philbin, Norman Kerry and Betty Compson

The Cohens and Kellys in Paris
Starring George Sidney and J. Farrel MacDonald with Vera Gordon. A William Beaudine Production. (Funnier than the original "Cohens and Kellys")

We Americans
The Laemmle Special that is setting the world by its ears with praise. An Edward Sloman Production.

The Hunchback of Notre Dame
The biggest repeat business picture ever released—
Starring LON CHANEY

Reginald Denny
in "Good Morning, Judge"
"That's My Daddy"

Gleen Tryon
in "Hot Heels" with Patsy Ruth Miller
A William James Craft Production

Laura La Plante
in "Finders Keepers"
"Thanks for the Buggy Ride" with Glenn Tryon

Hoot Gibson
in "The Wild West Show"
"Riding for Fame," "The Flying Cowboy"

The Count of Ten
Buck Privates
The Shield of Honor
13 Washington Square

This column will appear in The Saturday Evening Post of June 30, 1928

Watch This Column

Our Weekly Chat

Universal has always enjoyed the reputation of having more youth, beauty and animation in its pictures than any other producing company. Naturally, this is by deliberate design, because my experience of 20 years in picture-making has proved to my entire satisfaction that youth and beauty appeal to every heart. What is your opinion? I would like to have a million answers to this question—

C.L.

* * *

"*Broadway*" and "*Show Boat*," now in preparation at Universal City are two of the biggest stage hits Broadway has ever known. Now is the time to speak to the manager of your favorite theatre, as selections are being made for Fall programs.

Laura La Plante
Universal Beauty

LAURA LA PLANTE will star in Universal's super-production "The Last Warning," a mystery play as thrilling as "*The Cat and the Canary*" and adapted from Charles Wadsworth Camp's book "The House of Fear." Paul Leni will direct and Carl Laemmle Jr. will supervise.

Our re-issue of "*The Hunchback of Notre Dame*" in which LON CHANEY scored his greatest triumph is meeting with an enthusiastic welcome all over the country. Millions saw it on its first issue, many of whom are seeing it again and millions of movie fans who haven't seen it are welcoming this opportunity to see it now.

Mary Nolan
Universal Beauty

Many critics have written that Universal's production of "*Uncle Tom's Cabin*" reaches the very height of screen possibilities, and declare it the greatest human drama ever written ever screened. We have yet to hear a jarring note.

Speaking of CONRAD VEIDT an editorial writer recently said that "he can make a superchar-acter of any character he undertakes, so finished is his work, so intelligent his analysis." And while this is a most unusual praise, Mr. VEIDT justifies it in "*The Man Who Laughs*," a Universal production.

I still hope that you make it a point to see GLENN TRYON, the different comedian, in the different style drama of his comedy track, "*Hot Heels*," enacted pinepulls at the Havana, Cuba, track. With that strikingly and engaging young woman, PATSY RUTH MILLER as co-star, imagine the fun these two can create.

Barbara Kent
Universal Beauty

Carl Laemmle, President

UNIVERSAL PICTURES

"The Home of the Good Film"

730 Fifth Ave., New York City

The whole family reads this column every single week as thousands of letters weekly from your prospects will attest!

UNIVERSAL WEEKLY

VOL. 30 - NO. 10 - OCT. 12, 1929

JOHN BOLES

Universal star and the sensation of the singing screen. He will be featured in a number of Universal productions including "The Marseillaise" and Paul Whiteman Supers.

SEAT Selling Sound Shorts

Cohen on the Telephone

Famously funny monolog with GEORGE SIDNEY doing his stuff as Cohen ONE-REEL

12 Sporting Youth

TWO-REELS

Bright as a sunbeam and bubbling with young love.
TALKING —— JUNIOR JEWELS —— SILENT

10 All Star Comedies

Ten of the biggest comedy names in motion pictures will head these stellar novelties.
TALKING —————— or —————— SILENT

10 Sunny Jims

The box-office joy bringer himself in ten talking money pictures.
TALKING ——2 Versions; 2-Reels —— SILENT

26 Oswald, the Lucky Rabbit

Silent ,a riot—in sound a shriek. It's permanent!
SOUND —— 2 Versions; 2-Reels —— SILENT

6 Pat Rooneys

The big money headliners in the brightest skits ever made.
ALL-TALKING and SINGING————TWO-REELS

7 Benny Rubins

He comes to panic you raudiences with laughter.
He wise-cracks—he sings—he dances.
ALL-TALKING and SINGING————ONE-REEL

BUILT FOR ELECTRIC LIGHTS and STEADY MONEY

UNIVERSAL'S TALKING SHORTS

UNIVERSAL PICTURES

A John Robertson Production from the stage play by John Colton. With James Murray. 100% TALKING; also silent.

Presented by

Carl Laemmle

Mary NOLAN

She's got what you have to have in "SHANGHAI LADY" TALKING OR SILENT

UNIVERSAL PICTURES

~that's all!

The SENSATION

No. 659—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

YOU ought to hear and see the brand new Universal talking newsreel at once.

In my opinion and in the opinion of those who have seen it, it is the only real way to use sound in newsreels BECAUSE IT IS THE ONLY WAY WHICH KEEPS THE NEWS UP TO DATE.

The average sound newsreel is an excellent development, but it is really not a newsreel after all. It is more of a magazine reel than a news. It has served a good purpose in the progress which has been made in sound.

The faked newsreel, too, has been more or less of a step forward. This is the newsreel in which sounds are faked in at the studio instead of being recorded on the actual scene where the picture was taken.

But Universal's Talking Newsreel in which Universal's Talking Reporter describes every detail of each scene as it is being reeled off is the supreme achievement of them

OF THE TIMES

all—because through a process which Universal worked out, it can be delivered practically as soon as a silent newsreel.

This is the ideal combination of the radio announcing idea and the newsreel idea. Only by this process do you get a newsreel (bristling with the latest up-to-the-minute news) and the descriptive matter just as a radio announcer describes any interesting event.

Universal's Talking Newsreel is almost human. It is the very nearest approach to being on the scene yourself—seeing and hearing!

Arthur James says of it: "It is so real, so vivid and so natural that even in this day of wonders and human magic, we feel as if we had stumbled upon the greatest continuing attraction that a theatre could provide for its patrons."

That's a whole lot to say about any attraction, but it is true.

You must see and hear this reel for yourself. It is absolutely fascinating—the very essence of entertainment — the very last word in "eye and ear" productions.

The big theatres everywhere are snapping it up!

The landslide

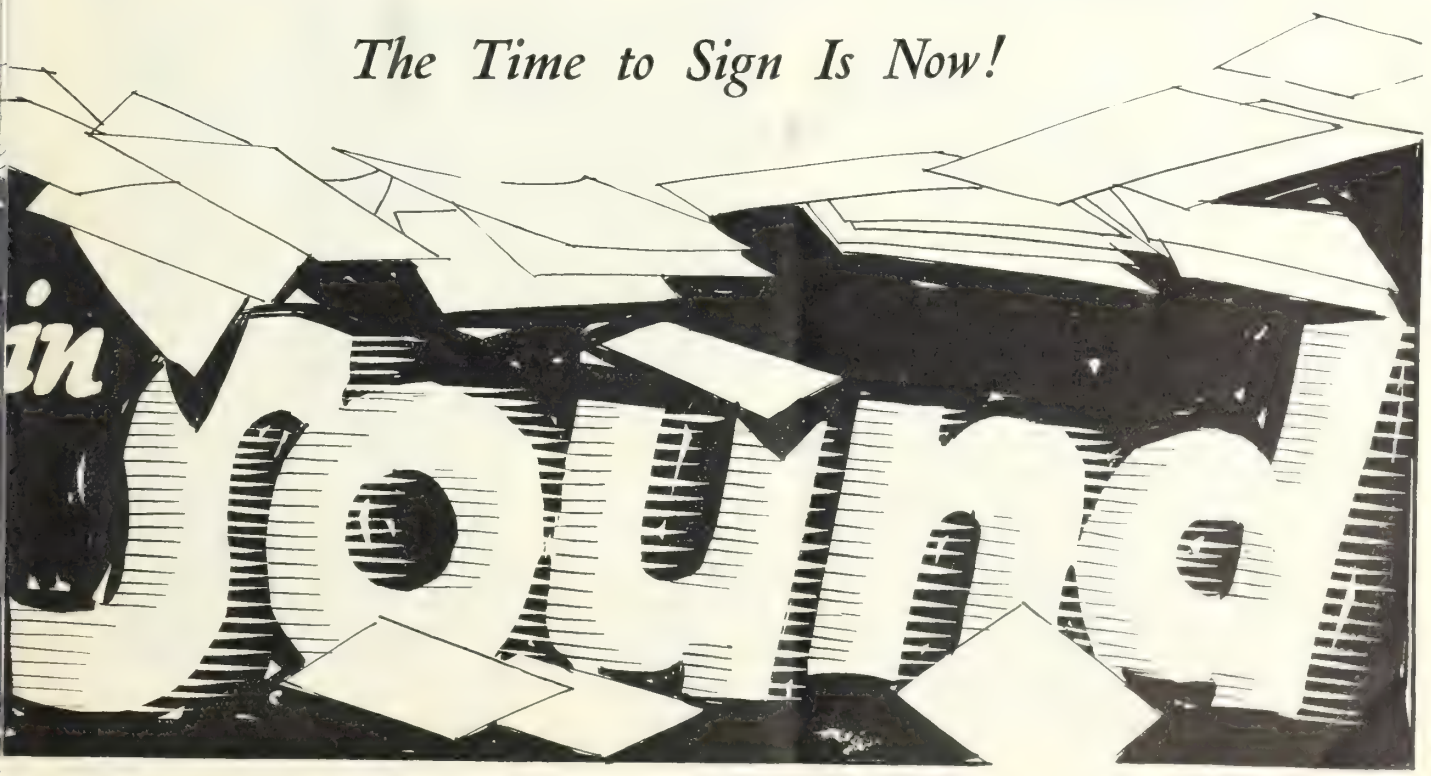
These ☛ *are just a few score of the first exhibitors to sign Carl Laemmle's real life saving contract. More are coming in every day. How about YOU?*

CARL LAEMMLE offers—

has started!

Pastime	Winfield, Ala.
Opera House	Remsen, Iowa
Lyric	Pahokee, Florida
Palace	Chillicothe, Texas
Arcade	Gas City, Indiana
Star	Upper Sandusky, Ohio
Ideal	Ponchatonla, La.
California	Coalings, California
Majestic	Algoma, Wisconsin
Alhambra	Knightstown, Indiana
Colonial	Buford, Georgia
Dreamland	Herington, Kansas
Idle Hour	Greeley, Nebr.
Strand	Nelsonville, N. Y.
Strand	Bridgewater, S. D.
Pershing	Kansas City, Kans.
Dixie	New Madrid, Mo.
Roxy	Maple Shade, N. J.
Rex	Kankauna, Wisconsin
Palace Mutual	Hamlin, Texas
Strand & Ritz	Tovele, Utah
Strand	Lincoln, Neb
Crescent	Mahonington,
Pastime	Addyston, Ohio
Oxford	Oxford, Ohio
Star	Lake City, Iowa
State	Gainesville, Ga.
Empire	Sellersburg, Indiana
Lyric	St. Edwards, Nebr.
Grand	Keokuk, Iowa
Rex	Cromwell, Oklahoma
Palace	Covington, Tenn.
Grand	Blufftown, Indiana
Strand	Buffalo, Minn.
Masonic	New Washington, Ind.
Scenic	Scottsburg, Ind.
New	Monroeville, Ala.
Arcade	Evergreen, Ala.
Park	Palmerton, Pa.
Winona	Scotia, California
Regent	Linesville, Pa.
Buzz	W. Milton, Ohio
Gem	Derry, Pa.
Comfort	Sharpsburg, Pa.
Ritz	Sharpville, Pa.
Palace	Perrysville, Ohio
Pajaro	Watsonville, California
Cameo	Santa Cruz, Calif.
Verdi	San Francisco, Calif.
Washington	" " "
Riviera	" " "
Parkside	" " "
Irving	" " "
Taloner	" " "
Amazon	" " "
State	" " "
Excelsior	" " "
Granada	Oakland, Calif.
Capitol	" "
Fairfax	" "
New Fruitville	" "
Dimond	" "
Plaza	" "
Parkway	" "
Golden State	" "
Lincoln	" "
Rivoli	Berkeley, Calif.
Hayward	Haward, Calif.
Merced	Merced, Calif.
Monterey	Monterey ,Calif.
Grove	Pacific Grove, Calif.
Palace	San Landro, Calif.
Santa Cruz	Santa Cruz, Calif.
Strand	Lincoln, Nebr.
Rialto	E. Rochester, N. Y.
Schine	Stringfield, Ohio
"	Alliance, Ohio
"	Portsmouth, Ohio
Rialto	Lockport, N. Y.
Star & Strand	Ogdensburg, N. Y.
Rialto	Massena, N. Y.
Grand	Malone, N. Y.
Temple	Fairport, N. Y.
Bijou	Lowville, N. Y.
Strand	Dolgeville, N. Y.
Temple	Geneva, N. Y.
Schine	Sidney, Ohio
American	Auburn, Ill.
Opera House	Northeast, Maryland
New Lyceum	Chestertown, Md.
Park	Okeechobee, Fla.
Mead	Kingman, Kans.
Scenic	Appleton, Minn.
Weiss	Emporia, Va.
Playhouse	Atascadero, Calif.
Royal	Chillicothe, Ohio
Onawa	Onawa, Iowa
Empress	Cherokee, Iowa
Rex	Fallon, Nev.
Lyric	Shenandoah, Pa.
Alamo	New Roads, La.

The Time to Sign Is Now!



The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor

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Vol. XXX **OCTOBER 12, 1929** **No. 10**

UNIVERSAL MOVIEGRAMS

UNIVERSAL has changed the title of "The Bachelor Husband," Joseph Schildkraut's second starring vehicle for Universal, to "Out to Kill." This feature, which is now in rehearsal, under the direction of John S. Robertson, is a magazine newspaper story by Henry La Cossitt. Adaptation was made by Edward T. Lowe, Jr. and Tom Reed wrote the dialogue.

JOHN MURRAY ANDERSON is on the way to Universal City, where he will put on "The King of Jazz Revue" with Paul Whiteman. Carl Laemmle, who arrived Tuesday on the Bremen, announced that he had signed in Berlin the famous dancing sensation, the Sisters G, for this same revue.

ANOTHER acquisition of Carl Laemmle's, signed up in Paris, is Jed Kiley, the clever American newspaper writer, who went to Paris with an ambulance unit in the war and stayed over there. He arrived on the Aquitania and will go to Universal City in about a week, after renewing friendships with newspaper compatriots in New York and Chicago.

SO SPLENDIDLY did the first cutting of "Hell's Heroes" by Peter B. Kyne, show up, that it has been advanced to the designation of a Laemmle Special. It will be released late in December. The cast comprises Charles Bickford, Fred Kohler, Raymond Hatton, Joe de la Cruz and Fritzi Ridgeway.

Carl Laemmle Signs Jed Kiley As Universal Dialogue Expert

Best Known American in Paris Arrives in New York en Route to Universal City—Popular Newspaper Man, Writer and Parisian Night Club Host Introduced Jazz to Paris

JED KILEY, reputed as the best known American in Paris, whose colorful career as a newspaper man, magazine writer and Parisian night club impressario reads like an adventure story, has been signed by Carl Laemmle to write dialogue for Universal pictures. He arrived in New York on Tuesday, en route to Universal City.

Carl Laemmle and Jed Kiley signing the contract that will add spice and wit to Universal dialogue

Kiley is best known through his position as an originator and host of Kiley's in Montmartre, the Parisian night club frequented by the Prince of Wales and socially prominent Americans and Englishmen on their trips to Paris. It was in his noted cafe that visiting society leaders trouped into the kitchen and cooked and served their own food during a sudden waiter's strike. On that occasion even the Prince of Wales joined the self-service queue.

Kiley was a Chicago newspaper man before he went to France with an ambulance unit in 1917. After serving through the war as an ambulance driver and in the aviation forces, he remained in Paris and started the first night club with an American jazz band and American dancing. It was called the Fox Trot Club. Kiley's in Montmartre came later, and so did The College Inn on Mont Parnasse. He turned to writing in between times, and became associate editor with Erskine Gwynne on The Boulevardier, society's satirical Parisian magazine, published in English. His facile wit and barbed thrusts in this publication won him renown.

This is Kiley's first trip to America in twelve years. He will stop over in Chicago to visit various former newspaper cronies. It was in Chicago that he first won fame, with Charles MacArthur, then a fellow reporter. The pair went to cover the story of the departure of an Illinois reginment for the Border and were next heard from as ardent rookies doing kitchen police down by the Rio.

Mary Nolan

In Her First Universal Starring Vehicle

"Shanghai Lady"

Mary Nolan at her exotic best supported by James Murray in a colorful drama of love and adventure, directed by John Roberston

The lovely Mary Nolan only a leap ahead of disaster

CARL LAEMMLE RETURNS TO U. S.

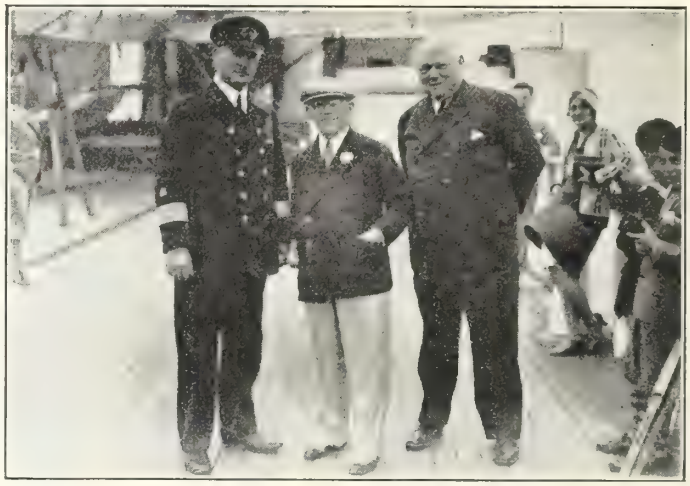
Genial Universal Chief Comes in on S. S. Bremen After Summer Stay in Europe — Met at Pier by Paul Whiteman and Band—Also Universal Officials and Executives—Will Go to California in Ten Days

CARL LAEMMLE, president of the Universal Pictures Corporation, arrived back in New York on Tuesday, October 1, aboard the S. S. Bremen, after a three months' stay in Europe. He was accompanied by his son-in-law and daughter, Mr. and Mrs. Stanley Bergerman, his secretaries, Jack Ross and Dave Bader, his relative Mrs. Maurice Spreckles, and his nephew, Julius Bernheim.

The Universal chief was greeted at the dock by Paul Whiteman and the Whiteman band, which journeyed to the Brooklyn pier in a bedecked motor bus to serenade the movie magnate off the boat. On November 1st the Whiteman aggregation will arrive in Universal City to make "The King of Jazz Revue," Universal's next super picture.

L. B. Metzger, general manager of Universal, went down on the revenue cutter and met Mr. Laemmle at Quarantine, accompanying him up the bay. The other Universal officials and department heads awaited him at the dock.

Mr. Laemmle is in better health than he has enjoyed is some time and expressed great enthusiasm over his trip abroad. Just before his departure for this country, the Universal chief was entertained by the City of Bremen for the purpose of commemorating his first trip to America forty-five years ago. With scarcely fifty dollars in his pocket, young Laemmle set sail from the City of Bremen back in 1884 to make his fortune in the new world. His steamship accomodations were modest and his outlook on the future perplexing. This year he sailed on the big new S. S. Bremen, with palatial accommodations, and is returning to the United States with every expectation of launching the Universal Pictures Corporation, the gigantic structure of his own handiwork, into its most promising year.



Carl Laemmle arriving in America on the S. S. Bremen. At his right is Captain Leopold Ziegenbein, master of the giant North German Lloyder, and at his left, Capt. Putz, representative of the Good Will Company.

Another striking testimonial accorded Laemmle by the citizens of his native town, Laupheim, Wuerttemberg, Germany. One of the important streets of the town has been renamed and now is known as Carl Laemmle-strasse.

Laemmle, while abroad this summer, has evinced great interest in the feats of the Graf Zeppelin. He was present by special invitation at Friedrichshafen upon her return from her world trip. While there, he had an interesting conference with Baroness Hella von Brandenstein-Zeppelin, daughter of Count Zeppelin, and Dr. Claudius Dornier, inventor of the immense Dornier—100 passenger— flying boat. Upon his return from Friedrichshafen, he was the guest of Dr. Karl Lautenschlager, the Mayor of Stuttgart.

Upon his arrival in New York, the Universal President expressed the keenest interest in the forthcoming season during which he will direct Universal affairs. The outlook is a most successful one, especially in view of the important productions under way at the Universal studios.

CAPITOL AUDIENCE ACTUALLY CHEER FOOTBALL GAME IN "COLLEGE LOVE"

(TELEGRAM)

"We have often been kidded into believing an audience cheered a picture. Maybe they did. Maybe they did not But this actually happened to night with solid capacity crowd who laughed, yelled and cheered at your picture 'College Love.' Football game in picture sure-fire for audience. One hundred percent enthusiasm especially at this season of year. Any exhibitor anywhere can pack them in right now with 'College Love' if he plays it while football season is hot."

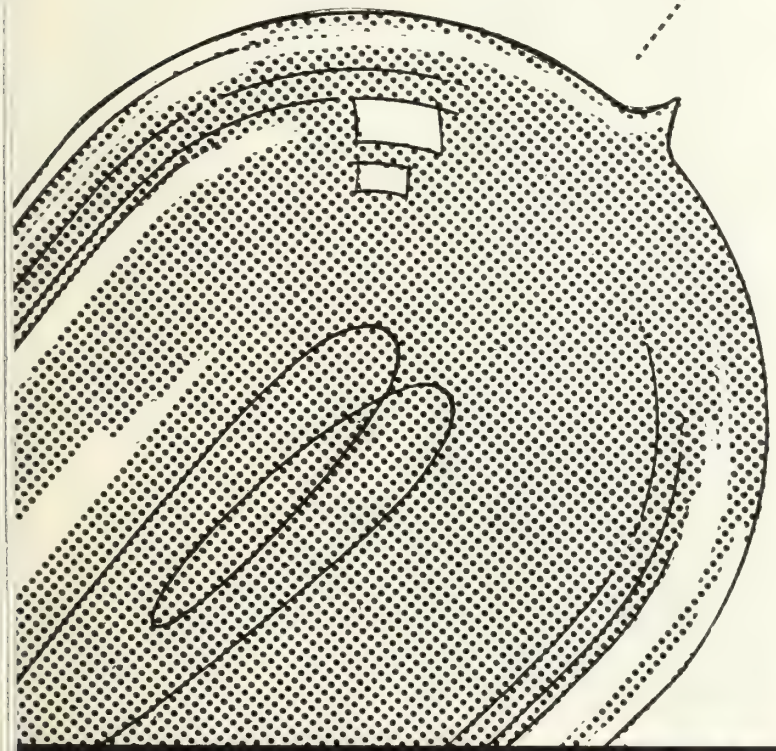
—Len S. Brown,
Capital Theatre,
Madison, Wisc.

Carl Laemmle's Million Candle Power Picture

A 2 DOLLAR HIT AT THE GLOBE THEATRE, NEW YORK!

IT BROKE THE RECORD AT THE COLONY, NEW YORK, ON SECOND RUN!

IT SMASHED THE HOUSE RECORD AT WARNER'S $3,000,000 THEATRE IN ATLANTIC CITY!



IN LONDON IT REACHED AMAZING GROSSES!

IN PITTSBURGH IT HALTED STREET TRAFFIC!

IN MILWAUKEE IT BEAT SHOW BOAT!

—AND IT WILL PACK THEM IN FOR YOU!

with

GLENN TRYON,
EVELYN BRENT,

Merna Kennedy, *T. E. Jackson, Otis Harlan, Robert Ellis, *Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Philip Dunning and Geo. Abbott

Directed by PAUL FEJOS

A CARL LAEMMLE, Jr. Production

2 Negatives: 1 SILENT, 1 DIALOG

Color Scenes by Technicolor

*of the original play cast

BROADWAY

with original play dialog – 100% talking and singing

CARL LAEMMLE SIGNS FAMOUS SISTERS G

Berlin Dancers to Appear in "King of Jazz Revue"

THE SISTERS G., popular European dancing team, have been signed by Carl Laemmle, president of the Universal Pictures Corporation, to appear in the "King of Jazz Revue," which will go into production this fall with Paul Whiteman and his orchestra.

The Sisters G. are now the foremost attraction in Berlin. Much curiosity has been aroused abroad regarding the identity of the sisters whose names are Carla and Eleaner but whose last name is represented by the mysterious G. Tall and graceful with straight brunette bobbed hair, they resemble twins.

Carla and Eleaner sail for this country on October 8th and will proceed direct to Universal City where John Murray Anderson is staging the revue assisted by Russell Markert and his dancing chorus and Herman Rosse, scenic designer.

THE SISTERS G
Clara and Eleaner

"Out to Kill" In Rehearsal

"OUT TO KILL," a sensational newspaper story, with Joseph Schildkraut in the starring role of the "dude" reporter, went into rehearsal today at Universal under the direction of John Robertson, who recently completed Mary Nolan's first starring vehicle, "The Shanghai Lady."

Next week Edward Robinson, featured player of the stage production of "The Racket," who was signed by Carl Laemmle, Jr., for the role of the gangster in "Out to Kill," will arrive at Universal City from New York to join the cast.

Opposite Schildkraut will appear petite Barbara Kent, as the girl in the story, and in the strong supporting cast are Harry Stubbs, Hal Price, George Ovey, Ralph Welles and Lydia Yeamans Titus.

"Out to Kill" is from a magazine story by Henry La Cossitt, adapted to the screen by Edward T. Lowe, Jr. Tom Reed wrote the dialogue, which is reported to be unusually tense and pithy.

PAUL FEJOS' CONTRACT RENEWED BY UNIVERSAL

Director of "Broadway" Working on "La Marseillaise"

DR. PAUL FEJOS, the young Hungarian director, has been re-signed to a new long term contract by Universal, it was announced at the studio today.

Now directing "La Marseillaise" in which Laura La Plante and John Boles are being co-starred, Fejos' last picture was the super-production "Broadway," in which he brought to the screen many new camera angles with Universal's celebrated "camera-crane."

"La Marseillaise" is a stirring story of the French Revolution written by Houston Branch, with theme and other songs by Charles Wakefield Cadman and dialogue by John Manker Watters. Supporting Miss La Plante and John Boles are Lucien Littlefield, James Marcus, Fritzie Fern, and many others.

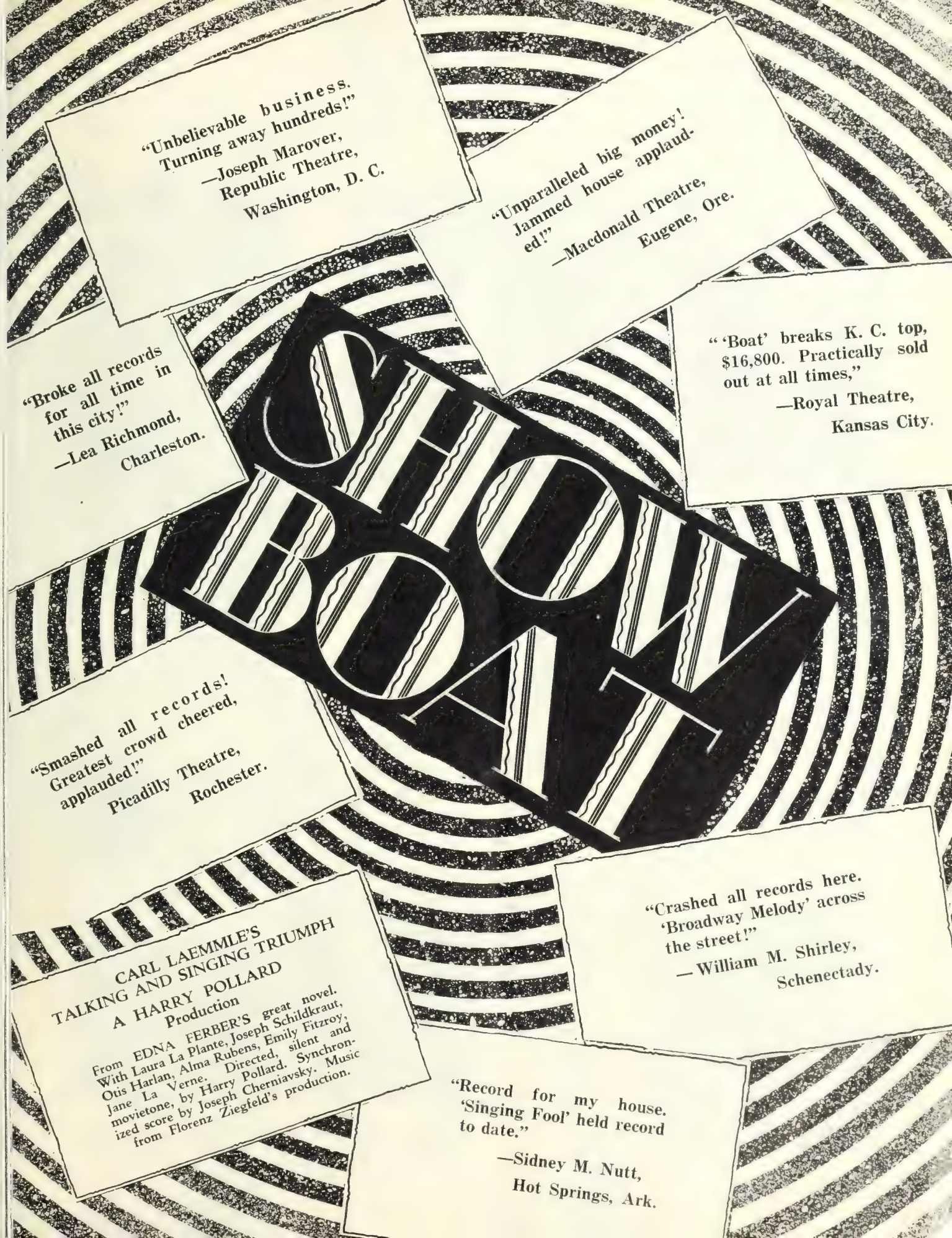
Dr. Fejos has now been at Universal for nearly two years, his first picture there being "Lonesome," starring Glenn Tryon. Previously a stage director in Europe, he produced many spectacles at the Petit Moulin Theatre, Paris, and after coming to America was for three years a staff bacteriologist at the Rockefeller Institute.

"Wagon Master" Well Received As Novel Talkie

FROM the Ambridge Amusement Company in Ambridge, Pa., comes the report that "The Wagon Master" featuring Ken Maynard has come up to Universal's enthusiastic representations. To quote the letter which was sent to the Universal Exchange:

"The picture is novel in its kind, has all the action of the old type western and at the same time, has the artistic features of the modern good talkie.

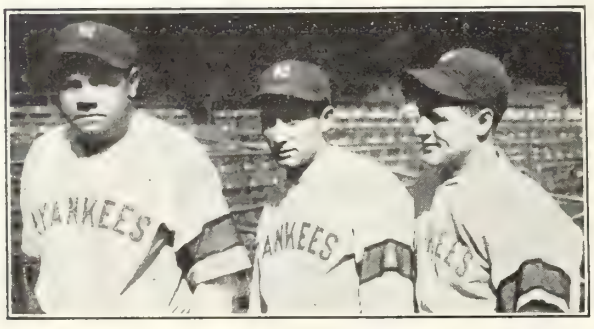
"We did a good business with the picture, and from reports of our patrons the picture was very well enjoyed. Especially, we received many remarks on the good voice of Ken Maynard."


"Unbelievable business. Turning away hundreds!"
—Joseph Marover, Republic Theatre, Washington, D. C.
"Unparalleled big money! Jammed house applauded!"
—Macdonald Theatre, Eugene, Ore.
"Broke all records for all time in this city!"
—Lea Richmond, Charleston.
"'Boat' breaks K. C. top, $16,800. Practically sold out at all times,"
—Royal Theatre, Kansas City.
SHOW BOAT
"Smashed all records! Greatest crowd cheered, applauded!"
Picadilly Theatre, Rochester.
CARL LAEMMLE'S
TALKING AND SINGING TRIUMPH
A HARRY POLLARD
Production
From EDNA FERBER'S great novel.
With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.
"Crashed all records here. 'Broadway Melody' across the street!"
—William M. Shirley, Schenectady.
"Record for my house. 'Singing Fool' held record to date."
—Sidney M. Nutt, Hot Springs, Ark.

Universal Newspaper Newsreel No. 79.

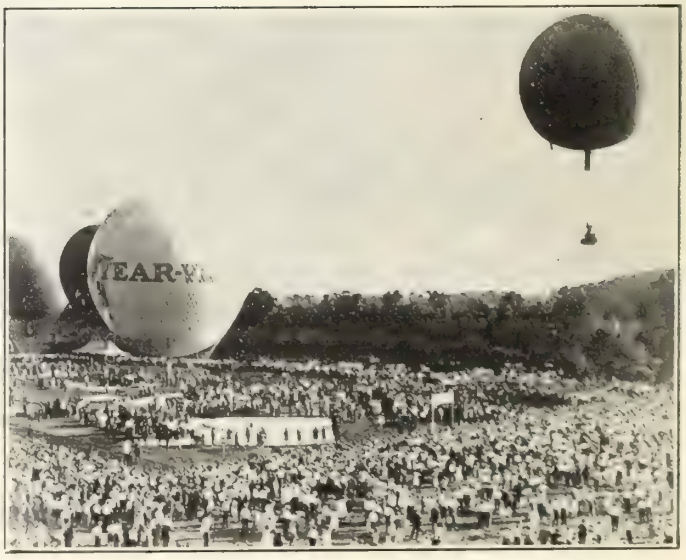
Here are the members of the "official family" at the wedding of John Coolidge and Florence Trumbull, Plainville, Conn. Left to right: Mrs. Grace Coolidge, Ex-President Calvin Coolidge, Mrs. Florence Trumbull Coolidge, John Coolidge, Mrs. John Trumbull and Gov. John Trumbull of Connecticut.

Mrs. Herbert Hoover shown as she arrived to attend the exhibition of eighteenth century furniture at the American Gallery, New York City, part of the drive to raise $3,000,000 for the Girl Scouts.



Babe Ruth, Tony Lazerri and Lou H. Gehrig wearing mourning bands on their uniforms during the game with Washington Senators, Washington, D. C., out of respect for their late manager, Miller Huggins.

Riding equine earthquakes is just one of the every - day affairs for the cow punchers at the San Jose, Calif., annual rodeo.



The Stadt, Essen, a German entry, the first balloon to take off in the Gordon Bennett balloon race at St. Louis, Mo. The Goodyear VIII, winner of the race is seen waiting for the starting gun.

"Played to most remarkable business. Our patrons acclaimed the football game the most realistic and exciting ever screened, and the quartette a ...singing riot." —*R. L. England, Virginia & Rialto Th's., Charleston, W. Va.*

"Box-office receipts very gratifying. I heartily endorse this picture as a box-office hit." —*Harry Silver, Palace Theatre, Hamilton, Ohio.*

"We did an exceptional business with this picture. It had a particular fascination for the younger people." —*A. B. Hyman, Keith-Albee Theatre, Huntington, W. Va.*

COLLEGE LOVE

"A MONEY MAKER!" —*Daily Review*

"Sweet tonic for any box-office! Grossed two thousand, topping Mary Dugan, Close Harmony, Wild Party." —*Vogel Gettier, Capitol Theatre, Grand Island Nebr.*

"BOX-OFFICE WINNER!" —*Film Mercury*

A Carl Laemmle Jr. Production

With George Lewis—Dorothy Gulliver—Churchill Ross—Eddie Phillips—Hayden Stevenson—Sumner Getchell. Songs by the University of California Glee Club.
Story by Leonard Fields
Directed by Nat Ross

100% TALKING and SINGING or SILENT

A Laemmle Special

UNIVERSAL PICTURES

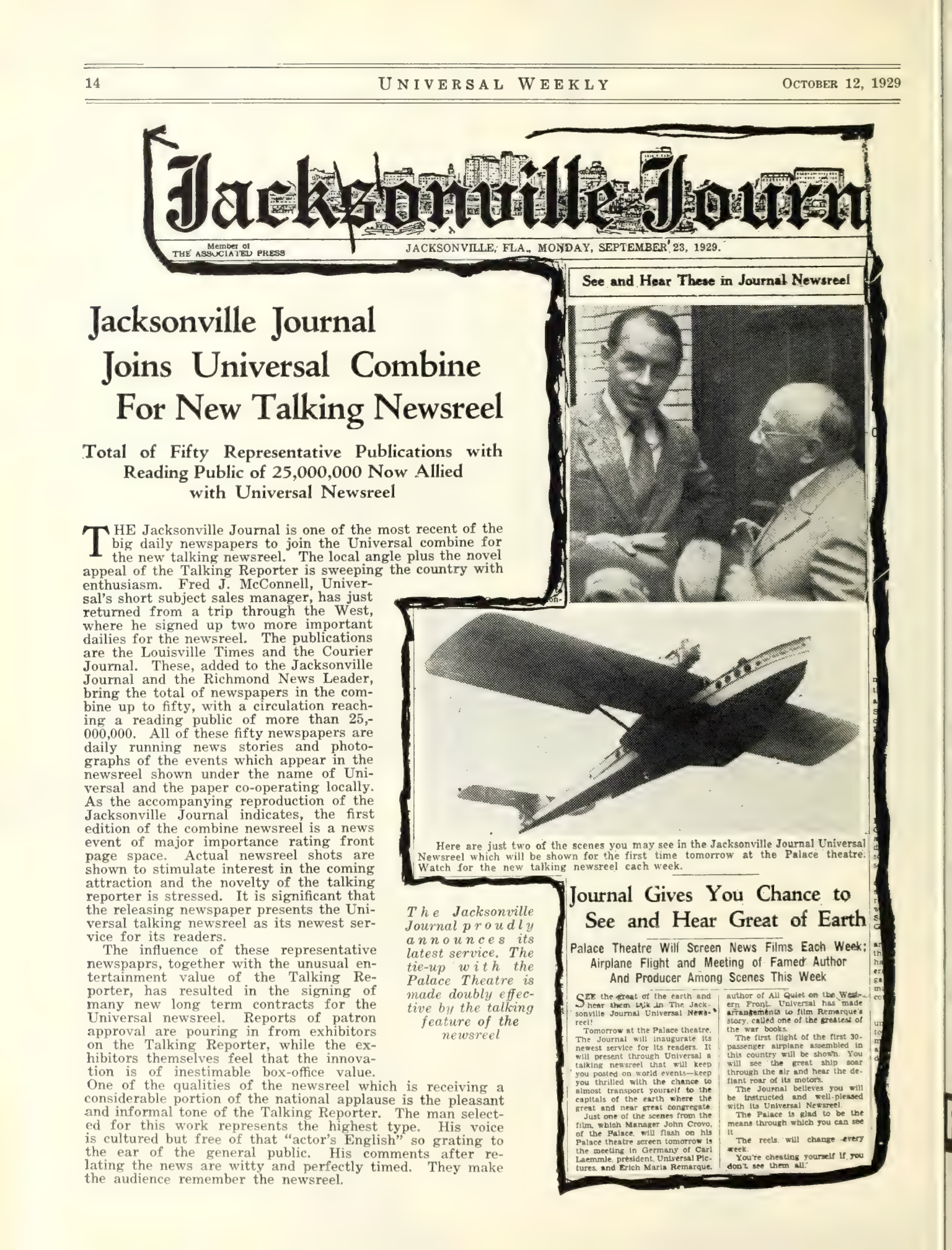
Jacksonville Journal Joins Universal Combine For New Talking Newsreel

Total of Fifty Representative Publications with Reading Public of 25,000,000 Now Allied with Universal Newsreel

THE Jacksonville Journal is one of the most recent of the big daily newspapers to join the Universal combine for the new talking newsreel. The local angle plus the novel appeal of the Talking Reporter is sweeping the country with enthusiasm. Fred J. McConnell, Universal's short subject sales manager, has just returned from a trip through the West, where he signed up two more important dailies for the newsreel. The publications are the Louisville Times and the Courier Journal. These, added to the Jacksonville Journal and the Richmond News Leader, bring the total of newspapers in the combine up to fifty, with a circulation reaching a reading public of more than 25,000,000. All of these fifty newspapers are daily running news stories and photographs of the events which appear in the newsreel shown under the name of Universal and the paper co-operating locally. As the accompanying reproduction of the Jacksonville Journal indicates, the first edition of the combine newsreel is a news event of major importance rating front page space. Actual newsreel shots are shown to stimulate interest in the coming attraction and the novelty of the talking reporter is stressed. It is significant that the releasing newspaper presents the Universal talking newsreel as its newest service for its readers.

The influence of these representative newspaprs, together with the unusual entertainment value of the Talking Reporter, has resulted in the signing of many new long term contracts for the Universal newsreel. Reports of patron approval are pouring in from exhibitors on the Talking Reporter, while the exhibitors themselves feel that the innovation is of inestimable box-office value. One of the qualities of the newsreel which is receiving a considerable portion of the national applause is the pleasant and informal tone of the Talking Reporter. The man selected for this work represents the highest type. His voice is cultured but free of that "actor's English" so grating to the ear of the general public. His comments after relating the news are witty and perfectly timed. They make the audience remember the newsreel.

The Jacksonville Journal proudly announces its latest service. The tie-up with the Palace Theatre is made doubly effective by the talking feature of the newsreel



Here are just two of the scenes you may see in the Jacksonville Journal Universal Newsreel which will be shown for the first time tomorrow at the Palace theatre. Watch for the new talking newsreel each week.

Journal Gives You Chance to See and Hear Great of Earth

Palace Theatre Will Screen News Films Each Week; Airplane Flight and Meeting of Famed Author And Producer Among Scenes This Week

SEE the great of the earth and hear them talk in The Jacksonville Journal Universal Newsreel!

Tomorrow at the Palace theatre, The Journal will inaugurate its newest service for its readers. It will present through Universal a talking newsreel that will keep you posted on world events—keep you thrilled with the chance to almost transport yourself to the capitals of the earth where the great and near great congregate.

Just one of the scenes from the film, which Manager John Crovo, of the Palace, will flash on his Palace theatre screen tomorrow is the meeting in Germany of Carl Laemmle, president, Universal Pictures, and Erich Maria Remarque, author of All Quiet on the Western Front. Universal has made arrangements to film Remarque's story, called one of the greatest of the war books.

The first flight of the first 30-passenger airplane assembled in this country will be shown. You will see the great ship soar through the air and hear the defiant roar of its motors.

The Journal believes you will be instructed and well-pleased with its Universal Newsreel.

The Palace is glad to be the means through which you can see it.

The reels will change every week.

You're cheating yourself if you don't see them all.

CARL LAEMMLE Presents

HELL'S HEROES

and these other 5
LAEMMLE SPECIALS

—:—

TONIGHT AT TWELVE

—:—

THE SHANNONS OF BROADWAY

—:—

THE STORM

—:—

THE COHENS AND KELLYS IN SCOTLAND

—:—

WHAT MEN WANT

PETER B. KYNE'S human interest drama staged in the great outdoors—the first example of perfect outdoor recording. Made from the story "The Three Godfathers." With a great big box-office cast headed by Charles Bickford, well-known stage actor and lead in "Dynamite"; Fred Kohler, one of the best-known heavy character actors in pictures; Raymond Hatton, co-star with Wallace Beery in many successes; Fritzi Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors and Walter Jones. Directed by William Wyler.

FORWARD MARCH *with* UNIVERSAL!

The Exhibitors Daily Review says—

"IT GOES OVE

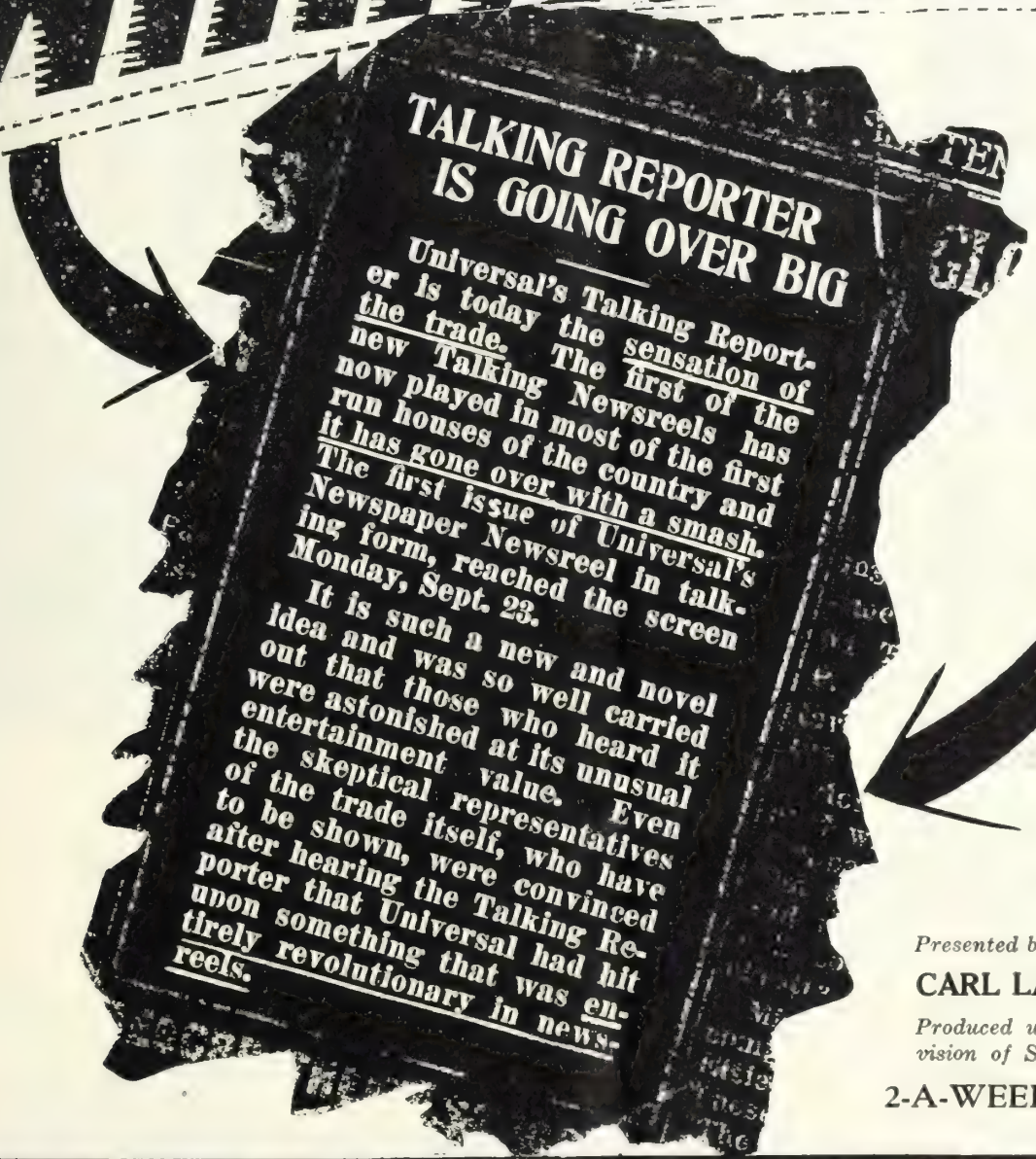
50 GREAT NEWSPAPERS NOW IN TALKING NEWSREEL COMBINE

The Evening World
(*New York, N. Y.*)
The Philadelphia Inquirrer
The Chicago Daily News
San Francisco Chronicle
Los Angeles Times
The Indianapolis News
The Seattle Star
The Dallas Dispatch
The Commercial Appeal
(*Memphis, Tenn.*)
The Houston Chronicle
The Portland News
Pittsburgh Post-Gazette
The World-Herald
(*Omaha, Neb.*)
The Montana Standard
(*Butte, Mont.*)
The Salt Lake Tribune
The Daily Missoulian
The Billings Gazette
Charlotte News
The Oklahoma News
Kansas City Journal-Post
The Evening Star
(*Washington, D. C.*)
Minneapolis Morning Tribune
The Cleveland News
The Detroit News
The Atlanta Journal
San Antonio Express
The San Antonio News
Arkansas Democrat
(*Little Rick, Ark.*)
Ft. Worth Star-Telegram
The Toronto Star
El Paso Evening Post
The Spokane Press
Boston Traveler
The Knickerbocker Press
(*Albany, N. Y.*)
Albany Evening News
New Haven Eve. Register
Buffalo Evening News
Rochester Times-Union
The San Diego Sun
Phoenix Evening Gazette
The St. Louis Post Dispatch
The Times-Star
(*Cincinnati, Ohio*)
The Milwaukee Journal
The Vancouver Sun
The Toledo Blade
Jacksonville Journal
The Richmond News Leader
Louisville Times
Courier Journal
The Rocky Mountain News
(*Denver, Colo.*)

UNIVERSAL NEWSPAPER NEWSREEL

UNIVERSAL'S TA

WITH A SMASH



Presented by

CARL LAEMMLE

Produced under the supervision of Sam B. Jacobson

2-A-WEEK ON DISC

KING NEWSREEL

UNIVERSAL-FILM FUN SCOTCH JOKE CONTEST GOING STRONG

Scotch gags are pouring into the contest which Universal and Film Fun are holding in the cause of newer and funnier jokes for George Sidney and Charlie Murray in "The Cohens and Kellys in Scotland." The double page above appeared in the November issue of Film Fun.

Universal Ass't Sales Manager Sets "U" Product in Key Points

TED SCHLANGER, Assistant-General Sales Manager for Universal, with jurisdiction over the Eastern half of the United States, and Canada, has just returned to the Universal home office after a three-weeks' tour of the northern half of his territory. While on the road he closed with many important chains and individual first-runs for the new Universal line-up. He reports a healthy outlook for the industry during the coming months.

Among the circuits and houses which Schlanger lined up for the Laemmle output are the Libson circuit of first-runs in Cincinnati, the Harris Amusement Company, first-runs in Pittsburgh, the Lafayette Theatre in Buffalo, the Butterfield Circuit and a first-run in Detroit, and a number of other situations. He also conferred with Arthur Cohen, the managing director of the Famous-Players-Canadian in Toronto, and George Nichols in Montreal, concerning forthcoming Universal pictures.

Schlanger is highly enthusiastic over the healthy state of the industry as he found it in the various exchange territories. There is no let-up, on the contrary, there is a growing favor, on the part of the public for good talking pictures.

"The Girl from Evil Lane" Bought for Mary Nolan

THE Universal Pictures Corporation announce the purchase of "The Girl From Evil Lane," by Seven Anderson. This story is in the current Red Book Magazine. It will be a starring vehicle for Mary Nolan.

Mary Nolan's first starring picture titled "The Shanghai Lady," an adaptation of the play by John Colton made under the direction of John Robertson with James Murray in the leading role, will shortly be seen here.

"The Come-on Girl," from the story by Wilbur Daniel Steele, is now in production under the direction of Harry Pollard with John Mack Brown in the leading role.

"The Girl From Evil Lane" is the story of a girl who runs a night club.

Joseph Schildkraut

with

JOAN BENNETT

Here's ROMANCE for your box-office—ROMANCE and DRAMA and COLOR that mean real money in your till. The dashing "Ravenal" of "Show Boat" in a role that will make the women flock to your theatre in droves; a dashing, romantic figure that will give the flappers the thrill of their lives. BOOK IT FOR CERTAINTY. With a big cast including Carmelita Geraghty, Alec B. Francis, Otis Harlan. Story by Karl Brown. A Reginald Barker Production.

Presented by

CARL LAEMMLE

MISSISSIPPI GAMBLER

UNIVERSAL PICTURE

JOHN MURRAY ANDERSON LEAVES FOR UNIVERSAL CITY

Herman Rosse, Scene and Costume Expert, Accompanies Revue Impressario to Universal Studios to Launch Production of "The King of Jass Revue"

JOHN MURRAY ANDERSON, noted impressario of stage revues and spectacles who has been engaged by Carl Laemmle to devise and produce "The King of Jazz Revue," the big Universal super-picture starring Paul Whiteman with his famous orchestra, left New York for Universal City on Wednesday to begin work on the production. He is taking Herman Rosse, world-famed scenic artist, with him. Rosse has been signed by Universal to do the sets and costumes for the big special.

Whiteman will join Anderson by the first of November with his famous band to commence production of his first movietone picture.

Anderson and Rosse have been busy in New York for several weeks in preliminary designs and plans for the picture and in frequent conference with Whiteman and with Universal officials.

Anderson has already made several contracts with players of the stage and vaudeville to take part in "The King of Jazz Revue," the newest one being Paul Howard, described as a product of the Rubber trust, because of his unusually eccentric dances and his ability to tie himself in knots at will. Howard recently appeared in "Follow Thru."

Other headliners signed by Anderson for the production include William Kent, musical comedy star, Russell Markert and his famous dancers and many of the Universal stars will appear in various skits throughout the production.

John Murray Anderson delayed his departure for the coast until the arrival of Carl Laemmle from Europe on the S. S. Bremen on Wednesday. The two had a final conference the following day. Anderson's send-off was a gala affair with Paul Whiteman at the train to see them off.

Paul Whiteman sees John Murray Anderson off for Universal City where the impressario will begin work on "The King of Jazz."

"Senor Americano" Maynard's Next

THE title of Ken Maynard's next Universal picture has been changed from "The Golden Bridle" to "Senor Americano," it was announced at Maynard's offices today. The story is by Helmer Bergman and Henry McCarty and was adapted for the screen by Bennett Cohen. The success of "The Wagon Master," Maynard's first Universal picture, is phenomenal as a record breaker.

Cast of Nolan Feature Complete at Universal

THE cast of "The Come-On Girl," Mary Nolan's second starring picture at Universal has been completed by the selection of Johnny Mack Brown in the lead opposite her. Brown, who was a national gridiron idol a few years ago, is fast becoming one of the most popular leading men on the screen.

Also supporting Miss Nolan in this dramatic story, a large part of which is laid in a lighthouse far from shore, are Robert Ellis as the heavy, Audrey Ferris, Buddy Roosevelt, Monte Carter, Rosa Rosanova, and Churchill Ross.

"The Come-On Girl" is the tentative title of the picture, which is being directed from a Wilbur Daniel Steele magazine story by Harry Pollard. Winnifred Reeve wrote the adaptation and Edward T. Lowe, Jr., the dialogue.

Miss Nolan recently completed "Shanghai Lady" as her first starring production, directed by John Robertson from the powerful stage success by John Colton. So impressed with it were Universal executives that "The Come-On Girl" was immediately prepared for her.

"Wagon Master" Breaks Records As First Sound Picture at Eagle

[TELEGRAM]

Oct. 1, 1929

"OPENED with 'Wagon Master' first sound picture at my Eagle Theatre, Hamilton, Ohio. Broke all house records. Everybody who saw picture proclaimed it greatest of its kind ever made including 'Covered Wagon.' Let's have more like it."

—Louis A. Snitzler, Cincinnati, Ohio.

WOW

ONE OF THE NEW YORK NEWSPAPER ADS.

IT WENT OVER IN NEW YORK!

The sensational stage success by OWEN DAVIS was out-thrilled by Universal's all-star Harry Pollard Production. Grab this exciting mystery comedy for BIG MONEY!

Presented by CARL LAEMMLE

UNIVERSAL PICTURES

TONIGHT AT TWELVE

WHEN A THEATRE GOES STALE

and

How to Prevent It!

Universal Advertising Accessories Lift the Burden of Seat Sales for the Exhibitor

Advertising materials are as essential to picture promotion as sunshine is to red apples. Universal has a staff of practical theatre advertising men and artists creating and producing advertising accessories that attract attention, create interest and SELL the public. All this and more for EXHIBITORS showing Universal Pictures. All Universal Film Exchanges ready to fill orders promptly and carefully.

By artist Dreher. A one sheet of the charming Mary Nolan in "Shanghai Lady." In a frame it is "IT."

A set of six special 8x10 tie-up photos of Mary Nolan. Available only in sets at all Universal Film Exchanges.

In this day of auto travel, your town and rural trade cannot miss seeing your 24-sheet bill boards. Those who don't sit at home and read your newspaper ads will get your bid for their trade along the highway. THERE IS SUCCESS WITH UNIVERSAL ADVERTISING ACCESSORIES.

In Chicago
"You'll like 'The Drake Case' for the very good reason that it will COMPEL you to do so!"
—Chicago Tribune
With Gladys Brockwell, Forrest Stanley, Robert Frazer, Barbara Leonard, James Crane.
Story by Charles Logue.
An Edward Laemmle Production
Presented by CARL LAEMMLE
100% TALKING and SILENT
In New York
"A mighty good picture!"
—N. Y. Mirror
UNIVERSAL PICTURES
AS GOOD AS THE BEST IF NOT BETTER
—Exhibitors Herald World
and everywhere!
The
DRAKE CASE

Boston Run of "Show Boat" Packed Twin Publix Houses

Capacity Business for Two Uptown and Olympia Weeks At Theatres.

Despite the heat of the late summer, long lines like this outside of the Uptown waited to see "Show Boat" during its run at that house and the Olympia

"SHOW BOAT" enjoyed a phenomenal run in Boston, with the distinction of packing them in at not only one theatre, but two. The engagement was booked for the Publix Uptown and the Washington Street Olympia. Boston sweltered under frightfully muggy weather for the greater part of the "Show Boat" run of two weeks, but crowds filled the twin houses for practically the entire engagement.

A well organized exploitation campaign was waged by Mr. Harry Browning of the Uptown Theatre, and Mr. George Laby of the Washington Street Olympia. A motor calliaphone covered Boston and the suburbs before and during the run. Advertising extended to newspapers, outdoor and subway spots.

A special display was built over the box-offices consisting of the front end of a show boat made very attractive with transparent lighting effects. Two large wings with large electrical letters spelling the word SHOW on one side of the cutout and BOAT on the other side. A large canvas flag hung directly under the vertical sign reading, "See and hear SHOW BOAT now."

A newspaper tie-up with the *Columbia Record* and Krey Music Company secured the major portion of the ad for "Show Boat."

Tie-ups with the leading music dealers of Boston and suburbs gave window displays plugging "Show Boat" at the Uptown and Olympia.

A tie-up with the Lux people rated many choice windows.

Book dealers gave valuable space in their windows to "Show Boat" and Edna Ferber's best seller.

Kresge's 5 and 10-cent Store turned over their entire window, a huge shot right on Washington Street, for the animated sign and other cards plugging "Show Boat."

The opening of the Uptown at the time landed a three-column cut and story pertaining to the house staff in the *Sunday Post*, with "Show Boat" as the opening attraction well played up.

Excellent business rewarded the Messrs. Browning and Laby.

"College Love" Scores Touchdown in Los Angeles

CARL LAEMMLE, JR.'S feature length talkie, "College Love," scored another touchdown at the Boulevard in Los Angeles recently. To quote the *Los Angeles Examiner*s

" 'College Love,, at the Fox Boulevard Theatre, goes over with a lusty 'Rah-Rah!' It is the first feature length all-talking film of the Collegians series, and in the words of the coach, they 'put all they have into it.' The big game is an actual record of the Stanford-California classic in the Pasadena Rose Bowl. The really fine choruses on campus porches and at bonfire rallies are led by the U. C. L. A. Glee Club.

'The cabaret scenes in the night club show elaborate dance ensembles directed by Maurice Kusell. The football practice scenes were done by the Trojan team. With all this authentic college atmosphere, the story of the two star football players who love the same girl makes a delightfully modern romance. George Lewis, Eddie Phillips, Hayden Stevenson, Churchill Ross and Dorothy Gulliver are featured players in the film, which was directed by Nat Ross. The story is by Leonard Field."

Universal Seeks Relief From Noise of Airplanes

UNIVERSAL CITY is now on an anti-aircraft basis. Shooting of sound pictures is impossible when airplanes are flying within range of the microphone.

All aviation fields and clubs have promised co-operation in the task of seeing that airplanes do not fly within sound range of the studio.

Universal's police force has been armed with high-powered telescopes and binoculars to get the numbers of aviators disregarding the requests to refrain from flying within range. Flyers who disregard the warnings are reported.

All companies shooting pictures also are equipped with apparatus to get airplane numbers.

Universal has a huge sign—probably the greatest in the world—asking aviators to co-operate with the studio.

The sign occupies the roofs of three buildings, each word in 50-foot letters. The three roofs bear the message, one word to a roof—"UNIVERSAL PICTURES—QUIET!"

The letters are made of special roofing so rain and dust will not make them illegible.

"Out to Kill" New Schildkraut Title

JOSEPH SCHILDKRAUT'S next picture, adapted from "Deadline," a newspaper story by Henry La Cossett, will be called "Out to Kill," it has just been determined. It will present Schildkraut as a "dude" reporter who has to go on a big and dangerous murder story two minutes after he is married. Henry Robertson will direct it.

40 Words *from* F. E. WHITNEY

—Aztec Theatre, Albany, Texas

the music in "THE **WAGON MASTER**" was wonderful and KEN MAYNARD'S singing went over

BIG!

When the old cowboys would join in the chorus the house applauded, and when anyone in Albany does that, it's bound to be

GOOD!

A UNIVERSAL - MAYNARD Special

Directed by Harry J. Brown
from the story by Marian Jackson
Presented by CARL LAEMMLE
TALKING AND SINGING or SILENT

UNIVERSAL PICTURES

Big Exploitation Campaign Makes "BROADWAY" Minded During

MILWAUKEE has been "Broadway" conscious for the last three weeks due to a rousing publicity campaign a fortnight in advance of the brilliant opening of the Universal super at the Alhambra, and a phenomenal first week.

To Mrs. MacDonough, who handled all the advance newspaper publicity, goes the credit for one of the master strokes of the campaign. This exploitation scoop was a special fly sheet of the *Wisconsin News*, which was inserted right in the paper and given out at seven neighborhood theatres as well. The fly sheet, printed on colored paper, with a huge headline, is reproduced on this page. Seven thousand five hundred of them were distributed, thus reaching the movie-going public with all the force of a newspaper extra, and striking home the scenes from the picture, colorful production stories and popular fan stuff about the stars. These sheets were distributed two days in advance of the opening, and heralded the Milwaukee run of "Broadway" as a news event of the first water.

Six weeks in advance of the opening the Alhambra used a shadow box in the lobby, featuring cutouts for 22x28's on "Broadway" and a miniature night club set. A sound trailer was run two weeks before the opening.

The theatre decoration was particularly effective. L. G. MacDaniels was responsible for the finest front that Wilwaukee has ever seen. Cutouts from the picture were mounted on black oilcloth. The box-office was decorated in black and orange oilcloth, with large ground tinsel of the letters

EXTRA WISCONSIN NEWS EXTRA

'BROADWAY' COMES TO ALHAMBRA FRIDAY

WHEN 'BROADWAY' -:- BRINGS BRIGHT LIGHTS -:- TO WISCONSIN AVENUE

'SCOOP' IS SCORED ON SCREEN

NIGHT LIFE IS FAMILIAR TO LEADING MAN

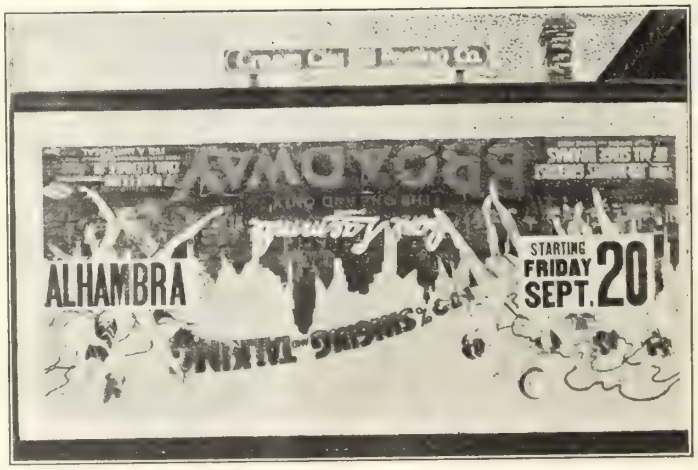
CHORUS GIRL AT $25 WEEK CAN DRESS AND EAT

ALL LANGUAGES WERE TRIED IN BROADWAY

SUPER FILM PORTRAYS GOTHAM

FROM STAGE TO SCREEN

75,000 of these fly sheets were enclosed in the Wisconsin News two days before the opening. On colored stock, the extra proved a wow



Five twenty-four sheets placed upside down brought phone calls thick and fast to the Alhambra

"BROADWAY" mounted on top and lit with red and green lights. The east wall of the lobby was draped in black velour. Letters of "Broadway" four feet high, and covered with ground tinsel were monunted on this with "Will Be Here Sept. 20th" just beneath the title. The wall was lighted with colored lights.

A huge sign at Sixth and Wisconsin Avenue two weeks in advance of the opening date read "BROADWAY WILL BE WIDE OPEN ON AND AFTER SEPTEMBER 20TH." The sign measures 9x25 feet and is illuminated with a running border at night.

Among dozens of tie-ups, for many of which Universal exploiter Charles Loewenberg, assisted by Harry Wren, is responsible are the following:

1. The Sunshine Laundry for 5,000 heralds in clean laundry bundles going back to customers.

2. Liggett Drug Company, full window display on Broadway books.

3. Espenhains store for window on No Fade shirts and sheet music.

4. Three Schuster stores, two windows in each store on Crossett and Dunlop book tie-up and National No Fade shirts.

5.Gimbels Department store for inside display on book and sheet music.

6. Boston Store, same displays.

7.S. S. Kresge Company, large corner window display on sheet music.

8. Brunswick, represented in Wisconsin by the Wisconsin Radio Company, 25 windows on records.

9. Victor—12 windows on records.

Milwaukee Capacity Run

Smashing Opening Week at Alhambra Followed Strong and Widespread Advance Publicity

Lobby display with three feet letters covered with ground Tinsel. Background of black velour, and the whole lighted with red and blue lights

10. Des Forges Book Shop on Broadway book—large window.

11. Walgren Drug Store for windows in four downtown stores on stills from "Broadway."

12. Western Union for photograms in twelve Western Union windows in Greater Milwaukee.

Another phase of telegram exploitation was the sending of 200 night letters to leading members of the Rotary Club. Six girls dressed in Western Union uniforms handed out Alhambragrams to passers-by on Wisconsin Avenue. These messages read: "There is only one BROADWAY—ALHAMBRA THEATRE."

A full page ad for the *Sentinel* for the opening day was secured from William Lachenmaier, Sr., in return for news shot of Lachenmaier on the Alhambra screen during the showing of "Broadway." This full page ad looked like a publicity page of stills, as the advertising matter was placed under the pictures in the form of captions.

The anniversary of the National Tea Company was used as an occasion for displaying 300 hangers, 14x30 inches, in the windows of the company's 125 stores in the city. The hangers read:

"Stars from BROADWAY congratulate National Tea Company on their anniversary."

The theme song, "Sing a Little Love Song," broke the air over the orchestra of the Hotel Schroeder.

Fred Meyers, aided by his competent staff, always stages live campaigns, and is responsible for the display board on Sixth Street, the heralds distributed through laundries, the billing, sniping, street car cards, etc., and numerous other tie-ups which combined to make the "Broadway" campaign one of outstanding merit.

The background of the displays was black oil cloth, and the cut-outs were varnished orange with plenty of ground tinsel used

This sign located in the heart of downtown Milwaukee was up two weeks before the opening of "Broadway." The background was black with white letters trimmed in orange

BOX-OFFICE OPINIONS ON UNIVERSAL PICTURES

Overwhelming Praise Pours into Home Office

"Broadway' Called Another Winner

"'BROADWAY' . . . another winner. . . I enjoyed this even better than the play . . . crammed with fun and excitement and tense, gripping melodrama . . . great camera work and direction by Paul Fejos . . . the night club was good to look at . . . the songs were unusually good, far better than in 'Broadway Melody' and some others . . . color scene was good, musical score ditto. . . . Evelyn Brent and Tom Jackson romped off with the honors . . . closely followed by Ellis, Fenton, Porcasi and Betty Francisco . . . you have reason to be proud of this fine production."

—George Patterson,
Winnipeg, Man., Canada.

* * *

"Scandal" Scores

"I FOUND 'Scandal,' a story of domestic social life, one of the most appealing films I have seen in many months. ...I liked Laura La Plante. Huntly Gordon was exceptionally good. After seeing John Boles in 'The Desert Song,' this role gave him a chance to do acting different from anything he had previously done and still possess the same luring charm. Jane Winton was more than ever beautiful, and gave a favorable performance. Eddie Phillips is well fitted for villain roles, which he did admirably in this picture as well as 'The Collegians.' Settings, synchronization and direction deserves honorable mention."

—Virginia Thomas,
Logensport, Ind.

* * *

Takes 36 Friends to See "Show Boat"

"HURRAH! At last good ole "Show Boat" is in my neighboring city of Taunton, Mass. I have taken twelve different people each evening to see it—have given them what they all termed as 'the greatest treat in their lives,' and Mr. Laemmle, six of those I have taken were quite elderly people. But I did want all of those folks to see this wonderful production. There never has, and I doubt if there ever can be again, a more spectacular picture filmed. It is the idea of perfection. Of course I have previously seen the picture in three other cities, but not one of those thirty-six people I've taken so far had seen it and tonight I am taking ten more friends to see it."

—Elmer Whittaker,
Segregansett, Mass.

* * *

Eddie Leonard is Real Treat

"WHAT a treat to see as well as *hear* an old favorite, Eddie Leonard in 'Melody Lane'."

* * *

"Show Boat" is Perfect

"I WANT to thank you for making such a beautiful production of Edna Ferber's nover, 'Show Boat.' Without a doubt it is the most beautiful photoplay that I've seen this season, and I've seen 'The Broadway Melody,' 'On With the Show' and a great number of the muchly heralded pictures of the year. If I were able to see but ONE picture, this year 'Show Boat' would be my choice, and I'd be perfectly satisfied. The scenery and settings are among the most beautiful that have ever been my fortune to witness in a photo-drama. The casting is something to marvel at because usually some fine character is played by an actor or actress entirely unsuited to the demands of the part, but in 'Show Boat' such is not the case. Laura La Plante was no longer Laura La Plante—she was 'Magnolia.'

"Some of the critics stated that Joseph Schildkraut overacted his part. Such is not the case. Schildkraut gave the character a fire and vigor not even described in the book. Otis Harlan is superb in his role. But why go on like this—it is enough to say that all is perfect. 'Show Boat' played its local engagement at advanced prices and packed the theatre at all evening shows, without the benefit of added attractions. If you were a local resident here the above statement would mean a lot more to you than it does. Enough of 'Show Boat'—you KNOW it is GOOD!"

—C. Vernon Fitz,
Waynesboro, Pa.

* * *

"Drake Case" Tense Mystery

"Seldom have I enjoyed a mystery picture more than 'The Drake Case.' I have seen so many murder films in the last few months that I hesitated about even going into the Colony the other night. Ever since I have been spreading the glad tidings that here is the perfect screen mystery. The acting is excellent and the plot really baffling."

—Gladys Bagot,
New York City.

Don Nichols Signs Universal Contract

Don Nichols

DON Nichols, for several years manager of the theatres operated by the Publix-Saenger group in both Durham and Greensboro, N. C., was recently appointed manager of the new Carolina Theatre at Durham, N. C., a municipally owned modern theatre seating 1,400. Mr. Nichols is a Greenville, S. C., boy, and has been in the show game practically all his life, first as a performer and later as a theatre manager. The city of Durham owns the Carolina, which is one of the few independently owned and operated houses in North Carolina.

Mr. Nichols has just signed a contract for practically all the Universal product. His first picture on the new contract is "Broadway," which plays the theatre October 7, 8, 9, 10.

Mr. Nichols is married. His wife is a former professional. During their stage career they were known as Don and Thelma Nichols. Mrs. Nichols takes a keen and intelligent interest in the operation of the Carolina.

DIALOG
MUSIC
TECHNI-
COLOR

BOOK IT FOR
SPECTACULAR
PROFITS!

RE-ISSUED
IN SOUND

Starring
LON CHANEY
with
Mary Philbin, Norman Kerry,
and a cast of 500.

From the novel by
Gaston Leroux

Directed by
RUPERT JULIAN

The PHANTOM OF THE OPERA

Carl Laemmle's Super Thriller

UNIVERSAL PICTURES

UNIVERSAL SYNOPSES

"WAIF OF THE WILDERNESS"

Western Featurette

With **Bobbie Nelson**

JOHN HENNING, a homesteader, discovers gold on his property. As he informs his daughter, Joan, who is in love with Ed Coleman, the sheriff, that he is going to town to record the claim, "Black Bert" Clay and his bandit gang raid the cabin. When Henning refuses to reveal the whereabouts of his find, they take him to a cave in the hills. Clay warns Joan that she will not see her father again unless she signals him from the cabin that all is well upon his return.

Meanwhile Ed Coleman who is on the lookout for the Clay gang, and Bobbie, a little waif, see from a hilltop that something is wrong at the Henning cabin. When they find Henning gone, Bobbie trails the thieves, while Ed remains with Joan to trap Clay. Bobbie reaches the hillside cave and unties Henning.

At the cabin Joan has given a signal "all is clear" to Clay who enters the cabin. He is attacked by Ed.

Bobbie sets up some guns in the cabin near the house and by a series of strings pulls all the triggers at once. The bandits, waiting for Clay outside, think they are being attacked by a posse and surrender. Ed subdues Clay and arrests the gang. Bobbie's cleverness has saved the day.

"THE PIRATE OF PANAMA"

Adventure Picture

No. 5—"Vengeance"

JACK and Yeager put the enemy to flight, capturing Boris whom they prison in the old boat. Leaving Jimmie on guard, Jack and his friends remove the treasure to a new hiding place in the branches of a tree. Jack bargains with Boris to return the missing skiff and Boris agrees but insists that either Yaeger or Jack accompany him to where he had concealed the skiff. Yaeger, armed, sets out for the skiff with Boris, unaware that the two mutineers have been watching their movements and are trailing. Little Jimmie, uneasy, follows Yeager and Boris and is witness to Yeager's being made prisoner. Jimmie trails them to an old hut where Boris threatens Yeager with torture unless he divulges the new hiding place. Yeager defies him, then getting Jimmie's signal to play for time, pretends to give up the location. Boris and his men hurry down to the seal cave on the beach where Yeager has told them they will find the loot. Jimmie hot foots it back to the old boat. Jack decides to search for Yeager. He encounters Jimmie, who tells him of Yeager's peril. Jimmie guards the ladies, Jack hurries to the old hut, while the mutineers, realizing that Yeager tricked them, hurry back, swearing vengeance. Jimmie reaches the old boat, and Evelyn, hearing that Jack is going into danger, declares she must be with him. She leaves despite Jimmie's protests, and Jimmie and Aunt Berry follow her. Boris and his gang reach the hut and proceed to take vengeance on their prisoner, only to be confronted by Jack instead of Yeager.

"BROADWAY"

Laemmle Special

With **Glenn Tryon and Evelyn Brent**

ROY LANE and Billie Moore, entertainers at the Paradise Night Club, are in love with each other and are rehearsing an act together. Billie, late to work one evening, is saved from being discharged by Nick Verdis, the Greek club proprietor through the intervention of Steve Crandall, suave liquor king, who desires a liaison with Billie.

Glenn Tryon

"Scar" Edwards, hijacked of a truckload of liquor by Steve's gansters, comes to the night club for a showdown with Crandall and is shot in the back. Crandall gives Billie a diamond bracelet to "forget" that she saw him helping a "drunk" out of the Cafe. When Roy is arrested by Dan McCorn, detective, for having possession of Steve's gun, Billie denies that she saw Crandall with the "drunk."

Steve, in his car, is shot at from a taxicab and, showing the hole through his hat to Nick, is accused of cowardice. In answer to the accusation he blurts out that he killed Edwards, and his admission is overheard by Pearl, another revue girl, who was to marry Edwards.

Pearl confronts Steve in Nick's office and kills him. McCorn, who knows Pearl's history, finds Steve's body and takes from his pocket the gun which he had previously taken from Roy—Steve's own gun with one shell exploded. He insists that Steve committed suicide with his own gun, exonerating Pearl and leaving Roy and Billie to the success of their act.

"SWEETHEARTS"

Special

With **The Rooneys**

PAT ROONEY tells Marian, his wife, that he wants to go out that night to see the "boys" and Marian good-naturedly consents.

Pat, the third, declares that a pair of silk stockings found in his tuxedo coat can be traced to an episode concerning his father. Marian believes the boy and thinks her husband a gay deceiver.

Young Pat borrows some money from his father and rushes off to a date at a night club. After he leaves, Pat Senior finds a loving note from the boy's sweetheart, and decides to go to the night club too.

After her husband leaves, Marian finds the note and thinking it was addressed to her husband, decides to confront the unfaithful man at his rendezvous.

Young Pat is glad to see his father at the night club and they make a threesome. Young Pat does a tap dance and his father sings. When young Pat leaves the table for a few minutes, Marian comes in to find her husband with the girl, and misunderstands the situation. In a huff, she asks her son to take her home.

When Pat senior gets home, he finds the door locked. Cautiously, he climbs a rose trellis, to reach his apartment. To his surprise, Marian is waiting for him with a welcome. Young Pat had absolved his father.

And the picture ends with Rooney singing "Real Sweetheart" to Marian.

"MAN OF DARING"

Western Featurette

With **Ted Carson**

JACK McQUADE of the Mounted sees Marie Duncan riding away from Sam Trask, who has been annoying the girl. McQuade warns Trask to let her alone. Marie tells Jack that her father is missing.

At the Post, the traders are in a fury because a number of the pelts have disappeared as well as old Duncan and they think he has absconded. McQuade comes in and quiets the crowd. Trask asks Marie to marry him. She refuses. He says she will save her father by agreeing. She demands a note to that effect from her father through Trask. Sing Lo, their servant, overhearing Trask, overtakes McQuade, who follows Trask to a woods shack. Trask forced Duncan to write the note. McQuade makes a spectacular rescue of Duncan, then arrests McQuade as the thief.

HE'S HAPPY TOO!

HE'S HAPPY TOO!
"It was impossible to handle the crowd at the final showing!"
—W. A. Popham,
Starland Theatre, Winnipeg, Man.

HE'S HAPPY TOO!
"Played it in a storm for three days and came very near my record!"
—E. L. Delano,
Electric Theatre, Agra, Kans.

SHE'S HAPPY TOO!
"We have shown the picture four times within the last eighten months and business fine each time!"
—Mrs. I. G. Killough, Mgr.,
McSwain Theatre, Ada, Okla.

HE'S HAPPY TOO!
"Three days to crowded houses. My patrons now asking for return engagement!"
—W. S. Scales,
Lincoln Theatre, Winston Salem, N. C.

HE'S HAPPY TOO!
"Had to rent chairs to seat all the people. Largest amount ever made on one picture!"
—H. A. Page,
Edisonia Theatre, Pruden, Tenn.

HE'S HAPPY TOO!
"I brought the picture back for a second engagement within thirty days!"
—Wm. S. Weider,
Newport, Theatre, Norfolk, Va.

HE'S HAPPY TOO!
"Did nice business despite cold and bad roads. Could have done capacity if weather had been favorable!"
—I. W. Maple,
Cozy Theatre, Bethany, Mo.

HE'S HAPPY TOO!
"Went over big—each night bringing better attendance!"
—George Conover,
Maroa Theatre, Maroa, Ill.

SHE'S HAPPY TOO!
"Broke all records at the box-office with pouring rain every night. If I had only bought the show for five nights instead of three!"
—Mrs. E. Neuman,
Liberty Theatre, Tonasket, Wash.

HE'S HAPPY TOO!
"A truly wonderful picture. All my patrons enjoyed it and many came back to see it again!"
—David Straszer,
Lyceum Theatre, Manchester, Mo.

SHE'S HAPPY TOO!
"Three days to capacity. Am sure it would have held up with big receipts the week out!"
—Mrs. B. Gordon,
Palace Theatre, Newport News, Va.

Carl Laemmle's Super Production

UNCLE TOM'S CABIN

A HARRY POLLARD Production

With Marguerita Fischer, Arthur Edmund Carewe, Lucian Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivian Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning. Two Negatives—1 Silent, 1 with Sound.

PLAY IT AGAIN

You're liable to wait a LONG LONG WHILE

FOR ANOTHER BOX-OFFICE TUMULT LIKE THIS ONE!

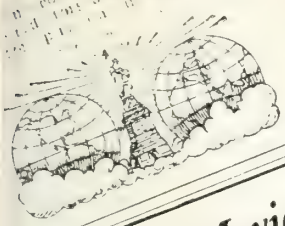
HOOT GIBSON in

The LONG LONG TRAIL

Story by E. W. Bowman
Directed by Arthur Rosson
Presented by
CARL LAEMMLE

UNIVERSAL PICTURES

TALKING OR SILENT



World

In the Movies They Do "All Quiet"

And Critic Thinks It's Remarkable

By Frank Sullivan

"All Quiet on the Western Front" is being done for the movies, and from a long experience with war movies we stand ready to hazard a guess as to how it will come out.

The title will be "Love and War," "Soldier Passion," or maybe just "Trench Fever."

The name of the director will be seen on the screen in letters slightly larger than the title—"A Floyd Bink Production."

Then, properly graduated, will come the names of the scenarist, the dialogue writer, the dialogue writer's favorite restaurant, the technical director, the wardrobe mistress, the chief cameraman, the assistant directors, the director's tailor, the assistant in charge of echoes and the storage warehouse company which stores the ermine furs worn by the chief heroine in the big scene in the trenches. To mention only a few.

Somewhere, in very tiny letters, it will be announced that "Trench Fever" is a story of love and war adapted from Erich Remarque's "All Quiet on the Western Front."

The theme song will be "I Love You When All Is Quiet on the Western Front."

Blissful Beginning

At the beginning there will be a scene showing a peaceful town in Ohio in the Spring of 1914. Smoke arises peacefully from peaceful factories. Everybody is happy. Every war movie starts on the assumption that every one was blissfully happy in the Spring of 1914.

The peaceful town in Ohio will be a great surprise to Mr. Remarque, if he ever sees the picture. It will be the first of a good many surprises, we should guess.

There will, we greatly fear, be a scene showing a likable, clean-limbed young American coming home from work blissfully happy, with his dinner pail. This part will undoubtedly be taken by a young movie actor with a faultless profile and the name Buddy. If it isn't Buddy Rogers, it will be Buddy Farrell, or Buddy Garbo, or Buddy Barrymore, or Buddy Somebody.

You see, "The Big Parade" was a good picture. Why not let well enough alone, then? "The Big Parade" was good enough for our grandfathers, wasn't it?

There will be a scene at the start in which a perfectly horrible ogre will come into view in the sky above all this peace and happiness, stretching his talons grasping toward the happy little farms and firesides. Ah, you guessed—The Spirit of War.

There may also be a scene showing a bunch of lantern-jawed Heinie generals with waxed mustachios, poring malevolently over a map of Europe.

Then the clarion call, followed by the scene showing the marching feet—feet, feet, feet, marching on, on, on. In a word, War!

All Mud Massaged

Buddy will go through all kinds of mud, but will never get his uniform dirty, nor will his hair-part be spoiled. In the war, as imagined by the movies, no matter what else might be lacking, there was always an unlimited supply of pomade on hand for handsome young doughboys.

Buddy will be rescued from a bad spot in a shell hole by Karl Dane, or the equivalent.

Karl will be rescued by Buddy.

There may be, for comedy relief, a funny little Jewish doughboy. He will have a heart of gold and will be very likable.

There will be a doughboy named Flannery from Hell's Kitchen. He will pair off with Private Kantrowitz. He will have a heart of gold, too.

Now we come to the French mademoiselle—the one who is first seen, in some really lovely, misty-like photography, driving a flock of geese up a little French road toward the movie camera.

Now we go away from the French mam'selle.

Eighteen thousand geese have appeared in pictures since "The Big Parade" set the fashion. For a time it was practically impossible to get a goose for cooking purposes in Hollywood. Now it looks as if the goose-liver market would go up again.

Well, you go see the picture when it comes out and tell us how right we were.

Postscript—Reading to the end of the item about the filming of "All Quiet" we note that the adaptation is being made by Maxwell Anderson. This changes the situation entirely, makes everything look brighter and spoils our whole story. If it wasn't five o'clock we'd start all over on a new piece. Sorry, Max.

Coming

the greatest war drama of all time

Adapted by MAXWELL ANDERSON from the world's greatest best seller

ALL QUIET ON THE WESTERN FRONT

Directed by LEWIS MILESTONE

P·E·R·S·O·N·A·L·I·T·Y

ADDED PROFITS REFLECT THE PERSONALITY BEHIND THIS POPULAR COLUMN WHEREEVER UNIVERSAL PICTURES ARE SHOWN. PLAY THEM AND ENJOY THIS PARTNERSHIP WITH "C. L."

Watch This Column

Universal's Weekly Chat

WATCH for the Universal Talking News-Reel at the theatres in your locality, and note the name of the newspaper that is sponsor for it there. Wherever you see it, it will mean another thrill for you in the animated events of the whole world. Sixty of America's greatest newspapers have joined with Universal in this excellent enterprise, and we have added to our own 500 cameramen who are distributed throughout the world to make the daily happenings of all peoples into picture. It is the first and only talking newsreel. Watch for it

"*Tonight at Twelve*" is not only a three-star picture but it is also a three-star picture of stars whom most of you know and admire. MADGE BELLAMY, ROBERT ELLIS, EVELYN PITTS, REX LEE, LOUIS WOLHEIM, GEORGE LEWIS, MARGARITE MARSH, ANITA STEWART, ANSTON MARY DORIAN and others in the play is from Owen Davis' Broadway Stage success and is a comedy-drama of intense interest and a rapid succession of highly dramatic situations. This story by Harry Pollard whose "*Show Boat*" has created a sensation throughout the world.

Madge Bellamy in "Lucky Devils" at Tuesday

Dramatic situations by Harry Pollard whose "*Show Boat*" has created a sensation throughout the world.

At last we can give you definite news of the PAUL WHITEMAN picture entitled "*The King of Jazz Returns*." John Murray Anderson, well known Broadway Stage Director who produced the Greenwich Village Follies" and other successful musical revues will produce the picture with PAUL WHITEMAN as the major star who will be surrounded by the best obtainable singing and dancing talent.

"Au Ridez on La Marseillaise"

Lewis Milestone has been engaged by Universal to direct the new Picture "*All Quiet on the Western Front*," the astounding story written by Erich Maria Remarque. The scenario is being prepared by Maxwell Sanderson, director of that splendid picture "*What Price Glory*."

Lupino Lane Player in "Hold Your Man"

How many of you have not seen Universal's great pictures, "*Show Boat*" and "*Broadway*"? If any please write and tell me why and how you missed it. Incidentally, while you are about it tell me what other Universals you have seen and what you think of them lately and what you would like to see. Let's you and I correspond.

Carl Laemmle
President

UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave., New York City

The above column will appear in The Saturday Evening Post issue of October 19, 1929.

These national fan magazines regularly carry Universal's full page message.

UNIVE[illegible]EEKLY
VOL. 30 NO. 11
OCT. 19, 1929

Laura La Plante in "Hold Your Man"

A UNIVERSAL PRODUCTION

SHANGH
FOOTLOOSE B
UNIVERSAL PICTURES

A new star is born! . . . and your box-office gets a new sensation. She's got what you have to have in "Shanghai Lady" with James Murray, Wheeler Oakman, Anders Randolph, Lydia Yeamans Titus. A John Robertson Production. From the stage hit by John Colton, author of "Rain." 100% TALKING or SILENT.

Presented by
CARL LAEMMLE

AI LADY

AUTY IN THE DENS OF THE ORIENT

"HOW THE H- - -

No. 660—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

ONE OF the biggest chain theatre operators in the United States tells me he was fairly staggered by the announcement that small exhibitors can now have Universal Complete Service Contracts in Sound as well as in Silent versions.

"How the h—— can you do it?" he asks.

And he continues: "Either you have one of the most elastic and capable organizations in the world or else you are willing to take any long chance to give actual, practical help to the small exhibitor. Or maybe it's both."

It doesn't matter much what the reason may be, but the fact that stares you in the face and challenges every other company in the world is simply this — Universal is doing the thing that had to be done by someone!

The small exhibitors—thousands of them—were scared to death. They looked into the future of their business with fear and trembling. They did not see how they could keep up with the swift pace of the industry, the mounting costs, the many

CAN YOU DO IT?"

new problems and puzzles brought into the industry by the advent of talking pictures.

They saw larger theatres drawing their business away from them. They had been able to hold their own against such houses before sound, but against a wired house they felt they stood no chance.

They feared to wire their own theatres lest the cost of obtaining good product should prove prohibitive.

Someone had to do something. Universal did it. There's nothing particularly new about that. Universal has been the bulwark of safety to thousands of theatres for years.

If I had never contributed one helpful thing to the industry before, I would feel that I had done my share in doing this one thing, for without the shadow of a doubt it will save business lives for more small theatres than you can count.

I have told you that you can have the Complete Service Contract in Sound for one, two, three, four or five years; I have told you there are no strings to this offer. The length of the contract depends upon you!

So, never mind how in blazes I can do it. I am doing it and I'm ready for you to join the army of exhibitors who are storming us with contracts!

16,897 CON

SILENT
COMPLETE
SERVICE

Carl Laemmle gives you

UNIVERSAL'S COMPLETE SERVICE *in*

TRACTS

signed by happy exhibitors are the overwhelming PROOF of its value. And now the same old reliable COMPLETE SERVICE CONTRACT is available in SOUND. That means that you get ALL THE TALKING PICTURES YOU WANT, WHEN YOU WANT THEM, AT A PRICE YOU CAN AFFORD TO PAY. No wonder exhibitors are telling us that the SOUND contract is even more of a life saver that the silent contract was! No wonder that exhibitors are flocking in in droves. No wonder that every day sees the number of signed contracts swelling. Remember, there are no "ifs," "ands" or "buts." You can sign for one year or two years or as many years as you like. THE DOOR IS WIDE OPEN—COME ON IN!

SOUND

THE UNIVERSAL TALKING REPORTER KNOCKS 'EM COLD!

Read these wires to Universal from some of the greatest newspapers:

Universal Talking Reporter great innovation Stop Don't believe other sound reels can touch ours for timeliness or interest Stop Congratulations

Watkins—Chicago Daily News

Universal Talking Newsreel excellent Stop Indiana Theatre enthusiastic and recognizes newsreel as great assest Stop It possesses exceptional merit as good will builder for theatre and newspaper

R. M. Love—Indianapolis News

The new Boston Traveler-Universal Talking Newsreel is being generally applauded here Stop Congratulations

H. F. Wheeler—Boston Traveler

Presented by
CARL LAEMMLE

Produced Under the Supervision of
SAM B. JACOBSON

TWO A WEEK—ON DISC

Stick close to Universal-and the Pr

UNIVERSAL'S TALKING NEWSREEL

UNIVERSAL NEWSPAPER NEWSREEL

Newspapers in Newsreel Combine

The Evening World
(New York, N. Y.)
The Philadelphia Inquirer
The Chicago Daily News
San Francisco Chronicle
Los Angeles Times
The Indianapolis News
The Seattle Star
The Dallas Dispatch
The Commercial Appeal
(Memphis, Tenn.)
The Houston Chronicle
The Portland News
Pittsburgh Post-Gazette
The World-Herald
(Omaha, Neb.)
The Montana Standard
(Butte, Mont.)
The Salt Lake Tribune
The Daily Missoulian
The Billings Gazette
Charlotte News
The Oklahoma News
Kansas City Journal-Post
The Evening Star
(Washington, D. C.)
Minneapolis Morning Tribune
The Cleveland News
The Detroit News
The Atlanta Journal
San Antonio Express
The San Antonio News
Arkansas Democrat
(Little Rock, Ark.)
Ft. Worth Star-Telegram
The Toronto Star
El Paso Evening Post
The Spokane Press
Boston Traveler
The Knickerboker Press
(Albany, N. Y.)
Albany Evening News
New Haven Eve. Register
Buffalo Evening News
Rochester Times-Union
The San Diego Sun
Phoenix Evening Gazette
The St. Louis Post Dispatch
The Times-Star
(Cincinnati, Ohio)
The Milwaukee Journal
The Vancouver Sun
The Toledo Blade
JacksonvilleJournal
The Richmond News Leader
Louisville Times
Courier Journal
The Rocky Mountain News
(Denver, Colo.)

D IT!

fits will take care of themselves

The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor

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UNIVERSAL MOVIEGRAMS

THE cast for "The King of Jazz Revue" was increased last week by the addition of Grace Hayes, vaudeville, Victor, radio and night club star, and Paul Howard, whose eccentric dancing in "Follow Through" made such a hit. Paul Whiteman will return to Universal City in November.

HAVING been first in introducing movies on railway trains, first to introduce sound pictures as a regular feature of oceanic travel, Universal now steps forth as a pioneer in introducing moving picture entertainment on air liners. A program of Universal pictures was shown on Tuesday on the T-A-T ship out of port Columbus, Ohio, and will continue as part of the T-A-T service.

SOME years ago, Francelia Billington was advancing rapidly to moving picture stardom. Her biggest boost came when von Stroheim picked her for the leading role in "Blind Husbands." Then something happened and she dropped out of the picture. Miss Billington is staging a come-back with Hoot Gibson in "The Montana Kid," which will go into production at Universal City this week. Others in the cast are Louise Lorraine, Bob Burns, Malcolm White, Jim Corey and Charles Brindley, without whom there could be no western pictures. Arthur Rosson is directing.

DEWITT JENNINGS has been added to the cast of Joesph Schildkraut's newspaper story, "Out to Kill" by Henry La Cossitt.

Universal Pictures Inaugurates Transcontinental Motion Picture Shows in T-A-T Air Liners

First Showing, from 16 mm Prints, Made Aboard Air Liner Leaving Port Columbus, Ohio, Tuesday Morning for Waynoka, Oklahoma—Equipment There Transferred to Train and Set Up Again in Air Liner from Clovis, New Mexico, to Los Angeles

UNIVERSAL PICTURES CORPORATION, credited with the introduction of the first moving picture show on a regular railway train, and also the first to introduce talking pictures as a regular feature of oceanic travel, this week inaugurated a new chapter in motion picture history, when the first regular motion picture show abroad a transcontinental air liner was established. The T-A-T air liner which hopped off from Port Columbus, Ohio, with passengers en route from New York to Los Angeles, carried projection equipment, a program of Universal pictures and an operator. The show was given during the flight to Waynoka, Okla., and again in the second hop of the trip, between Clovis, N. Mex., and Los Angeles.

Following the completion of this test showing and the return flight eastward, the T-A-T contemplates the installation of projection equipment in all of its passenger carrying planes. A regular service of pictures is being prepared by Universal for this flying theatre service. The showing of motion pictures for half an hour or so several times during the two ten-hour flights on the transcontinental airway is said to be a welcome intermission in the traveler's day, in addition to its novelty. It is expected to be doubly welcome on hazy days when visibility is low.

The new plane movie service was arranged by Herman Stern, special representative for Mr. Carl Laemmle, president of the Universal Pictures Corporation, and officials of the Transcontinental Air Transport, Inc. A special Duograph projector, weighing only six and one-quarter pounds, is used. The film is reduced in size to 16 mm, the standard for home projectors.

The projector is set up on a board across the arms of the last two seats in the air liner. This gives a throw of about eighteen feet, and a picture about 22 by 30 inches. The screen is mounted on the forward wall of the cabin, just back of the pilot's seat. The screen, projector and other equipment takes about five minutes to set up or take down. J. Frankenberg, manager of development and production of the Duograph Company, makers of the projection machine, acted as showman and operator for the trip this week. The regular T-A-T plane couriers or service men are to operate the showings hereafter.

The first air-liner show consisted of six reels, the Universal Newspaper

(Continued on page 14)

EMMETT FLYNN has been assigned to direct Glenn Tryon in "Anything Goes," by Matt Taylor and Edward T. Lowe, Jr. Rehearsals are starting this week at Universal City. Those definitely cast so far are Tom Santschi and Tom Dugan.

The sights and sounds of revelry in the robust western way plus the spice of Maria Alba make night life intriguing in "Hell's Heroes"

Still Preview of "Hell's Heroes"

Fritzi Ridgeway and Charles Bickford in Universal's picturization of Peter B. Kyne's powerful drama

The throbbing of careless dance hall music runs through the sound western directed by William Wyler

"Hell's Heroes" is crammed with action, love interest and the lawlessness of the old west

UNIVERSAL PICTURES SET IN LEADING THEATRE CHAINS

Universal Officials Pleased at Volume of Contracts Rolled Up During the Past Three Weeks—RKO, UBO, Loew, Blank, Shine, M&S, and Other Leading Circuits Closed for Laemmle Output

New Universal Pictures, In From Coast, Set New High Standard

UNIVERSAL officials are elated over the landslide of business which has come to the Universal sales department during the last two or three weeks. The country's leading theatre circuits are rapidly closing with Universal representatives for the Laemmle product, according to M. Van Praag, general sales manager for Universal. Many independent first runs, also, have set in the Universal line-up.

Early this week, the following circuits and independent first runs had signed up for the forthcoming Universal pictures: the John Hamrick circuit, Seattle and Portland; the New Oriental Theatre, Detroit; the Goldstein circuit, New England; the Marks Brothers houses, Chicago; the Spreckles Theatre, San Diego; the Richards and Nace circuit, Arizona; the Leo Keiler circuit, Kentucky; the Benny Berger circuit, Minnesota; the Louis Greenfield circuit, San Francisco; the John Danz circuit, Seattle; the Momand circuit, Oklahoma; the Broadway Theatre, Butte; the M. & S. circuit, New York; the Huebner circuit, New York; the Brecher circuit, New York; the Gerber circuit, Long Island, and the Rosenblatt circuit, Staten Island, N. Y. Also, the Butterfield circuit, Detroit; the Lisbon circuit, Cincinnati; the Harris Amusement Company, Pittsburgh; the Lafayette Theatre, Buffalo; the Botzun Theatres, Akron and Canton; the Shine circuit, Ohio; the Rivoli Theatre, Baltimore; the entire RKO and UBO circuits, New York; the Loew circuit, New York; the Dent circuit, Dallas; the Golden State circuit, San Francisco; the Aztec Palace, San Antonio; the Blank circuit, Des Moines; the Coston circuit, Chicago, and the Skouras houses, St. Louis and Indianapolis.

The recent arrival of several new pictures of high entertainment value from the Coast also adds greatly to the elation of the Universal home office personnel. The first Mary Nolan starring vehicle, "Shanghai Lady," a John Robertson production, 100 percent talking, has just come in and is hailed as a great opener for the Mary Nolan series. The theme of the story, adopted from the stage play by John Colton, and its exotic Chinese background are admirably suited to the vivid dramatic ability of the lovely Nolan. The mingling of Oriental sounds—street cries, the babble of foreign tongues, wierd music—is excellently reproduced, Universal executives report. James Murray makes a splendid foil for Miss Nolan's blonde fragility, and the talking love passages are particularly appealing.

Harry Pollard, director of "Tonight at Twelve," one of Universal's outstanding pictures of the season, reading the script to part of the all-star cast. Standing left, Margaret Livingston, and right, Madge Bellamy. On the floor, left, Vera Reynolds, and right, Mary Doran.

The first Joseph Schildkraut picture, "The Mississippi Gambler," with Joan Bennett, also is in and is rated as exceptional. The charm that made Schildkraut so famous a Ravenal in "Show Boat" is more potent than ever in his first starring vehicle. Once more cast as the elegant gentleman gambler, Schildkraut heaps up new laurels in this Reginald Barker production. Joan Bennett is enchanting in the costumes of the period, while Carmelita Geraghty, Alec B. Francis, and Otis Harlan lend excellent support.

The new Ken Maynard singing and talking westerns are said to strike a novel note in outdoor sound pictures. The colorful cowboy songs add immeasurably to the thrill of action, historical authenticity and Ken Maynard's sure-fire appeal. "The Wagon Master" is already rolling up fat grosses and bringing exhibitor reports to the Universal home office. "Senior Americano" will be Maynard's second production. It is a story by Helmer Bergman and Henry McCarty, originally entitled "The Golden Bridle."

Due from the coast at an early date are two Laemmle Specials, "The Shannons of Broadway" and "Hell's Heroes," the former from the Gleason play with the Gleasons in person, and the latter from a famous Peter B. Kyne story. Both are heralded in advance from the Coast as high spots on the Universal schedule.

CARL LAEMMLE RETURNS

Universal President Discusses Filming Of "All Quiet on the Western Front"

(Reprinted from New York Times)

BESIDES having conferred with Erich Maria Remarque, the young author of "All Quiet on the Western Front," as to the presentation of his picture on the audible screen, Carl Laemmle, head of Universal Films, while he was on a trip to Germany last summer, obtained tht motion-picture rights to Herr Remarque's forthcoming work which is to be published in the spring and which the writer has been working on for the past four months.

"If it were not for the fact that his wife is ill now," Mr. Laemmle said last Wednesday, "I should have brought him to America to help us produce his first book in Hollywood. He is a most unassuming fellow, this Remarque. With all the royalties and fame that have descended upon him since the publication of his great book, he is marvelously self-contained and very modest.

"We conferred at some length during my three-month stay abroad. There were many problems to be solved. After all, a narrative so sullen as his must be changed somewhat for presentation as a screen offering. The sentiment of the nationalist is so strongly against this book that already in Germany we have been notified by one of the largest theatre chains that they will have nothing to do with the exhibition of such a film in that country.

Carl Laemmle on one of his many conferences with Erich Maria Remarque during the past summer

Opposition to Film

"And some of the newspapers are opposed to the work. They print editorials and long harangues against Remarque and declare his book to be a misstatement of facts. 'It is untrue,' they cry. 'Such things never existed!' What never existed? The war? We suffered that, too. Filth? We also went through that. Objections to fighting? An affliction common to both sides.

"Maxwell Anderson is now in California adapting the story for the screen. I hear often from my young son, who is general manager of Universal City, telling me of the progress of the work. I really believe we shall have a great picture.

"Yes, I really do. Before I read the book I heard people talking of it. Every one discussed it. So I said to myself, if every one can be so attracted by the book they can be equally attracted to a picture."

Mr. Laemmle, a smallish gentleman, with white hair and wearing glasses, continually makes notes on ruled leaves of a small loose-leaf notebook upon which he marks down a word or two and then quickly tears it out and stuffs it in his pocket. He is exacting in his demands on others and yet is kindly.

"When I arrived in Germany," said Mr. Laemmle, "a producer came to me and said, 'Mr. Laemmle, you beat me to the purchase of the motion-picture rights to the story by five minutes.' And why not? I told him. We shall make a great picture of it. The people will want to see it.

"I want ideas on its production," he said in referring to the making of the war story into a screen version. "Today I received a letter from one of the persons who reads my column in a weekly magazine. I always ask for ideas and suggetions, you know.

"You see," he continued, showing a typewritten note from a reader in New England, "this man suggests that I conduct a national contest for the leading character in the picture. He writes further: 'Why, Mr. Laemmle, do you consider putting James Murray in the part as a German when Mr. Murray has a typical Irish countenance?' Well, that is an idea, too. Most valuable. Most valuable. We shall see."

Most of Mr. Laemmle's associates call him Uncle Carl, and he seems to enjoy the title.

During the past he has crossed the Atlantic once each year to visit the municipality of Laupheim, in the Danube district of Württemberg, where he was born. But he is restive and will not go again for some time.

Laemmle and Son

In his sixty-second year, he has assigned most of the strenuous duties to his son, Carl, Jr., a youngster of 21, who has charge of the Western studios.

He talked excitedly about his immediate plans. A German music composer has written a song about him entitled "Uncle Carl," and he was anxious to hear it played and could hardly wait for some one to practice it on the piano. He has a collection of snapshots of himself in company with many celebrities.

He is most anxious to hear other people's ideas about films and how to produce them. His program for the coming season is only partly outlined, but he only cares to think about a few of the films to come.

"After we have made 'All Quiet' and the revue with Paul Whiteman, we shall think of the program again and make another. Until then we have our hands full."

The film of Remarque's book will go into production shortly. Mr. Laemmle plans to prune the photoplay of any obvious bits of propaganda and make it natural and lifelike.

"People like stories through which they themselves might have lived," said Mr. Laemmle. "And they hate to be preached at or advised what is right or wrong. We shall present a straight narrative and retain, or at least try to retain, the spirit that moved so many to read the volume."

The stars of New York's outstanding laugh hit are here to give your audience hysterics. Get this money!

With Charles Grapewin, Mary Philbin and James Breedon. An Emmett Flynn Production.

A LAEMMLE SPECIAL Production

100% TALKING OR

ONS of BROADWAY in

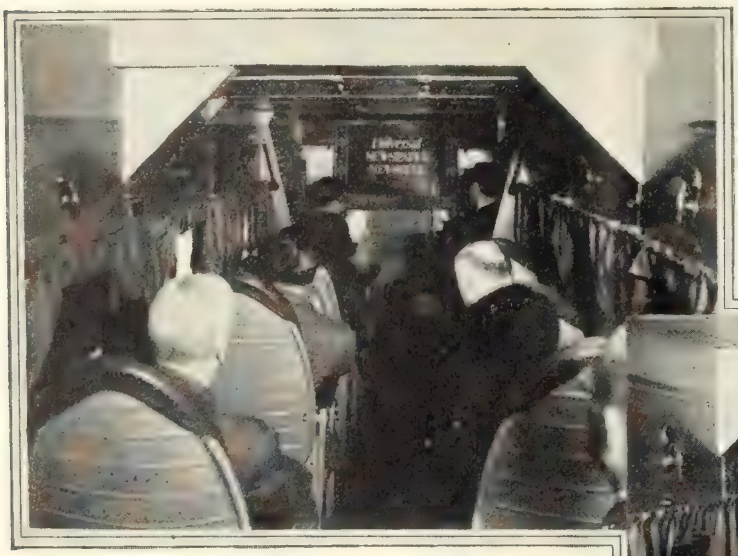
NONS

DWAY

tage Success

UNIVERSAL PICTURES

ILENT



Universal's Newspaper Newsreel was the first picture shown on the screen of the T-A-T air liner.

Universal Inaugurates First Air-Line Moving Picture Show

(Continued from page 8.)

Newsreel, a two-reel Collegians comedy, an Oswald the Lucky Rabbit cartoon comedy, a Slim Summerville war comedy, and a trailer on "Broadway," the Universal super-picture. The passengers who "attended" his epochal showing were the regular transcontinental passengers who left the Pennsylvania Station in New York by train on Monday at 6 o'clock, and took the air at Port Columbus, Ohio, at 8 o'clock the next morning. They landed at Waynoka, Okla., at 6:30 P. M. Tuesday, and travelled overnight by train to Clovis, N. Mex., there taking the air at 8 A. M., and arriving in the Los Angeles about 6 P. M.

The passengers who had the distinction of seeing the first moving pictures on a transcontinental air liner. Their trip from Port Columbus, Ohio, to Los Angles was broken by two picture shows.

Included in the equipment used in this first air-liner movie show in addition to the Universal pictures in 16 mm size, and the Duograph home projector, was a filament lamp developed especially for this purpose by the Edison Lamp Works of the General Electric Company, a special battery developed by the National Carbon Company, thwenty-two pounds in weight and giving twenty-one volts for a life of at least sixteen hours; and a small screen made by the Bright Lights Screen Corporation with special T-A-T decorations.

The Duograph projector, said to be the lightest on the market, is housed in aluminum. The type used in the first air-line show was the hand-crank machine, although later installations may be with the standard motor-driven equipment.

"All Quiet on Western Front" Screen Story Near Completion

MAXWELL ANDERSON, Del Andrews and Lewis Milestone are putting the finishing touches to the screen story of Universal's forthcoming super-production, "All Quiet on the Western Front," Erich Maria Remarque's sensational war book, after weeks of intensive work and the picture is expected to go into production some time late in October.

Casting of the picture will begin next week, when tests will be made. Despite numerous rumors and reports to the contrary, no role of this super-production has been assigned as yet. Universal will take its time in making the selection of the players.

Anderson, co-author of "What Price Glory," is writing the dialogue, Andrews is doing the continuity, and Milestone will direct.

Grace Hays, Stage Favorite Signed Up by Carl Laemmle For "King of Jazz Revue"

UNIVERSAL has signed Grace Hayes, vaudeville and stage star, on a long term contract, to appear first in "The King of Jazz Revue" and later to work in subsequent Universal musical pictures. With Miss Hayes signed up, the role of important stage and screen people lined up for the big Paul Whiteman picture begins to be imposing. It now includes William Kent, Paul Howard, the Sisters G and others from the stage, John Boles, Laura La Plante, Joseph Schildkraut, Mary Nolan and others from the screen. John Murray Anderson, who is to devise and stage the revue left for the Coast last Wednesday, accompanied by Herman Rosse, internationally famous scene designer. Russell Markert, noted dance impresario, will follow shortly with his troupe of sixteen dancers.

Miss Hayes long has been popular on the vaudeville stage and in various musical successes. Her voice and stage ability are said to be perfect for talking pictures. Among the stage productions in which she has won fame are "The Passing Show of 1926," "Rainbows," "The Merry Whirl" and several of the Charles Dillingham musical shows. She is a native of San Francisco, but went on the stage at the age of fourteen and is well known to theatre-goers in all sections of the United States. She also has built up a large following as a radio artist.

"Last Performance" Released by Universal

Paul Fejos Production Co-Starring Conrad Veidt and Mary Philbin in Both Talking and Silent Form—J. A. Creelman Wrote the Story

"THE LAST PERFORMANCE," a Paul Fejos production made with Conrad Veidt and Mary Philbin as co-stars, is announced for release this week by the Universal Pictures Corporation. It was adapted from a story, "Erik the Great," by James Ashmore Creelman, and was made under the supervision of Carl Laemmle, Jr.

In addition to Veidt and Miss Philbin, Leslie Fenton and Fred MacKaye have principal roles. Others in the cast include Gustav Partos, William H. Turner, Anders Randolf, Sam DeGrasse and George Irving. The story concerns a famous stage magician who falls in love with his young ward and stage assistant. How a young man comes into her life and precipitates a great tragedy in the lives of the magician's stage troupe makes for the strong plot and gripping drama.

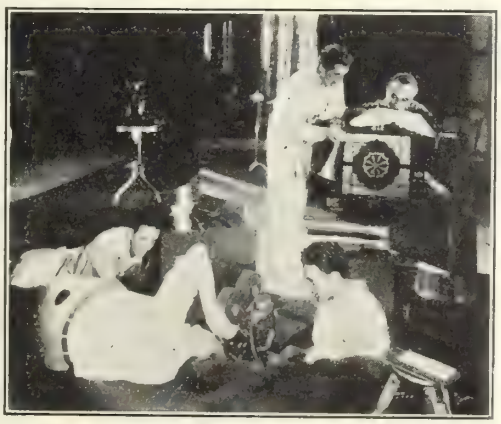
Conrad Veidt and trick photography doing some magical things to Mary Philbin, quite in the spirit of the mysterious "Last Performance"

The climax of the picture is the death of one of the assistants during the presentation of the well-known trunk and sword trick. This is followed by a realistic trial scene in which the girl's young sweetheart is saved only by the sacrifice of the magician as he demonstrates to the court how the death occurred.

The picture is marked by exceptional photography by Hal Mohr and by impressive settings. The dialogue is well handled and the reproduction of superior quality. The direction of Fejos is well up to his high standard set in his prior Universal pictures, "Lonesome" and "Broadway."

"The Last Performance" was Veidt's last picture under his Universal contract. His principal role before this picture was in "The Man Who Laughs," in which he also was co-featured with Mary Philbin.

During the production of "The Last Performance," Emil Jannings' daughter, Ruth Maria, tried her hand as an extra. LEFT TO RIGHT: *Conrad Veidt, Mary Philbin, Miss Jannings and Director Paul Fejos*



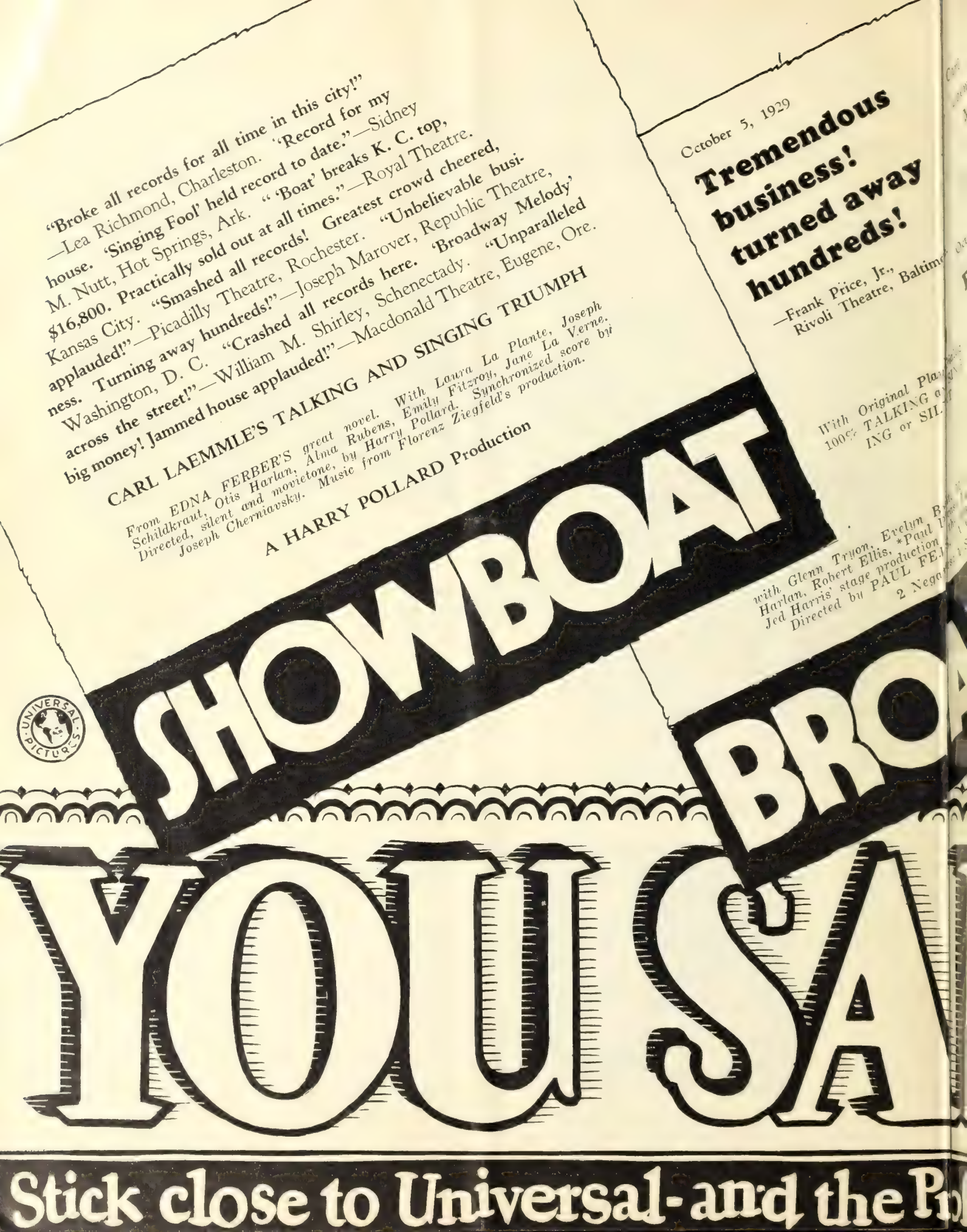
Good practice for engine trouble, these trick shots. Paul Fejos directs a new angle for Hal Mohr, the cameraman, while Conrad Veidt peers through the lens

"Hold Your Man" Opens At Colony in New York

LAURA LA PLANTE, Universal's blonde and dimpled star, was the feature attraction at the Colony Theatre beginning Saturday, October 12th. "Hold Your Man" is the title of the picture which was directed entirely in dialogue by Emmett Flynn from the farce-comedy by Maxine Alton.

Scott Kolk, who plays the leading role with Miss La Plante, is a newcomer to the screen. This is only his second picture; his other experience being in musical comedy and in stock. Eugene Borden and Mildred Van Dorn complete the small but excellent cast.

"Hold Your Man" is replete with hilarious situations and dialogue brought on by the domestic rift in the lives of a young American couple when the wife decides to study art in Paris. Her model turns out to be a romantic Frenchman, which, together with the arrival of his sweetheart and Laura's husband, creates a situation lending itself to highly amusing farce-comedy.


"Broke all records for all time in this city!"
—Lea Richmond, Charleston. "Record for my house. 'Singing Fool' held record to date."—Sidney M. Nutt, Hot Springs, Ark. "'Boat' breaks K. C. top, $16,800. Practically sold out at all times."—Royal Theatre. Kansas City. "Smashed all records! Greatest crowd cheered, applauded!"—Picadilly Theatre, Rochester. "Unbelievable business. Turning away hundreds!"—Joseph Marover, Republic Theatre, Washington, D. C. "Crashed all records here. 'Broadway Melody' across the street!"—William M. Shirley, Schenectady. "Unparalleled big money! Jammed house applauded!"—Macdonald Theatre, Eugene, Ore.
CARL LAEMMLE'S TALKING AND SINGING TRIUMPH
From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.
A HARRY POLLARD Production
October 5, 1929
Tremendous business! turned away hundreds!
—Frank Price, Jr., Rivoli Theatre, Baltimo
With Original Pla
100% TALKING a
ING or SIL
with Glenn Tryon, Evelyn B
Harlan, Robert Ellis, *Paul
Jed Harris' stage production
Directed by PAUL FE
2 Nega
SHOWBOAT
BRO
YOU SA
UNIVERSAL PICTURES
Stick close to Universal-and the Pr

Carl Laemmle's Million Candle Power Picture

October 7, 1929

Record breaking business! Easy get crowds on this one!

-Roy Drachman,
Rialto Theatre, Tuscon Ariz.

ialog
SING-
T

, Merna Kennedy, *T. E. Jackson, Otis
asi Leslie Fenton, Betty Francisco. From
the play by Philip Dunning and Geo. Abbott.
. A CARL LAEMMLE, Jr. Production.
s: 1 SILENT, 1 DIALOG.

PLEASE ACCEPT MY CONGRATULATIONS ON THE PHENOMENAL BOX-OFFICE SUCCESS YOU HAVE GIVEN US IN "COLLEGE LOVE." CLOSED ENGAGEMENT HERE SATURDAY WITH TWELVE HUNDRED FOR THREE DAYS GROSS. MARVELOUS PICTURE FOR ANYWHERE. OUR PATRONS STRONG IN PRAISE, ESPECIALLY COLLEGE STUDENTS, WHO PRONOUNCED IT BEST PICTURE OF ITS KIND EVER MADE.

DAN WEINBERG
Staunton, Va.
NEW THEATRE

A CARL LAEMMLE Jr. Production

With George Lewis—Dorothy Gulliver—Churchill Ross—Eddie Phillips—Hayden Stevenson—Sumner Getchell. Songs by the University of California Glee Club. Story by Leonard Fields. Directed by Nat Ross.

100% TALKING and SINGING or SILENT

ADWAY

COLLEGE LOVE

A LAEMMLE SPECIAL

ID IT!

ofits will take care of *themselves*

Here's a Human Billboard for $15.00!

Less than $15.00 was spent on this striking human billboard. Old compo board and light sockets were used for the illuminated tower. The six attractive girls in dancing costumes gave their services for passes to the show

Human Billboard on "Broadway" Thrills Marshalltown, Iowa

THE HIGH SPOT of the "Broadway" campaign at the Casino Theatre in Marshalltown, Iowa, was the human billboard illustrated above. A reproduction of the illuminated tower used in the "Broadway" set was built. The letters B R O A D W A Y were arched across the front of the tower in electric lights. Six of Marshalltown's fairest, dressed in flashy dancing costumes, appeared on the tower Saturday night before the opening. The stunt was given plenty of advance publicity in newspapers and over the air. The girls released balloons with passes attached. Montgomery and Ward installed two large air column speakers for music and announcements on the marque. The billboard drew a crowd so big that it blocked Main Street on Saturday night. The whole thing cost less than fifteen dollars which is a tribute to the keen showmanship of the theatre manager, Dick Gaston.

Rotos and heralds were used in every home in the territory, and rotos inserted in the Des Moines Sunday paper. Daily radio announcements through local stations were made two weeks in advance.

A talking trailer was used in advance of the showing. A shadow box over the theatre exit and a shadow box display in the lobby were both effective. Telegrams and phone calls were sent to local residents and 400 letters mailed from the New York office.

Universal Pictures Renews Tom Reed's Contract

UNIVERSAL has exercised its option on the services of Tom Reed, assistant editor-in-chief of the Universal scenario department, who has recently written dialogue and adaptation for several outstanding pictures.

Reed did the adaptation of "Hell's Heroes," from Peter B. Kyne's story, "The Three Godfathers." He also collaborated with Edward T. Lowe, Jr., in writing the dialogue of "Out to Kill," a thrilling newspaper story starring Joseph Schildkraut.

Tryon's Next Picture To Be "Anything Goes"

GLENN TRYON'S next picture for the Universal Pictures Corporation will be titled "Anything Goes." The adaptation and dialogue have been prepared by Edward T. Lowe, Jr., and Matt Taylor. It will go into production this week under the direction of Emmett Flynn.

Merna Kennedy will play the leading role and Flynn has selected two members of the cast, Tom Santschi and Tom Dugan.

Tryon recently completed "Skinner Steps Out," adapted from one of the popular Skinner stories by Henry Irving Dodge. This was directed by William James Craft with Lloyd Whitlock, Burr McIntosh and E. J. Ratcliffe in the cast.

U of Washington Oarsmen In "College Racketeer"

PAUL "Shorty" Orr, for three years coxswain of the University of Washington 'varsity crew, and Tom Bolles, member of the 1926 crew and asistant coach for the past two years, have been brought to Universal for work in connection with the filming of "The College Racketeer."

Both will give technical advice in connection with the crew race, which is the climax of the picture, and Orr will have the role of coxswain.

Long shots of the race were obtained with four crews of the University of Washington rowing on Lake Washington, at Seattle.

James Murray and Kathryn Crawford have the leading roles in the picture, which Reginald Barker is directing.

Universal Sound Reproduction Given Big Exhibitor Boost

Mr. F. E. Whitney of the Aztec Theatre in Albany, Texas, played both "The Wagon Master" and "The Drake Case," and his reaction was as follows:

> *"The reproduction of sound from these two pictures was as god, if not the best I have had from any pictures I have yet played. The voices in 'The Drake Case' were very clear at all times and easily understood—but the music in 'The Wagon Master' was wonderful, and Maynard's singing went over big. When the old cowboys would join in on the chorus the house applauded, and when anyone in Albany does that, it is bound to be d—— good."*

YOU SAID IT!

POSTAL TELEGRAPH – COMMERCIAL CABLES

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

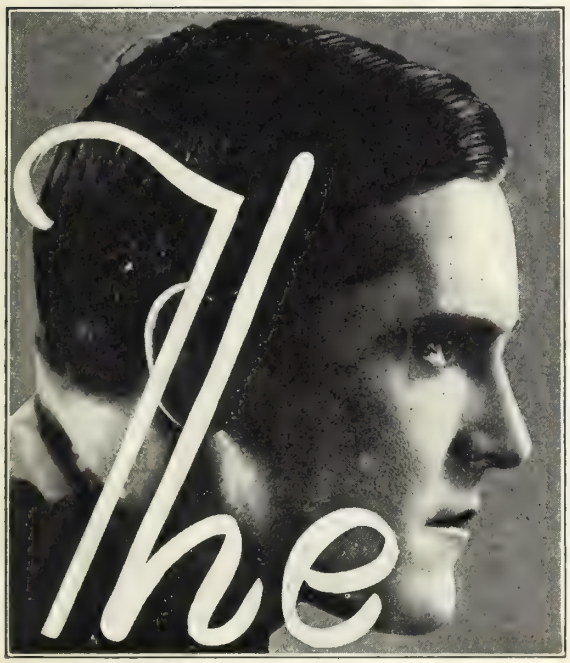
"BROKE ALL HOUSE RECORDS. EVERYBODY WHO SAW PICTURE PROCLAIMED IT GREATEST OF ITS KIND EVER MADE INCLUDING 'COVERED WAGON' LETS HAVE MORE LIKE IT REGARDS"

—Louis A. Snitzer, Cincinnati, Ohio.

WESTERN UNION

"INCREASED OUR REGULAR FRIDAY SATURDAY BUSINESS ONE HUNDRED PERCENT. A REAL SENSATION. WE ARE GETTING THIS IN OUR BETTER HOUSES THROUGOUT THE CIRCUIT."

—Lea Richmond, Hostettler Amusement Co., Omaha, Nebr.



A UNIVERSAL-MAYNARD Special Directed by Harry J. Brown from the story by Marian Jackson. Presented by CARL LAEMMLE

KEN MAYNARD

as big *as* all outdoors *in*

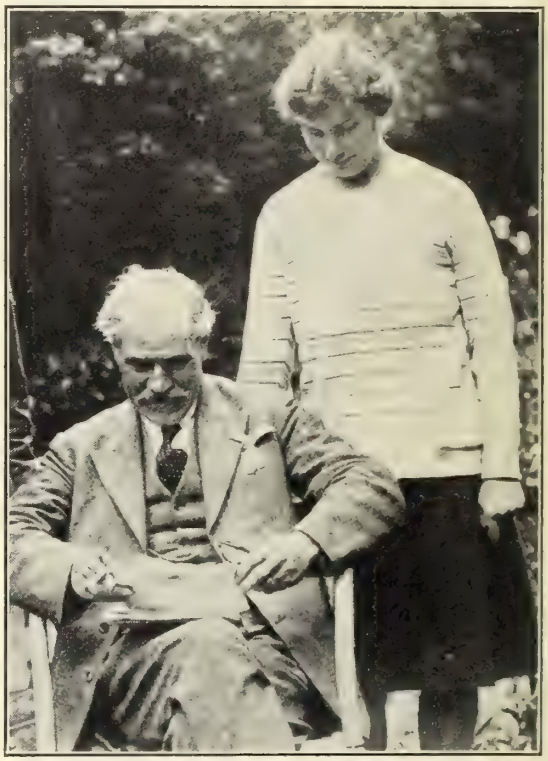
WAGON MASTER

TALKING — 2 versions — SILENT

Universal Newspaper Newsreel No. 81

The Universal Newsreel brings home many contrasts. The young girls in Tokio are starting a temperance drive for a dry Japan. Look at the old lady below!

At the veteran age of 108, *Mrs. Francoise Levapresto gives a "whoopee" birthday party and declares, "No prohibition for me!"*



Premier Ramsay MacDonald of England and his daughter Ishbel on their arrival in this country where the distinguished visitor will discuss disarmament.

The Fife and Drum Corps lead the way in the American Legion parade during the annual Legionaires convention at Louisville, Ky.

Ex-Governor Alfred Smith tears down the first stone on the top of the famous Waldorf-Astoria, thus setting the pace for the wreckers which followed him.

Get It!

DIALOG
MUSIC
TECHNI-
COLOR

The PHANTOM OF THE OPERA *in* SOUND

Starring
LON CHANEY
with
Mary Philbin, Norman Kerry,
and a cast of 500.
From the novel by
Gaston Leroux
Directed by
RUPERT JULIAN

CARL LAEMMLE'S
SUPER THRILLER
RE-ISSUED
FOR THRILLING
PROFITS!

PETER B. KYNE'S

"HELL'S HERO"

(TEMPORARY TITLE)

From the story, "The Three Godfathers." Three bad men and a baby on the desert. A natural, if ever there was one!

Presented by CARL LAEMMLE

UNIVERSAL PICTURES

First Example of Perfec

Epic days are here again!

With a great big box-office cast headed by Charles Bickford, well-known stage actor and lead in "Dynamite"; Fred Kohler, one of the best-known heavy character actors in pictures; Raymond Hatton, co-star with Wallace Beery in many successes; Fritzi Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors and Walter Jones.

Directed by William Wyler.

t Recording Outdoors

"Wagon Master" Doubles Average Box-Office Gross

[TELEGRAM]

TALK about a life saver. Dated 'Wagon Master' Capitol Theatre this week as nothing else available. Thought because cater silk stockings trade western would not do much. To my utter astonishment business been almost double average. Picture enthusiastically received. Will use all Gibson Maynards fast as ready."

—R. J. Stinnett, Dallas, Texas.

Herman Stern Elected President Of Universal Employees Club

HERMAN STERN, veteran exchange manager and Universal executive, has been elected as president of the Universal Club, a social and welfare organization of "U" home office employees, it was announced yesterday. He will serve for one year. The retiring president is M. J. Etchingham.

The other officers elected with Stern are: Vice-president, Julius Singer; Treasurer, Alexander Raynis; Secretary, Miss Harriet Ratner; Board of Directors, Miss Ethel Black Miss G. Dillon, E. F. Cox, C. B. Paine, Miss H. Farley, J. H. MacFarland, M. J. Etchingham, Karoly Grosz and Milton Silver.

The new officers will be formally inaugurated at the dinner dance and ball of the Universal Club, to be held in the Hotel Astor, October 26th.

THANK YOU, MR. CROSBY!

YOU REMEMBER, last week we quoted from that Boston autocrat of critics, Mr. Edward Harold Crosby, in his page in the Boston Sunday Post. He had some very enthusiastic things to say of "Broadway," and he said them like the open-minded and conscientious critic that he is.

In last Sunday's Post, he had the following comment to make.

> **"This is the final week of the remarkable talking picture, 'Broadway,' at the Park. It has been an unusual film in many ways, and has caused much favorable comment about town. It is the nearest approach to the 'real thing' Boston has yet witnessed, and has been thoroughly enjoyed."**

Again we thank you, Mr. Crosby.

Hoot Gibson Starts "The Montana Kid"

HOOT GIBSON, Universal's popular Western star, will be the feature attraction at the Colony. This will be made under the direction of Arthur Rosson with dialogue and sound. Louise Lorraine will play the leading feminine role.

Francelia Billington, who made rapid strides toward stardom many years ago and was selected by Von Stroheim for the leading role in "Blind Husbands," will play her first part in many years in "The Montana Kid" in an endeavor to make a comeback. Other members of the cast will include Bob Burns, Malcolm White, Jim Corey and Charles Brindley.

Gibson recently completed "The Ace Rider" under the direction of Jerome Storm with Eugenia Gilbert in the leading role.

De Witt Jennings Added To "Out to Kill" Cast

DE WITT JENNINGS, veteran stage and screen actor, has been added to the cast of "Out to Kill, a sensational newspaper story, starring Joseph Schildkraut as a "dude" star reporter, now in production at Universal under the direction of John Robertson.

Jennings has the role of a captain of police detectives. Eddie Robinson, stage actor, who achieved a remarkable characterization as the Greek gangster in the stage production of "The Racket," has the role of the gunman in "Out to Kill." Barbara Kent is the girl.

- NOW ON SALE -
"BOOGY MAN IS HERE"
"THERE'S SUGAR CANE AROUND MY DOOR"
EDDIE LEONARD'S HIT SONGS, from—
"MELODY LANE"
Brunswick
Record No. 4430
ORIENTAL Theatre NOW!

This window strip on Eddie Leonard's famous songs was landed in all the song shops in Lansing, Michigan, by Universal exploiteer Raoul Cleaver during the run of "Melody Lane" at the Oriental.

STAMFORD LEARNS ABOUT "BROADWAY"

Palace Theatre Puts on Big Campaign and Includes Living Marquee

WILLIAM VUANO is the manager of the Palace Theatre in Stamford, Conn., and Mr. Vuano knows a thing or two about telling his public when he has a winner to show them. Witness the campaign he gave "Broadway," the Universal one hundred percent talking, singing and dancing production, and the best all-talking picture of the year, with the assistance of Duke Hickey, Universal exploitation man.

A variation of the living billboard, a living marquee, featured the campaign. Placed atop the theatre's marquee were four of the prettiest girls in the city, appropriately dressed in attractive costumes, standing under an arch formed by the word "BROADWAY." Large vari-colored balloons festooned the top and sides of the arch. Large flood lights were played on the display which attracted a crowd estimated at three thousand. It was the advertising sensation of the city; never before had anything like it been attempted. A special police detail of ten men had to be called out to handle the crowd, and manager Vuano says that most of the people tried to get into the theatre to see the picture.

Several "branch box-offices" were established at important locations in town and in addition to the announcement that the booth was for the sale of reserved seats for "Broadway" there was the stock snipe, reading: "This Way to 'Broadway.'" As the police objected to this stunt it proved a great attention getter, especially since there was somewhat of a scene every time one was moved.

The discovery that one of the large furniture companies was about to establish itself in new quarters in the centre of town, gave the exploitation man an idea and when the furniture company's sign went up on the new building it read like this:

> **Two great events in Stamford this week. Connecticut premiere of 'Broadway' all-talking, singing spectacle Vuano's Palace and Fodiman's Furniture Company will be located here soon in their new home.**

This banner proved to be excellent advertising as it faced the main street of the city and was read by street car riders as well as pedestrians and motorists.

By working with the local office of the Postal Telegraph Company, telegrams were secured from the stars of the picture and mounted on a one-sheet stand for display in the lobby.

This living marque was the feature of the Stamford "Broadway" campaign. Four pretty girls stood under the arch formed by the word, "BROADWAY." Large balloons and flood lights added to the brilliance of the marquee.

One of the "branch box-offices" planted in prominent locations throughout Stamford.

The Postal Telegraph office in Stamford displayed telegrams from the "Broadway" stars together with their photographs mounted on a large card in the window. Postal telegrams were also mounted on a one sheet stand and displayed in the theatre lobby.

Another set was mounted on a large card and given the entire window display at the telegraph office. Twelve of the downtown confectionery stores were induced to feature the "Broadway Special," an ice cream concoction devised by Duke Hickey.

Two hundred regular stock snipes, prepared by the accessories department of Universal for this picture, reading: "This Way to 'Broadway'," were used on store windows and in other strategic locations about town, all pointing to the Palace Theatre.

In order to get the transient population at the various hotels, Vuano sent the following wires to every hotel manager in town:

> "AT GREAT EXPENSE WE HAVE SECURED UNIVERSAL'S STUPENDOUS PRODUCTION BROADWAY FOR ITS PREMIERE PRESENTATION IN CONNECTICUT STOP IT IS WITH PLEASURE THAT WE ANNOUNCE THIS ENGAGEMENT OF A TRULY GREAT PICTURE FOR ONE WEEK ONLY BEGINNING TODAY AND WOULD APPRECIATE YOUR POSTING THIS TELEGRAM CONSPICUOUSLY FOR THE BENEFIT OF YOUR GUESTS SINCERELY WM VUANO PALACE THEATRE

A SURE

Joseph Schildkraut

with

JOAN BENNETT and CARMELITA GERAGHTY

The MISSISSIPPI

Romance that will fill every box-office till. . . . Romance that will thrill every heart! With the dashing "Ravenal" of "Show Boat" in the title role, the cards are stacked for a scoop. Play it!

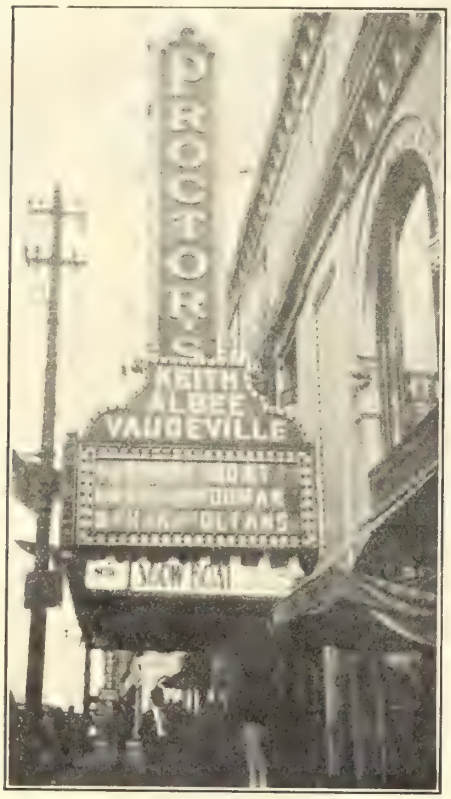
With Alec B. Francis, Otis Harlan. Story by Leonard Fields and Karl Brown. A Reginald Barker Production.

Presented by
CARL LAEMMLE

WINNER!

UNIVERSAL PICTURES

GAMBLER!



Proctor's in New Rochelle, N. Y., where "Show Boat" played to a four-day capacity run against the strong opposition of "Broadway Melody."

"Show Boat" Breaks New Rochelle Records

NOT because New Rochelle, N. Y. is the home of R. H. and P. D. Cochrane, vice-president and secretary respectively of Universal Pictures Corporation, but because "Show Boat" is that kind of picture, it broke box-office records at Proctor's during a four day's engagement which would have been held over if previous bookings had permitted. Lines two to three blocks long stormed the theatre in New Rochelle, despite the opposition of "Broadway Melody," which every exhibitor claims is the only serious opposition to "Broadway" on the screen today.

A similar condition prevailed in Mt. Vernon where the picture enjoyed a simultaneous run.

Part of an extensive exploitation campaign was the huge reproduction of a show boat, illustrated above. The letters were three feet high and the whole boat, located in the lobby of the theatre, created a tremendous amount of attraction.

One of the outstanding comments of the New Rochelle Press praised Laura La Plante as a talking star.

Large model of a floating theatre in the lobby of Proctor's. Miss Gladys Cohen of the Ziegfeld offices (at left) attended the New Rochelle opening.

"College Love" Does Stand-up Business at Park in Boston

"COLLEGE LOVE" followed the successful run of "Broadway" at the Park Theatre in Boston, and is duplicating the box-office wallop of its predecessor. The picture opened to a stand-up business, reports Sam Grant, director of publicity of the American Feature Film Company, and continued throughout its week's run to capacity houses. Its reception by the critics was heartily enthusiastic.

BOSTON EVENING AMERICAN

The sheer exuberance of youth upon the screen is spread to the audience in most satisfying fashion in "College Love," the feature-length talking collegian picture at the Park Theater.

"College Love" is the "graduation" of the justly popular two-reel series of collegiate pictures conceived and produced by Carl Laemmle, Jr. That the feature-length film will even excell the exceptionally high mark of popular favor attained by its shorter predecessors, is a certainty. It has all the "Collegiate" appeal which can possibly be packed into one picture, a crackerjack story and a stimulating "punch." Football is the theme of the story into which young Laemmle has put an appealing love interest and the vastly thrilling competitive spirit of the game itself.

George Lewis, as George Wilson, the "Hey, boob!" hero of the game, is superb in his characterization of the player who makes possible the flashing grandstand plays of "Flash" Thomas, the captain, equally well done by Eddie Phillips. Only when the "interference" player is making the way for him can the "star" do his stuff, which fact, by clever plot delineation, leads to the stirring "end run" climax of the picture.

Dorothy Gulliver, as the "sweetheart of the campus," distinguished herself in "College Love" even above her lovable portrayals of the charming young co-ed of the earlier series.

Nat Ross directed the picture, from a story by Leonard Fields. Story, photography and sound effects all are excellent, bringing to the audience as a whole a remarkably realistic reproduction not only of an exciting football game, but of college life at its best.

BOSTON DAILY RECORD

Co-eds have a good time in "College Love", the new talk and song picture at the Park, and the players for once are of the college type—the real Western type, not the staid co-eds of the East.

There is a bit of romance, which is common enough to all co-ed institutions, but the real collegiate spirit blazes forth in the songs and wisecracks and in the football sequence, with co-ed excitement at its height and the inevitable hero winning the final game of the season.

Generally the characters are true to co-ed college life. The slight diversion from reality will, of course, make the picture all the more enjoyable to playgoers.

YOU SAID IT!

The World's Greatest Box-office Repeater!

"I brought the picture back for a second engagement within thirty days!"
—Wm. S. Weider,
Newport Theatre, Norfolk, Va.

"Uncle Tom's Cabin' sure drew at box-office and everyone went out pleased. Took in more than I did on 'Wings,' and that's all we can expect of it. It's real entertainment.
—F. C. Dolton,
Gardena, N. D.

"Did nice business despite cold and bad roads. Could have done capacity if weather had been favorable!"
—I. W. Maple,
Cozy Theatre, Bethany, Mo.

"It was impossible to handle the crowd at the final showing!"
—W. A. Popham,
Starland Theatre, Winnipeg, Man.

"Went over big—each night bringing better attendance;"
—George Conover,
Maroa Theatre, Maroa, Ill.

"Played it in a storm for three days and came very near my record!"
—E. L. Delano,
Electric Theatre, Agra, Kans.

"Broke all records at the box-office with pouring rain every night. If I had only bought the show for five nights instead of three!"
—Mr. E. Neuman,
Liberty Theatre, Tonasket, Wash.

"We have shown the picture four times within the last eighteen months and business fine each time!"
—Mrs. I. G. Killough, Mgr.,
McSwain Theatre, Ada, Okla.

"A truly wonderful picture. All my patrons enjoyed it and many came back to see it again!"
—David Straszer,
Lyceum Theatre, Manchester, Mo.

"Three days to crowded houses. My patrons now asking for return engagement!"
—W. S. Scales,
Lincoln Theatre, Winston Salem, N. C.

"Three days to capacity. Am sure it would have held up with big receipts the week out!"
—Mrs. B. Gordon,
Palace Theatre, Newport News, Va.

"Had to rent chairs to seat all the people. Largest amount ever made on one picture!"
—H. A. Page,
Edisonia Theatre, Pruden, Tenn.

PLAY IT AGAIN!

Carl Laemmle's Super Picture

UNCLE TOM'S CABIN

With Marguerite Fischer, Arthur Edmund Carewe, Lucian Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivian Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning. Two Negatives—1 Silent, 1 with Sound.

A HARRY POLLARD Production

"HOLD YOUR MAN"

Universal Production

With **Laura La Plante**

JACK and Mary Hopkins quarrel over Mary's desire to go to Paris to study art. Jack takes the advice of Rhea, an old flame who is still fond of him, that the way to get along with wives is to "yes" them.

Laura La Plante

Jack tells Mary to go to Paris. Mary doesn't want to go to Paris by that time, but her pride is up, and she goes.

In Paris Mary paints the picture of Beno, a supposed apache, and is enthralled by his flowery lovemaking. He confesses that he is really a count, but a gendarme, seeking him, declares Beno to be a petty thief who preys on women by pretending to be a member of the nobility. Mary, who has concealed Beno from the law, now drives him out.

Meanwhile Jack has cabled Mary that he understands she is planning a Paris divorce. He says that he and Rhea are coming to Paris, to be married as soon as the divorce is granted.

Mary wants Jack back. She lays a careful plan of campaign, inviting, him and Rhea to dinner at her home when they arrive in Paris. A heavy rain keeps them there. Rhea is thoroughly discredited and Jack falls in love with his wife again.

'TONIGHT AT TWELVE"

Laemmle Special

All-Star Cast

ALICE KEITH accuses one of three of her most intimate women friends—all married—of being the mistress of her husband, Jack Keith. She bases her charge on the discovery of a note written by Keith saying merely "Tonight at Twelve," which she believes a signal for a rendezvous. She makes her accusation in the presence of the three women and their husbands. Immediately complications arise caused by jealousy and suspicion. Tony, her son, declares that his father wrote the note to him. When his mother refuses to accept this explanation, he haltingly admits that his father is trying to cover up a college affair of his with Mary, a maid in the Eldredge home. Jane Eldredge, to whom he has just become engaged, is heartbroken. A gardner tells of having witnessed a rendezvous and Tony, to protect his father, says that it was he and Mary the gardner saw. Mrs. Keith tries to bribe Mary into leaving Tony alone but Mary refuses. Jane decides to stand by Tony despite his supposed affair with Mary and Mary withdraws, telling them to be married. Everything is finally settled when Mary declares that Keith wrote the note to her and because she knows of various secrets of the other individuals, all are content to return to normalcy.

UNIVERSAL SYNOPSES

"SAUCY SAUSAGES"

Oswald Cartoon

OSWALD, fancy-dog-meat-butcher, furnished music for the execution of those hounds who went into the 'makins' of hot dogs; in fact he was a kind-hearted merchant and even rescued a crying child-cat from the orphanage across the street. But that's where he made his great mistake. The kitten could not resist the lure of meat. He stole—he encouraged all his playmate orphans to raid the shop and before the day was out Oswald vowed never to befriend orphans again.

"PIRATE OF PANAMA"

No. 6—"Trapped by the Tide"

BOTHWELL and his confederates return to the hut to wreak vengeance on Yaeger. The mocking face of Jack greets him. Jack grips the upraised hand and as they struggle for the knife, Yeager suddenly appears and engages the confederates. The knife falls to the floor and one of the henchmen gets it. The henchman kills his confederate by mistake and is pursued by Yeager. The henchman hurls the knife at Yeager and wounds him mortally. In the meantime Jack drives Boris away as Yeager falls unconscious. Evelyn arrives with Jimmie and her aunt.

Aboard the old boat once again, Jack determines to find the skiff that Boris has stolen. He leaves Jimmie to guard the women. Boris sees him going and sends the henchman after him and he forces the women to reveal the hiding place of the treasure. Jimmie is knocked unconscious. Boris tells all that has happened to Jimmie and what is going to happen to Jack. Evelyn escapes from the cabin as her aunt blocks Boris. Boris tricks the aunt and escapes. Boris dashes off in the same direction that Jack has taken believing that Evelyn will go that way. Jack reaches the top of the cliff and is attacked by the henchman, while Evelyn strains her foot and is unable to go on.

"ONE HYSTERICAL NIGHT"

Universal Production

With **Reginald Denny**

WILLIAM JUDD, a young man-about-town, falls heir to an estate of $3,000,000. His aunt schemes to get the inheritance and plots with her husband and two sons to question his mental status. As the first step in the plot, Judd is lured to a fancy dress ball as Napoleon. A beautiful young girl is engaged to come as Josephine and told that Judd really believes he is Napoleon.

Reginald Denny

Other historical characters are at the ball and led to believe Judd is cuckoo. The "Duke of Wellington" forces a fight on Judd. A series of dramatic complications follow before Judd makes a get-away, taking Josephine with him by force. Josephine becomes sorry for the abuse of the crowd toward Judd and realizes that he has been framed. He reaches his aunt's home on "Paul Revere's horse" and accuses her of plotting against him. Even Judd's lawyer doubts his sanity. Josephine arrives and clears up the trouble and begs his forgiveness. Contrary to history, "Napoleon" and "Josephine" begin a second romance, leaving the aunt and her family completely discredited.

"THE DELICATESSEN KID"

Special

With **Benny Rubin**

BENNY loved the theatre and doted on giving impersonations of well-known dancers for his father's benefit, but his dad, who was an old-fashioned man, didn't appreciate the art of tap steps and mammy songs.

The father was suddenly surprised to see a famous old actor come in to his store. The man asked for 10c. worth of food and old Mr. Rubin in one moment of generosity gave the old thespian a huge basket of food. Benny asked the reason for the good deed and dad responded by giving an impersonation of the old actor in his most famous role.

Benny decided that he and his father would make a good stage team so they determine to sell the business and go on the stage and we leave them practicing a few steps for good luck.

TELLING IS SELLING

Multiply Your Patronage by a Well-Balanced Advertising Campaign.
Use
Posters—Photos—Heralds—Window Cards—Trailers—Mats

This space for theatre imprint.

THE WORLD AT YOUR DOOR — The NEWSPAPER NEWSREEL — ISSUED TWICE A WEEK

RAMSAY MacDONALD ARRIVES

$1,000,000 LOSS BY HURRICANE

FORT LAUERDALE, Fla. — 100 Mile Hurricane Smashes Through Florida Towns.

WASHINGTON, D. C. — England's Premier, and Daughter Ishbel, Visit U. S. and Are Greeted by Hoover.

LEGIONNAIRES IN BIG PARADE

LOUISVILLE, Ky. - A Thousand Drums Beat as 200,000 Line Streets to See 50,000 Marchers at National Convention.

DEATH TAKES STRESEMANN

BERLIN — German Foreign Minister Passes Away.

TEDDY OFF TO PORTO RICO

BROOKLYN, N.Y.- Sails to Fill Post as Governor-General.

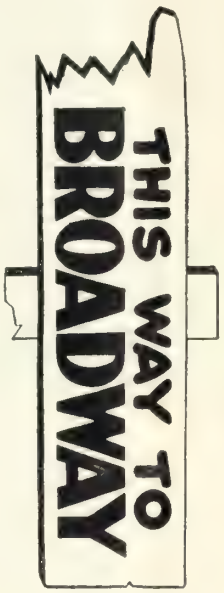
STEEPLECHASE THRILLS SOCIETY

RYE, N. Y. - Many Spills Mark Race at Club.

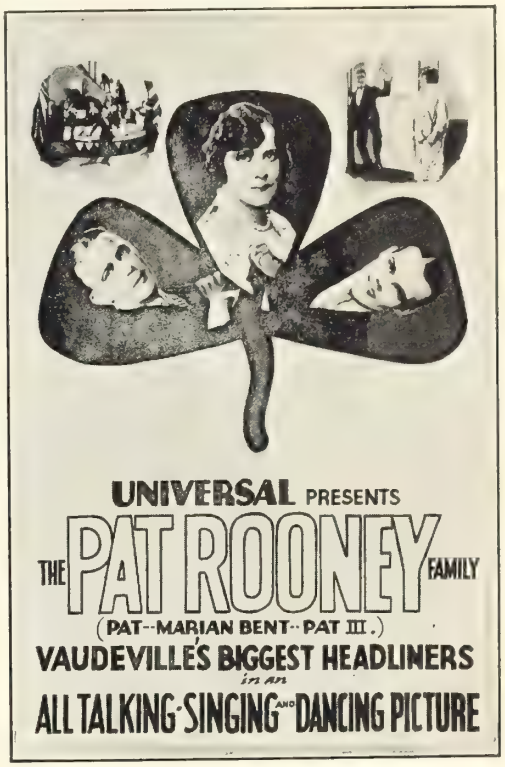
AND OTHER STIRRING EVENTS

RELEASED BY UNIVERSAL

The newsreel is a most important unit in every theatre. Universal has a most attractive poster for each issue describing the subjects.



A teaser poster snipe for "BROADWAY"



Pat Rooney means something to the theatre and Universal has created a most attractive stock one-sheet as illustrated above. There is also a special one-sheet for each of the six releases.

Window cards are just the right size to spot in store windows and posted about town.

Use only fresh advertising materials. Universal Film Exchanges carries a full line at reasonable prices.

A colored herald can be sent through the mails, distributed house to house, or handed out at theatre. Full back page space is open for theatre program or other announcements.

The celebrated Shelby home, which is the scene of Harriet Beecher Stowe's immortal novel and of Universal's immortal photoplay, as it stands today. Uncle Tom's cabin itself is now in ruins, while the Shelby house still resists decay.

This once imposing mansion is located about fifty miles from Lexington, Kentucky. Director Harry Pollard spent infinite pains and an enormous sum of money in reconstructing faithful atmosphere for "Uncle Tom's Cabin."

"UNCLE TOM'S CABIN" TALKS LONG and LOUD at BOX-OFFICE

Month After Month Exhibitors Tell Same Story of Record Receipts and Satisfied Audiences

"I have just played 'UNCLE TOM'S CABIN.' Everybody liked the picture.

"The picture did good for me at the box-office. About all the exhibitor has to do is advertise a little and play the picture."

D. L. CHILDS
Rex Theatre,
Waskow, Tex.

* * *

"WE played 'UNCLE TOM'S CABIN' for three days, and it is a wonderful picture. We advertised it as a big picture, and it certainly gave the satisfaction. Anyone who never saw this picture never saw 'UNCLE TOM'S CABIN.'"

—C. N. Carver,
Star Theatre,
Lamberton, Minn.

* * *

"I appreciate your letter to my patrons telling them of 'UNCLE TOM'S CABIN.' We took the second best receipts we've ever had. The picture, too, was excellent."

—P. J. Burford,
Princess Theatre,
Doniphan, Mo.

"'UNCLE TOM'S CABIN' not only pleased far beyond anything we have played in months, but grossed more business than any picture either silent or talking, in the last three months."

—Lloyd T. Gould,
Gould Theatre,
Sheridan, Mich.

"MY showing of 'UNCLE TOM'S CABIN' was most successful in every way.

"One of the greatest helps I had was the letter you sent out from your office to people in and around this place, which surely brought in many who seldom are seen at the theatre, and the best part of the showing was that in talking with patrons after the show, I did not find *one person* who was not exceptionally well pleased with the picture, many of them going out of their way to tell me how much they enjoyed it.

—Jos. H. Jackson,
Uno Theatre,
Mancos, Colo.

"AT the box-office, considering conditions here at the present time, which are not what they were two years ago, we did very well with 'UNCLE TOM'S CABIN. In fact, *better than on any picture played this year.* Better than we expected, which goes to show what a drawing power this picture has.

"Now, as for the entertainment standpoint, the writer knows of no other picture which is better. We made it our business to get comments from many of our patrons, especially from those who are hard to please, and they were all good."

—J. S. Landry, Mgr.,
Columbia Theatre
Morganza, La.

* * *

"I WANT to say as an exhibitor down in the sticks of old Virginia, my box-office receipts on 'UNCLE TOM'S CABIN excelled any picture I ever run, and as for myself, I think the picture was great."

—Thomas J. Smallwood,
Lovettsville, Va.

DENT *and* ARCHER

They've gone double in lights in front of hundreds of theatres — — because their audiences go double with laughter. Grab these and all the rest of Universal's All Star Comedies for steady MONEY!

10 ALL STARS
TALKING — SILENT

Seat *selling* sound shorts

—and these

6 PAT ROONEYS
The big money headliners in the brightest skits ever made.
ALL-TALKING and SINGING
TWO-REELS

10 SUNNY JIMMS
The box-office joy bringer himself in ten talking money pictures.
TALKING—2 Versions; 2-Reels—SILENT

7 BENNY RUBINS
He comes to panic your audience with laughter. He wise-cracks—he sings—he dances.
ALL-TALKING—SINGING—DANCING
ONE-REEL

12 SPORTING YOUTH
Bright as a sunbeam and bubbling with young love.
TALKING—JUNIOR JEWELS—SILENT

COHEN ON THE TELEPHONE
Famously funny monolog with GEORGE SIDNEY doing his stuff as Cohen—ONE-REEL

26 OSWALD, The Lucky Rabbit
Silent, a riot—in sound a shriek. It's permanent!
SOUND—2 Versions; 2-Reels—SILENT

Universal's *Talking* Shorts

UNIVERSAL PICTURES

Working all the time!

Every hour of every day tens of millions are reading the advance notes on YOUR SHOW—in these great national magazines—if you play Universal Pictures.

Watch This Column

Universal's Weekly Chat

THAT remarkable war story, "All Quiet On The Western Front," is making history in many ways. Hundreds of newspapers are publishing it as a serial story, reaching at least six million daily. In addition to this, the book sale has not even begun to show signs of slackening; on the contrary, it is mounting all the time, until right now the total sales are nearing the one and a half million mark. Probably no modern book has ever been translated in so many different languages as "All Quiet On The Western Front." Maxwell Anderson, who is making the motion picture adaptation for Universal, is working hard on it now, and is in constant touch with Lewis Milestone, the famous director who is to put it on the screen. This is just another indication of the big things that Universal is preparing for fans all over the world. —C.L.

MARY NOLAN, the most sought-after feminine lead in Hollywood, is frequently spoken of as "the gorgeous girl of your dreams." She has a splendid recording voice to match her wonderful beauty. She is likewise, in all respects, a finished actress. You will agree when you see her in "*Shanghai Lady*," an all-dialog picture directed by John Robertson.

Mary Nolan in "Shanghai Lady"

THE GLEASONS, who created the title roles for "*The Shannons of Broadway*," a celebrated stage success, have practically completed the play in picture for Universal. It is possible to fling a laugh out of anything the GLEASONS can do it. Another picture which will unquestionably prove a winner is "*One Hysterical Night*," starring REGINALD DENNY, always a favorite, assisted by the attractive NORA LANE.

Glenn Tryon in "Barnum Was Right"

"*Broadway*," Universal's million candle-power attraction, which has charmed the people of the whole world, will be in your town soon. Watch for it. Ask the manager of your favorite theatre if he has secured it. It is all singing and talking. It will furnish you an evening's entertainment that you will remember for a very long time.

Mr. Victor A. McGovern of Pittsburgh, Pa., writes as follows. "Without a doubt, '*Show Boat*' is the sweetest and truest tale told so far via movietone. It was great in its theme. It is greater as a picture. To anyone desiring a rare evening's entertainment, bid him see '*Show Boat*,' a tender, clean story of love through its phases of despair and joy."

Robert Ellis in "Tonight at Twelve"

I am still looking for that letter from you. When do I get it? I'll answer it personally. Let me know your likes and dislikes in moving pictures.

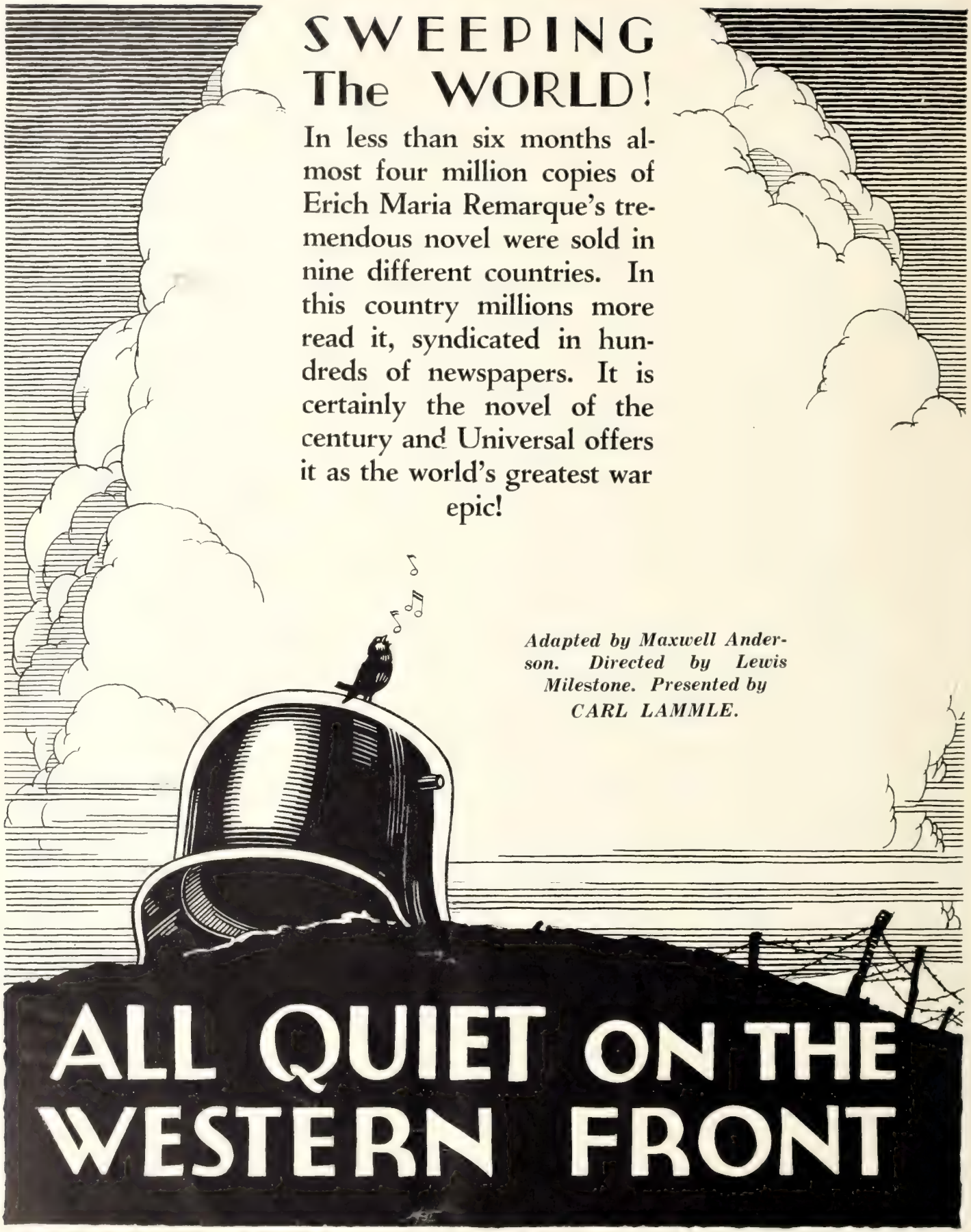
Carl Laemmle,
President

UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave., New York City

The column on the right will appear in The Saturday Evening Post for Nov. 2, 1929.

UNIVERSAL WEEKLY
VOL. 30. NO. 14
NOV. 9, 1929

BARBARA KENT
who supports Joseph Schildkraut
in "OUT TO KILL"
A UNIVERSAL PRODUCTION


SWEEPING
The WORLD!
In less than six months almost four million copies of Erich Maria Remarque's tremendous novel were sold in nine different countries. In this country millions more read it, syndicated in hundreds of newspapers. It is certainly the novel of the century and Universal offers it as the world's greatest war epic!
Adapted by Maxwell Anderson. Directed by Lewis Milestone. Presented by CARL LAMMLE.
ALL QUIET ON THE WESTERN FRONT

Mary Nolan

THAT'S ALL!!

THAT'S ALL you need to know—because a new star is born who will stir the soul of the hundred million and throw a super-thrill into your box-office.

. . .

THAT'S ALL you need to know—because she's got what you have to have in this great drama of footloose beauty adrift in the dens of the Orient.

. .

THAT'S ALL you need to know—because the world is waiting to see and hear her.

With James Murray, Wheeler Oakman, Anders Randolph, Lydia Yeamans Titus. A John Robertson Production from the stage hit by John Colton, author of "Rain."

.

Presented by
Carl Laemmle

100%
TALKING
or
SILENT

Coming in a great drama of the sea,
"UNDERTOW"
A HARRY POLLARD Production

SHANGHAI LADY

UNIVERSAL PICTURES

ONE THING THEY

No. 663—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

ONE of my favorite authors, Kipling, had this to say on the subject of imitation:

"They copied all they could follow, but they couldn't copy my mind
"And I left 'em sweating and stealing a year and a half behind."

It is full of meat and it describes exactly the situation in the moving picture field.

Universal has inaugurated more new ideas and has developed more new thoughts in the moving picture business than any other company has. Each time one or more companies have tried to imitate Universal's new thought.

But the greatest trouble with an imitation is that it is only an imitation. It cannot somehow have exactly the quality and flavor and pep of the original. It is only an imitation. It is second-hand.

Soon there will be plenty of imitations of Universal's Talking Reporter on the market—but they'll be imitations and nothing else.

Many who have heard this new talking newsreel of ours

CAN'T IMITATE

say it is the outstanding development in the use of sound since sound came into the business.

Certainly it has taken hold of the public imagination. It fills the bill exactly. It is the only method yet discovered whereby a newsreel can really contain news and sound at the same time.

It is based on a very simple theory—that of bringing the public into the closest possible contact with newsreel events, not merely through the eye, but through the ear as well.

If the reporters on your favorite newspaper could tell you the news by word of mouth and at the same time show you moving pictures of each event, you would have an ideal newspaper. Well, that's what we are giving you in the Universal Talking Reporter newsreel.

As each event is shown, a cheerful voice—as clear as that of the best radio announcer—tells you all the interesting details. In addition to this, we also run the printed titles for the benefit of all who are hard of hearing.

Don't take the imitations very seriously. Remember, they cannot copy our mind—and the mind is what counts in this or any other business.

16,987 TIMES— EXHIBITORS HAVE SAID:

WE WA

No strings — no "ifs," "ands" or "buts." You can get Universal's Complete Service in SOUND for one year or two years or three years or as many years as you like. Come on in!

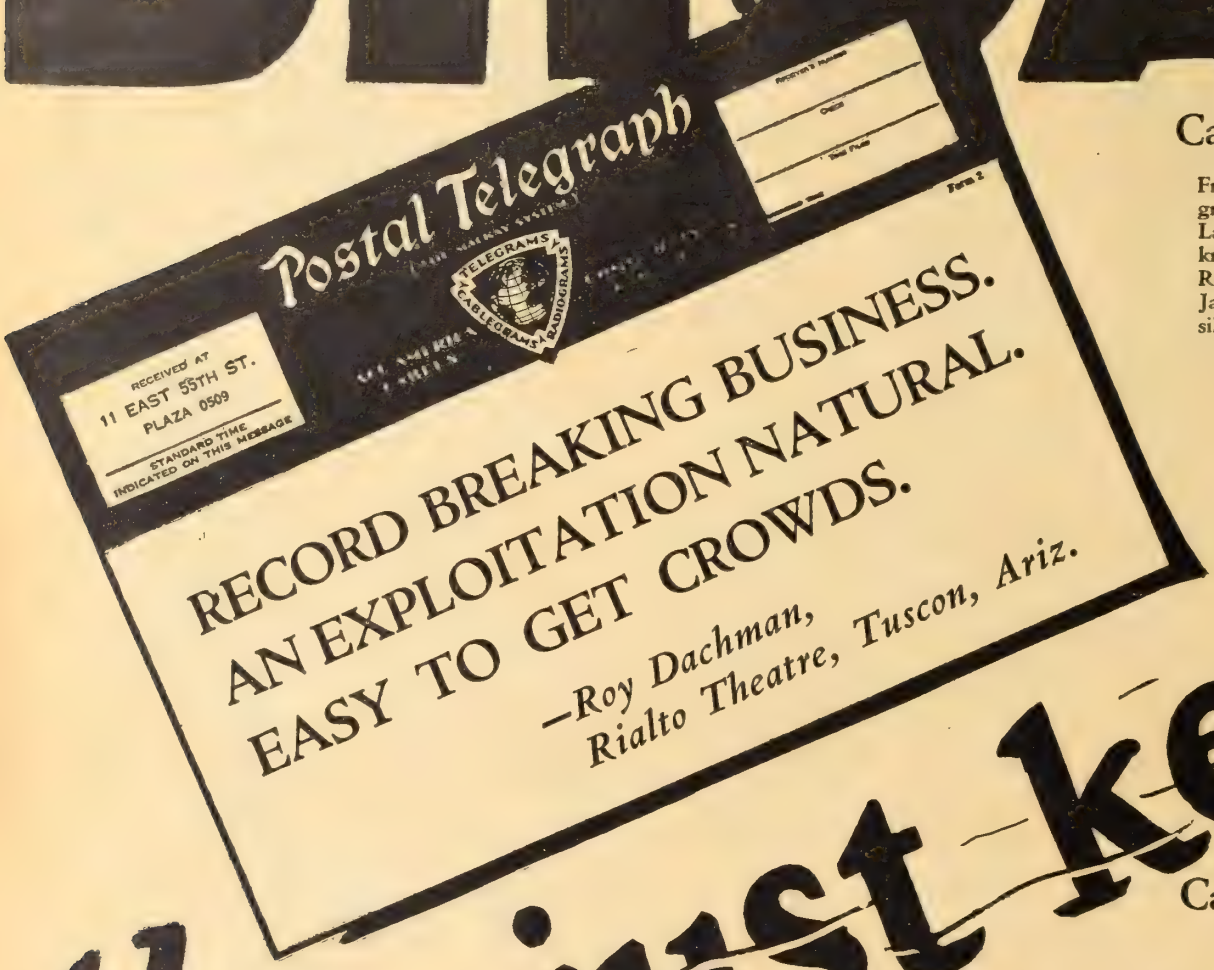
and *Now* Carl Laemmle gives you UNIVERSAL'S COMPLETE SERVICE *in*

NT IT!

Sixteen thousand, nine hundred and eighty-seven (16,987) times exhibitors have signed the dotted line for Universal's Complete Service. . . . BECAUSE IT'S GOOD. . . . IT'S SOUND. . . . IT'S PROFITABLE. . . . And now they're signing for Complete Service in Sound in a mighty rush that's going to swell the present figure to thousands more. You simply can't keep a proposition that's good business from business men who know a good thing when they see it. . . . That accounts for the success of Complete Service in SOUND. And if it's GOOD BUSINESS for 16,987 other signers, IT'S GOOD BUSINESS FOR YOU! GET IT!

SOUND

BROA



Carl Laemmle's

From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and Movietone, by

they just keep

Carl Laemmle's Singing

with Glenn Tryon, Evelyn Brent, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Philip Dunning and George Abbott.

SHOW

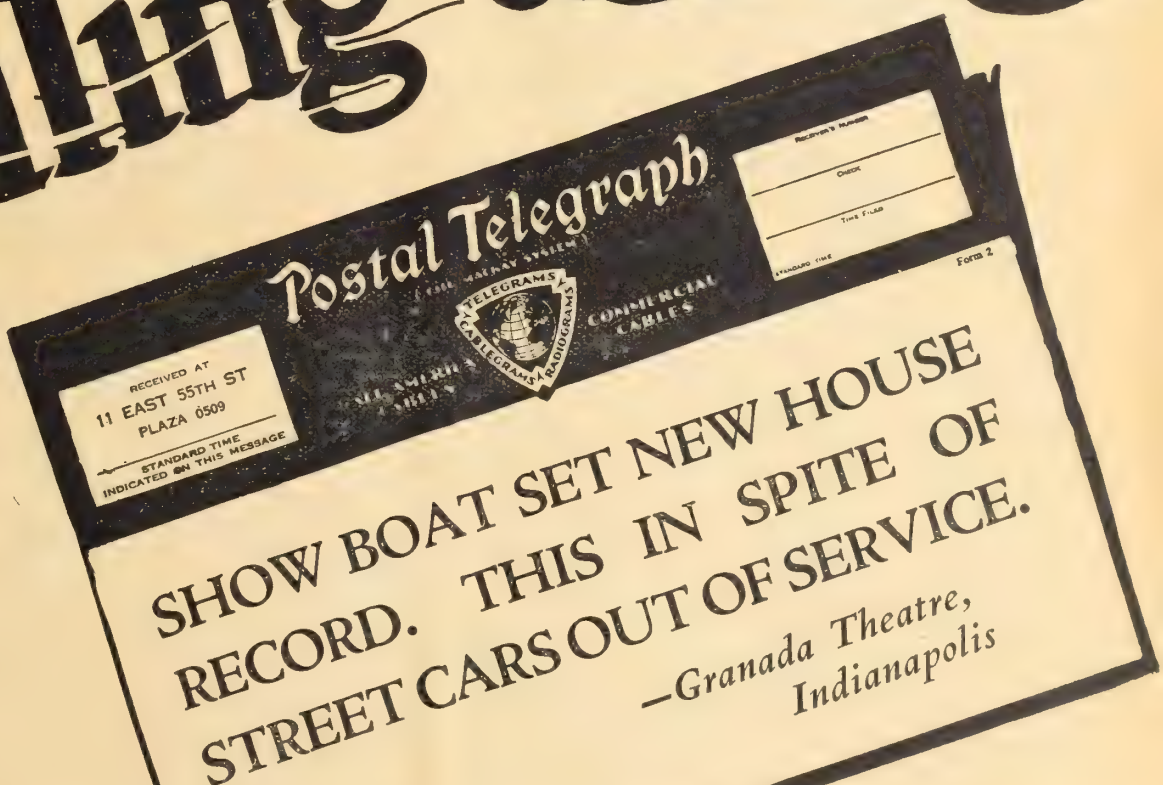
DWAY

Million Candle Power Picture!

Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's Production

A HARRY POLLARD Production

rolling along!



Talking and Triumph

Directed by PAUL FEJOS.

A CARL LAEMMLE, Jr. Production

Two Negatives
I SILENT; 1 DIALOG

BOAT

The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor

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Vol. XXX **NOVEMBER 9, 1929** **No. 14**

UNIVERSAL MOVIEGRAMS

MOST appropriately "All Quiet on the Western Front" will go into production at eleven o'clock on Armistice Day. Carl Laemmle has so informed Erich Maria Remarque. The announcement of the cast so far doesn't indicate the presence of any woman or any love story, although Maxwell Anderson's work of adaptation of the story has not been made public. The cast so far includes John Wray as Paul, William Bakewell, who will play Muller, Ben Alexander, who has the role of Kemmerich, Walter Brown Rogers, who plays Behm, and Owen Davis, Jr., Tjaden.

HENRY LA COSSITT, magazine and newspaper writer and author of the Joseph Schildkraut starring vehicle, "Out to Kill," has been placed under contract by Universal. He leaves for the Coast next week after obtaining material for his next story. It is announced, also, by Universal that the contracts of Joseph Schildkraut and Barbara Kent, the leading lady in "Out to Kill," have been renewed by Universal.

THE Sisters G, who arrived last week on the *Berengaria* for "The King of Jazz Revue" with Paul Whiteman, are proving themselves all that the producers and William Morris, Jr., their agent, anticipated. In their few appearances in New York following their initial debut at the annual ball of the Universal Club in the Astor, they have convinced the Broadway elect that the Dolly Sisters at last have worthy successors. The Sisters G will leave for California the end of this week.

CARL LAEMMLE, Jr., is happy to announce that the injury to Paul Fejos, who was hurt in the filming of the battle scenes in "La Marseillaise," is much less serious than was at first feared. Work on this all-sound epic of the French Revolution, starring Laura La Plante and John Boles, will be resumed this week.

"ALL QUIET" WILL START AT 11 A. M. ARMISTICE DAY

Eleventh Anniversary of the Termination of the Great War Will Be Celebrated at Universal City by the Start of Production of the Anti-War Epic by Erich Maria Remarque

IN the opinion of Carl Laemmle and of Erich Maria Remarque, author of "All Quiet on the Western Front," there could be no more fitting way in which to celebrate Armistice Day than to start production of the moving picture version of this powerful war novel on this day. "All Quiet" is among the greatest documentary anti-war arguments ever written. Since Maxwell Anderson's story is ready and Lewis Milestone's plans for production are completed, Carl Laemmle, Jr., General Manager of Universal City, will officially start production in the big sound studio at eleven o'clock on November 11th—exactly eleven years after the bugler sounded the message which terminated hostilities in the World War.

One of the most interesting angles of the picturization of the novel will naturally be the story. Universal commissioned Maxwell Anderson, author of "What Price Glory?" to adapt the Remarque novel for the screen. He has been doing this for the last two months with the assistance of Del Andrews, who has now been made Supervising Editor of Universal Pictures, and Lewis Milestone, who will direct the production. The completed story has not been shown either to Carl Laemmle, President of Universal, or to Carl Laemmle, Jr., his son, who is in charge of production. They will know the complete story plans some time this week.

Enough, however, is known of it to warrant the selection of a number of players. One of the principal roles, that of Paul, will be entrusted to John Wray, who is now on the way to the Coast and will arrive just prior to the official starting of production. He was the first player to be signed. Wray created the role of Scar Edwards in the original stage production of "Broadway," played in "Silence" with H. B. Warner, and his most recent stage appearance was in "Tin Pan Alley." He is also the author of "Nightstick," the New York stage success, from which "Alibi" was later adapted. William Bakewell has been signed for the role of Muller, and Ben Alexander, the former Universal boy star, will have the role of Kemmerich. Walter Brown Rogers will play the part of Behm. Another assigned to the production is Owen Davis, Jr.

From these selections, it would appear that the very strong suspicion in Hollywood about this production is correct. It will not have an injected love story to cheapen the marvelous spirit and effectiveness of the straightforward, graphic and powerful human story which came direct from the heart of Remarque.

WAR COMRADE OF REMARQUE DISCOVERED IN ROCHESTER

Man Who Cooked Potato Pancakes in Backline Trenches Tells Interesting Behind the Scenes Facts Which Prove "All Quiet on the Western Front" Was Founded on Actual Experiences

(Reprinted from Rochester Sunday "American")

By Bertha Kannewisher.

IF Erich Remarque, author of "All Quiet on the Western Front," takes a notion to visit the United States, a stop at Rochester and a visit to the Atlantic and Pacific stores at No. 11 Hudson Avenue are assured items in his itinerary.

Erich Scheffler, store manager, will greet him wearing the white coat of the grocer's trade instead of the sergeant's uniform in which Remarque saw him in the harrowing days of 1917.

There will be no question of recognition, however, for the two have associations in common taking in a period of nine months when a "kamerad" meant much to men far from home.

Made the Gravy

It was at the hands of Scheffer that Remarque went through the drilling in 1917 that prepared him for the trenches up front. Erich S. was drill sergeant then and Erich R. was a green buck private, taken from behind a teacher's desk at Osnabrueck, in northwestern Germany.

The potato and roast pig feasts Remarque wrote of in his book, now famous in many lands, mean more to Scheffler than to most who read it.

They should, for Scheffler made the pancakes and prepared the "Dutch" gravy that made the little pigs more savory.

Scheffler knows well, too, the incidents connected with dragging wire and wood to a line of trenches back of the German lines. He was in command of the column that did the job Remarque describes and he, with other members of his company, knew that the "back line" trenches were in preparation for a possible retreat of his country men in the thick of the battle on the front lines.

Sends Book

Small wonder that Remarque in a recent letter to Scheffer, after the latter had located him in Berlin, greeted him as "mein lieber alter Junge!" meaning, "Dear old boy," and ends it with "Dein alter, treuer Erich Remarque," meaning, "Your old true friend, Remarque."

No sooner was Scheffler's first letter in Remarque's hand than an autographed copy in German of his book was forwarded to his old friend.

"I do not think it impossible that I shall come to visit you one of these days," the noted author wrote in the same letter.

"Long before Americans knew about this book of Remarque's, I read a review in a paper forwarded me from Germany telling of his great success and accompanied by his picture," Scheffler said yesterday.

"That is my old friend Erich of Osnabrueck, sure as we're alive, I told my wife, and we decided then and there I must communicate with him," he continued.

Made Potato Pancakes in War—Now Sells Spuds

Reproduction of pictures of Erich Scheffler and Erich Maria Remarque published in the Rochester Sunday "American."

"I wrote to the publishing house, named in the newspaper, and had his address by return mail.

Knew Them All

"Since then the letter and the book have come. It was like going through those incidents of 1917 again to read it. Himmelstoss, Bertink, and Tjaden—I knew them all. The other characters he has given fictional names, but I recognized in them some of the members of our old company.

"It was my column that guarded the food depot at Houthoulst, in Flanders, near Ypres. It was soldier's license to take a few supplies for ourselves and we set up our feast in an abandoned farmhouse.

"When the shell fire of the French started we ran all right, but we took the potato pancakes with us, and ate them later in our dugouts."

Take to Air

In November, 1917, Scheffler left Reserve Infantry Regiment No. 20 and the company commanded by Second Lieutenant Bertink with Remarque one of its privates, to join the aviation corps. He was made a lieutenant in this division before the close of the war.

Ninety per cent of the members of the regiment were men born in Friesland, the section of Germany in which Osnabrueck is located.

Remarque, after the war, according to Scheffler, found the road rough until his book became so popular. He wrote short stories and several novels, but neither sold in great numbers.

All of the publicity and illustrations printed in the *Rochester Journal* during the time the story was run as a serial have been forwarded to him by Scheffler.

Barbara Kent

Joseph Schildkraut

Merna Kennedy

Joseph Schildkraut, Merna Kennedy Barbara Kent Re-signed By Universal

UNIVERSAL Pictures Corporation has just renewed its contracts with Joseph Schildkraut, Merna Kennedy and Barbara Kent, popular screen leads whose recent pictures have added lustre to their fame.

Joseph Schildkraut made his debut with Universal pictures as the dashing Ravenal of "Show Boat." His reception was so overwhelming that Universal starred him in "The Mississippi Gambler," a romantic tale of the old South in which the Schildkraut charm is more apparent than ever. Joan Bennett plays opposite Schildkraut, while Carmelita Geraghty, Alec B. Francis and Otis Harlan lend strong support to the Reginald Barker Production. Diverging from the gentleman-gambler type of his first Universal pictures, Schildkraut portrays the role of a dude reporter in "Out to Kill," a sensational newspaper story by Henry La Cossitt. Action, courage and shrewd wit characterize the role, which gives Schildkraut an opportunity to add breadth to his "perfect lover" delineations. "Out to Kill" is being directed by John Robertson whose finished hand is responsible for "Shanghai Lady." Barbara Kent appears opposite Schildkraut. Edward Robinson, featured player of "The Racket," Henry Stubbs, Hal Price, George Ovey, Ralph Welles and Lydia Yeamans Titus are in the supporting cast. Schildkraut's third picture for the season will be "Man about Town." Details have not yet been announced by Universal City officials, but it is a certainty that a powerful vehicle will be forthcoming as the proper background for a star whose drawing power, particularly among women fans, is mounting to enormous proportions.

1929 PICTURES

JOSEPH SCHILDKRAUT
"Mississippi Gambler"
"Out to Kill"
"Man about Town"

MERNA KENNEDY
"Barnum Was Right"
"Skinner Steps Out"
"Anything Goes"

BARBARA KENT
"Out to Kill"
Other Titles Not Announced

Merna Kennedy's portrayal of "Billie" in "Broadway" proved her an appealing foil to Glenn Tryon's comedy touch. In both "Barnum Was Right" and "Skinner Steps Out" Miss Kennedy again appears as the partner of his amusing trials and tribulations. The former picture is based on the circus king's theory that a sucker is born every minute. Merna and Glenn prove it in a rollicking farce directed by Del Lord. Otis Harlan, Basil Radford, Clarence Burton, Lew Kelly, Isabelle Keith and Gertrude Sutton lend able support to Universal's picturization of the George M. Cohan stage hit. In "Skinner Steps Out," Merna Kennedy is cast as the adoring if ambitious wife of a young business man whose exploits at the office are much milder than his lurid accounts of them. Merna pushes Glenn to the fore, back of a boiled shirt, until he catches up to his colorful reputation. William J. Craft has overlooked no comic highlights in his direction.

Barbara Kent rose from comparative obscurity to prominence in "Lonesome," the Paul Fejos film that also raised the status of Glenn Tryon to serious heights. Her recent release opposite Harold Lloyd in "Welcome Danger" places the winsome Barbara a rung higher on the ladder to fame. Universal has added another notch by giving Miss Kent the feminine lead opposite Joseph Schildkraut in "Out to Kill."

The Twin Sisters G

Famous European Dancers Reveal Their Past but Not the Reason For the Mysterious "G" As They Leave for Universal City To Dance in Paul Whiteman's "King of Jazz Revue"

By GERTRUDE WARBURTON

THE Sisters G are twins, eighteen, Continental and charming. They speak excellent German, fluent French and a slight smattering of school English, correct but constantly supplemented by slender gestures, foreign phrases and baffled smiles. They are on their way to Universal City, where they will dance in "The King of Jazz Revue," Paul Whiteman's superproduction under the direction of John Murray Anderson. It is their first visit to New York, their first venture in the movies, their initial introduction to America. But they are well poised young things, these European dancers, sophisticated but not blase, interested in new experiences, but not too wide-eyed.

In their hotel suite they receive me cordially. I speak no German, halting French and English which, though blameless of lisp, stammer or accent, they still find much harder to understand than the London variety. However, their mother who speaks good English and Felix Senff of the Universal publicity department whose smooth German and geniel friendliness make him an excellent interpreter, make it possible for the Sisters G and me to understand each other.

The Sisters G greet America from the deck of the S. S. Berengaria.

Of course, I want to know why the enigmatic "Sisters G."

Carla's gray-blue eyes darken mysteriously. Eleaner, who has the vivacity of a Viennese coquette, looks at me tantalizingly. Their mother shrugs laconic shoulders.

"Their father was a colonel in the army. His daughters could not dance on the stage under their own name. They must be called the Sisters G," she murmurs vaguely.

"I see," I answer as if I really did. "But why the 'G?'"

We could not use our name," Garla persists darkly in German.

Mr. Senff implores. I start a guessing contest. The Sisters G and their mother elude me with courteous artfulness. The Sisters G they remain—an enigmatic title that may have its roots in their family traditions, the ouija board or the whim of the elusive Carla and the madcap Eleaner.

They have danced before royalty, these mysterious Sisters G. They have been entertained by the aristocracy of Paris, Vienna, London, Barcelona, Berlin. They have been courted by men of fabulous wealth whose names and romantic titles they leave in discreet obscurity. They have danced in London's smartest revues with their names blazing over the Cafe de Paris, the Kit Kat Club, the Savoy, the Carleton and the Bat Club. As featured dancers in Mistinquett's dazzling revue, at the Moulin Rouge, they were the first German girls to dance in Paris after the war. Biarritz saw them in the summer; Berlin, Vienna and Barcelona toasted them in the winter.

Now they leave their European conquests and enter America, a pair of blue-eyed, slim, long-legged twins who have before them the opportunity of crashing the movies as spectacularly as they did the Continental stages.

For it was spectacular. Three years ago, Carla and Eleaner lived at home in Schwaebish-Hall, not far from Carl Laemmle's native Laupheim. The daughters of a prominent colonel, they lived a life of social ease and provincial pleasure. One evening they danced, casually as was their wont, at a charity ball given at hime. One of the guests was the late Lincoln Eyre, famous Berlin N. Y. Times correspondent.

"Eyre discovered us," the twins told me. "He said we should dance all the time, on the stage, for good. We studied under the Russian Eduard Owa, with D'Eveiller and Nigrelle and Matray, famous master in Paris."

"What type dancing do you do?" I ask the Sisters G.

For answer Carla swirls costumes from a trunk and makes me understand that they are as versatile as the world is wide. Spanish dancing, the Argentine tango—with Eleaner clicking her heels and tossing her head in high abandon; acrobatic—Carla illustrates with a back-bend that might have ended in something much more intricate if the furniture had not interfered. Ballet—the Sisters G rise on supple toes like a duet out of Degas. Jazz—they spring into the American tempo with a dash of

(*Continued on page* 22)

Little Fellows Find Universal's Service Plan Bridging Sound Picture Gap

Situation Parallels Status Four Years Ago When Complete Silent Service Started—Cochrane Cites Possibilities for Good

(Reprinted from Herald-World, October 26, 1929)

NEW YORK, October 22.—The Complete Sound Service plan operated by Universal, now in its third month, has apparently succeeded in carrying over into the talking picture field the program with which Carl Laemmle aided the small exhibitor throughout some of the darkest chapters in the history of the motion picture industry.

It was no secret, some four years ago, that many of the small exhibitors were in an unpleasant, unenviable position. It seemed, for a while, in the face of conditions at that time, that they would be considerably embarrassed in keeping their heads above water.

New Problem with Sound

Universal, however, impressed with the fact that the survival of the small theater owner was essential not only to its own wellbeing but to that of the industry as a whole, devised what came to be known as a complete service plan—something which enabled this small fellow to show current pictures at a price in proportion to the capacity of his house and the size of his audiences. As a consequence, when things looked worst, the small fellow came through in large numbers, if not smiling, at least alive and making a profit.

With the coming of sound it appeared as if all this would have to be foregone; that the last chance of the little fellow, even if he could afford the price of equipment, would disappear when he met the cost which talking pictures were then and, to a great extent, are now commanding.

Laemmle Meets Issue

Carl Laemmle thought otherwise. A little over two months ago, based on the principles of the old service plan (which still functions), he devised the complete sound service plan. This system squarely met the issue and is apparently a success, for it does with sound what its predecessor did with silent pictures—enables an exhibitor to function at a profit, makes it possible for him to play all the company's sound pictures, including short product, and the newsreel. The service is offered at a flat weekly rental basis for one year up to five and pictures are supplied with the sound either on film or on disc.

Calls Plan Revolutionary

Carl Laemmle, in announcing the plan to exhibitors, called it the most revolutionary step in the picture business since the advent of sound. He said that under the terms of the contract the exhibitor got more than he would have had the nerve to ask for if he had written it himself.

That, of course, is a question which may be argued. But there is no doubting Universal's enthusiasm over a project which, at least for the time being, will net it very little as far as profits go.

In commenting on the plan (which includes feature pictures, Westerns, serials, Junior Jewels, two-reel specials, single-reel comedies, Oswald cartoons and two-reel featurettes) Robert H. Cochrane, vice-president of the company, spoke with unusual frankness:

"I don't know of anything on the market," he said, "that has the possibilities for good which are found in this plan of ours, because, without the shadow of a doubt, it is keeping many alive who would otherwise have to sell their theaters and go into some other form of business. Others who have tried to work a plan like ours have dropped it after a year's trial—but we're still at it stronger than ever after four years of it.

Catering to "Little Fellows"

"The average distributor," Cochrane declared, "cannot afford to cater to the small exhibitor because he feels that the cost of handling such business eats up all the profits. That may be true. I cannot swear this minute whether Universal makes a profit at it or not, but I do think that it is vitally necessary to keep the small houses open wherever we can.

"When you strip all the bunk from what has been said about helping the small fellow you see that there is only one thing to do for him and that is to give him enough pictures to stay in business and to give them at a price which he can stand whether in sound or in silent.

"We've been catering to the little fellows for some time and, while part of it was selfish, a great deal of it was unselfish, too. However, there is no escaping the fact that the industry needs the small exhibitor and needs him badly. Hence it's up to the industry to keep him in business if and when it can."

Concession to Present Conditions

Universal officials last week pointed out that the Complete Sound Service plan was a concession to present day conditions, a concession tempered by the loyalty which the small exhibitor has shown in the past and by the realization that when he gets on his feet again he will be more than friendly for the assistance given him in his time of need.

It was also stressed that the Complete Service Plan, while embracing almost the whole of Universal's sound product, was sold on a complete contract only to the small exhibitor. Other theaters bought the same pictures but at prices more in proportion to their means.

When the first few months of the cataclysm of sound were over the little fellow who had wired his theatre found that, even if he had exceptional houses and the S. R. O. sign displayed in the lobby, he was unable to gross enough to pay for the then high priced talking product. At the same time the small man who hadn't wired, especially if he were near a town of any size, discovered that if he didn't wire he'd go bust for lack of business. Yet, quite often, he was unable to meet the cost of an installation.

Laemmle, Universal officials said, took stock of the situation, realized that his large and old following in the smaller towns was having a hard time of it and devised the complete Sound Service Plan on the theory that if the little fellow who was wired could have it and make a profit on it—that would encourage the unwired fellow to get himself an installation and follow in the brightening footsteps of his rival.

So far, from reports received, Laemmle would appear to have been right.

"Long Long Trail" Has New York Debut

THE Universal star attraction at the Colony Theater beginning Saturday, November 2nd, was Hoot Gibson in his latest comedy and his first all-talkie, "The Long, Long Trail" featuring Gibson's clever horseplay as well as his excellent riding and stunting. Supporting roles are played by Sally Eilers, James Mason and Archie Ricks. Arthur Rosson directed this all-talkie comedy.

In "The Long, Long Trail," Gibson plays the role of a crackerjack cowboy who gets into all sorts of complications through his love for a girl and his desire to win a rodeo race.

"Glamorous!"

The MISSISSIPPI GAMBLER

said NEW YORK MORNING TELEGRAPH

Love, romance and intrigue on a Mississippi River Steamboat furnish a colorful background for "The Mississippi Gambler," this week's talking picture at the Colony.

Joseph Schildkraut is suavely glamorous in the title role and the ethereally beautiful Joan Bennett plays opposite him. These facts alone are almost enough assurance that the picture will be generally liked by movie-goers.

—N. Y. Morning Telegraph.

Joseph
SCHILDKRAUT
with Joan Bennett,

Carmelita Geraghty, Alec B. Francis, Otis Harlan.
Story by Leonard Fields and Karl Brown.
A Reginald Barker Production

Presented by
CARL LAEMMLE

100% TALKING; also SILENT

OUT TO KILL

Starring Joseph
SCHILDKRAUT

Featuring Edward G. Robinson and Barbara Kent. With George Ovey, Scott Kolk, Harry Stubbs.

Story by Henry La Cossitt.
A John B. Robertson Production.

Presented by
CARL LAEMMLE

100% TALKING; also SILENT

AS USUAL UNIVERSAL HANDS YOU THE BIG ONES

Universal Talking Newsreel Cameramen

Sam B. Jacobson, Editor-in-Chief, and His Staff of Flying Aces and Cameramen Lead Thrilling Lives

By C. F. Chandler

IT was one of those raw, chilly nights in April when something woke him with a start. The phone was clanging. Sleepily, he picked up the receiver. "That you, Rossi?" came his chief's voice.

"Yeah, what's up now?"

"Big assignment. Want you to beat it up to Greenley Island quick."

"Where in blazes is Greenley Island?"

"Up near the North Pole somewhere. I'm looking it up now. You'll have an airplane. The trans-Atlantic airplane *Bremen* has just landed there, and you got to get there. Come down here as fast as you can make it."

The above is a specimen of the hurry-up messages emanating almost daily from the office of Sam B. Jacobson, editor in chief of The Evening World-Universal Talking Newsreel, who never sleeps. The man dragged out of bed was Leo Rossi, member of the Flying Aces of the Newsreel camera staff. Rossi is one of the most daring cameramen in the business. Nothing is too risky for him. He flinches at no hazard.

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Flying Aces Brave Perils of Air, Sea, Land To Get News Reels for Screen!

The Evening World Universal Talking Newsreel Cameramen Ready to Race From Pole to Equator to Record News Events.

Daily Risk Lives to Give Public News of the Day.

By C. F. Chandler

(Reprinted from "Evening World" Motion Picture Section.)

Off for Greenley

On this particular April night Rossi had been informed of the news that next morning screamed in blazing headlines over the newspapers of all the world a message picked up by an amateur radio operator telling of the landing of Major James Fitzmaurice, Capt. von Huenefeld and Capt. Herman Kohl on the ice field of Greenley Island, after they had been given up as lost in their flight across the Atlantic from the Eastern to the Western continent.

When Rossi arrived in the office an airplane transport had already been arranged for and was awaiting him at Roosevelt Field.

"I was told to fly to Boston, where I would get further instructions," said Rossi. "We landed about noon and I was ordered to hurry off to Montreal. From there I started the third leg to Murray Bay. From there I flew to Lake St. Agnes in Quebec.

"It was the most God-forsaken hole I was ever in. There was nothing but snow and ice and a wind that cut like a whip lash, a Coast Guard station and a few fishing shanties. But the flyers I was waiting for were held up.

Waited Three Days

"I waited three days, eating dried fish fried in grease and drinking the worst coffee I ever tasted. My nose and ears got frost bitten and my fingers were so cold I was scarcely able to grind the crank to shoot the pictures when the flyers finally landed."

The film was rushed back to New York by airplane and within a few hours after its arrival had been developed, printed and edited and was being shown to the public on every screen in the city.

While there are more than 500 cameramen attached to The Evening World-Universal Newsreel staff, most of them are assigned to specific locations, strategic points, where they not only cover the news of their territory but are in positions accessible to railroads, steamship lines and airplane transportation where they can hop off instantly at the word of the New York editor to take pictures in adjacent fields.

Stationed Everywhere

These cameramen are located in every large city of the United States and Canada, in England, on the Continent, in Africa, China, India, Australia—in the crowded centres of population or the outposts of civilization, wherever the adventurous spirit of man has called him in the quest for gold, or conquest or colonization.

But it is to the special staff of flying aces, nine of whom work out of the New York headquarters, that the big assignments to all parts of the globe are usually given. Few men can boast of the experiences of these flying newsreel aces.

George Doran, chief cameraman of this special staff, has taken his camera on assignments to every conceivable spot in the world. He has been through Russia, in darkest Africa, in the tracless wilds of South America and through the Woolamaloo of Australia, and he has sailed the seven seas.

Thrills Every Day

Many of the exploits that would strike terror to the ordinary individual is merely a matter of the day's work to these case hardened cameramen and often furnishes them with a bit of amusement. Recently Doran was ordered to go to the top of the Brooklyn Bridge to photograph the battleship Maryland as she passed under on her way to manoeuvres in the Atlantic. There was a stiff breeze blowing which was freezing at that height. Anchoring his camera on the narrow ledge, he frisked up and down on a girder, swinging his arms to keep warm.

Suddenly he was aware that some one was shouting at him from far below. There was a policeman on the bridge with drawn revolver.

"Come down," called the cop, "or I'll shoot!"

Doran descended. He produced his credentials and explained what he was doing.

"Humph," said the cop. "I thought you were trying to commit suicide."

With Prince of Wales

"One of the queerest assignments I was on to get pictures of the Statue of Liberty and the workmen who had been sent out to powder the lady's nose. I don't know that they used a lipstick on her, but they were dolling Miss Liberty all up for the visit of the Prince of Wales.

"Incidentally I was assigned to accompany the prince throughout his trip on this continent. I spent three months on the train with him from coast to coast. At each place we stopped in Canada the Mayor and city

Lauded for Bravery in Evening World

officials would meet the train and the prince would be introduced by a string of names a mile long. It took about five minutes to reel them off.

"Outside of the formal occasions the Prince was a regular fellow. He came around every day to visit the newspaper and cameramen in our car, and could play a good game of stud. At one place near Calgary he got out of the train and played baseball with us. He didn't savvy the details, but he had played cricket and could catch the ball and was handy with the bat."

Always in Haste

When the newsreel cameramen are sent off on these long assignments, they usually go in such a hurry that they seldom start out with anything but their camera and the clothes they are wearing.

It is not infrequent for Editor Jacobson to get a call by phone or wire saying:

"Hey, chief! Call up the wife and tell her to send me another shirt. Yeh, an a pair of socks. I'm filthy, and if I ever get out of this hole I'm through. I'll keep a store or something where I can be respectable."

But they never fulfil the threat, for excitement is the breath of their lives. It is born in their blood, and an ace in the newsreel field could no more live without thrills than he could breathe without air.

Cameraman Rossi received a call to go to sea and was out for ten days without a change of clothing, although he was daily drenched to the skin. On this trip he didn't get the photographs he was sent after, onlv because they weren't, but came back smiling with thrilling pictures of a ship battling a terrific storm.

"The ship passing us was rolling on beam's end, but she signaled us that she was all right, so we did not not try to board her. Half of the time my camera was standing on its tail. But I managed to grind the crank and I got some of the best shots of a ship in a storm that I have ever seen. And I have seen some corkers.

"It was surely a dizzy set of pictures. The Lieutenant Commander said that the waves were more than fifty feet high. But I am sure he was wrong. They must have been at least a mile high.

Sought S-51

"Another trip I had was just as thrilling, though there was no such storm. I was on a naval dredge at that time and we were searching for the *S*-51, the United States submarine which had been sunk by the *City of Rome* off Block Island, carrying down thirty-three officers and men.

"The exact location of the submarine was not known and it was days before she was finally located. Although it was feared that everyone must be dead, we kept going in the hope there might be some survivors.

"I took pictures of the divers at work, but it was heart breaking when they finally came up, after having forced open the hatches, with the news that there was not a man left alive.

"I did not go under the water myself, for what would have been the use? Under-water work requires special lenses and a glass diving-bell, and the nearest one I knew of at the time was being worked down near Bermuda. But, although I remained upon the surface, I received a running account of what was going on down

Continued on page 28)

CARL LAEMMLE'S Super-Production!

The PHANTOM OF THE OPERA

now in SOUND

MUSIC-DIALOG-TECHNICOLOR

Starring LON CHANEY with Mary Philbin, Norman Kerry, and a cast of 500. From the novel by Gaston Leroux. Directed by Rubert Julian.

Oh-the Sun

HELL'S HEROES
PETER B. KYNE'S First Story in Sound.
With CHARLES BICKFORD, RAYMOND HATTON, FRED KOHLER, Leyla Georgie.
A William Wyler Production.

The COLLEGE RACKETEER
With James Murray, Kathryn Crawford, Jackie Hanlon, George Hackathorne. Story by Lambert Hillyer. A Reginald Barker Production.

JOSEPH SCHILDKRAUT
With JOAN BENNETT. Story by Leonard Fields and Karl Brown. A Reginald Barker Production.

SKINNER STEPS OUT
GLENN TRYON — MERNA KENNEDY. Story by Henry Irving Dodge. A William James Craft Production.

MARY NOLAN in UNDERTOW
With John Mack Brown. Story by Wilbur D. Steele. A Harry Pollard Production.

SHANNONS OF BROADWA

Starring T
(James
Mary
Pro

LAURA LA PLANTE
in

JOSEPH SC

The COHEN

MARY NO

FORWARD MARC

Shines Bright!

THE season's greatest talking pictures are here—and Universal leads the parade . . . big ones . . . hit after hit . . . comedies . . . dramas . . . outdoor specials . . . EVERYTHING to make your box-office happy . . . look 'em over . . . get out your dating book for listing the strongest squad of knock-em-over BOX-OFFICE slayers in the business . . . from UNIVERSAL . . . each smashing talkie with a silent version just as good. . . . Presented by

CARL LAEMMLE

...E GLEASONS
...cille). With Charles Grapewin, ..., John Breeden. An Emmett Flynn ...n.

...JOHN BOLES

...LA MARSEILLAISE"
... Lucian Littlefield. Story by Houston W. ...nch. A Paul Fejos Production. Charles Wake-...eld Cadman's music.

...ILDKRAUT

in "OUT TO KILL"
With EDWARD G. ROBINSON and BARBARA KENT. Story by Henry La Cossitt. A John Robertson Production.

...S and KELLYS in SCOTLAND

Starring GEORGE SIDNEY and CHARLIE MURRAY
The funniest Cohen and Kelly of them all. Watch for this laugh-knockout.

...OLAN in SHANGHAI LADY

With James Murray, Wheeler Oakman. From the play by John Colton, author of "Rain." A John Robertson Production.

...CH with UNIVERSAL

"Father Mississippi," Wolfe Gilbert's haunting song published by Leo Feist, Inc., runs through Joseph Schildkraut's latest starring vehicle for Universal, "The Mississippi Gambler."

MISSISSIPPI EXHIBITOR CALLS "WAGON MASTER" A BIG PICTURE

"Your picture WAGON MASTER certainly deserves praise. It was so good I looked at it three times. Ordinarily I do not care for westerns, but this is a BIG picture and we played it to capacity and all were well pleased."

—B. F. Liddon,
Coliseum Theatre,
Corinth, Miss.

"Drake Case" Pulls In Mystery Fans

UNIVERSAL'S 100% talking mystery film, "The Drake Case," is pulling 'em in wherever it is released, for the whole country practically has gone mystery mad. From exhibitors' enthusiastic letters on the picture's box-office value and excellent voice reproduction are pouring in. From critics all over the country unanimous praise is being accorded the film. For instance, the following comment from the

LOS ANGELES EXAMINER

Blackmail, poisoned draughts and revolver shots precede a murder. Who and what was responsible for the death of Mrs. Drake? That question is answered in the last reel and those who enjoy a good mystery thriller should time their arrival at the Boulevard this week to meet the opening sequences of "The Drake Case."

Courtroom scenes have an atmosphere of authenticity and the direction by Edward Laemmle keeps events moving at a praiseworthy tempo. Charles Logue is the author of the story and, with J. G. Hawks, prepared the dialogue.

Leading role is played by the late Gladys Brockwell. It is a highly commendable performance, with restrained emotion as its keynote. Able assistance is given by Forrest Stanley as the district attorney and a supporting cast composed of Robert Frazer, James Crane, Doris Lloyd, Barbara Leonard, Bill Thorne, Edward Hearn, Tom Dugan and Byron Douglas.

* * *

KANSAS CITY STAR

YOU no doubt will be as skeptical of "The Drake Case" as we were and if you see it you no doubt will be equally surprised at how entertaining it is. The screen has been suffering from an oversupply of murder dramas and most of us feel it is high time something is done about the number of trial scenes occupying the screen these days. They are a trial to the audience, certainly. But despite these handicaps the Universal company has managed to make *a murder trial picture that is at once original and interesting.*

This film is filled with a well-sustained suspense. No effort has been made to make it a star picture. The story is told in a straightforward fashion, and although the audience knows the murder it is totally in the dark as to who did. The trial is conducted with a commendable faithfulness to legal procedure and Forrest Stanley and Robert Frazer as the contending lawyers are well cast.

Outdoor sound recording *amazing* in it's perfection!

CARL LAEMMLE presents

PETER B. KYNE'S FIRST STORY in SOUND...

HELL'S HEPOES

PETER B. KYNE'S Great Outdoor Drama. With Charles Bickford, Raymond Hatton, Fred Kohler, Leyla Georgie. 100% Talking; also Silent. A William Wyler Production.

UNIVERSAL PICTURES

CINCINNATI TIMES STAR

Times-Star Talking News Film Program

Along with its latest novelty, the Times-Star Universal Talking Reporter, the Times-Star offers in its program of Times-Star Universal Newsreel pictures a varied program. They were being shown Thursday in the numerous theaters throughout Ohio, Indiana and Kentucky and were on many screens for the balance

CHARLOTTE NEWS

Baseball Play Is Depicted In News' Newsreel

Charlotte News-Universal Newsreel Gives Highlights of Big News Event In the World.

NEW YORK EVENING WORLD

EVENING WORLD NEWSREEL FIRST IN AIR SERVIC

PHILADELP ENQUIRE

INQUIRER REP MAKES HIT A

A Milli couldn't buy

51 NEWSAPERS GIVING YOU COLUMNS OF SPACE DAILY!

Because this is the newspapers' own newsreel, produced and issued by these publications in combination with Universal.

Thirty million persons are being told every day about Universal's Talking Newsreel playing at your theatre.

That's publicity that money can't buy.

That's space that spells cash at your box-office.

CASH IN ON IT!

UNIVERSAL'S TALK

One dollar's this space!

NEWSPAPERS IN NEWSREEL COMBINE

San Francisco Chronicle
Los Angeles Times
The Indianapolis News
The Seattle Star
The Dallas Dispatch
The Evening World
(*New York, N. Y.*)
The Philadelphia Inquirer
The Chicago Daily News
The Commercial Appeal
(*Memphis, Tenn.*)
The Houston Chronicle
The Portland News
The World-Herald
(*Omaha, Neb.*)
Pittsburgh Post-Gazette
The Montana Standard
(*Butte, Mont.*)
The Salt Lake Tribune
The Daily Missoulian
The Billings Gazette
Charlotte News
The Oklahoma News
Kansas City Journal-Post
The Evening Star
(*Washington, D. C.*)
Minneapolis Morning Tribune
The Cleveland News
The Detroit News
The Atlanta Journal
San Antonio Express
The San Antonio News
Arkansas Democrat
(*Little Rock, Ark.*)
Ft. Worth Star-Telegram
The Toronto Star
El Paso Evening Post
The Spokane Press
Boston Traveler
The Knickerbocker Press
(*Albany, N. Y.*)
Albany Evening News
New Haven Eve. Register
Buffalo Times-nion
Rochester Times-Union
The San Diego Sun
Phoenix Evening Gazette
The St. Louis Post Dispatch
The Times-Star
(*Cincinnati, Ohio*)
The Milwaukee Journal
Louisville Times
The Vancouver Sun
The Toledo Blade
Jasksonville Journal
The Richmond News Leader
Courier Journal
The Rocky Mountain News
(*Denver, Colo.*)

Nell O'Day and the Tommy Atkins Sextet who will appear in "The King of Jazz Revue."

Nell O'Day and Tommy Atkins Sextet Signed by Universal for "King of Jazz Revue"

NELL O'DAY, pretty and popular stage song and dance artist, and her Tommy Atkins Sextet have been signed by the Universal Pictures Corporation to appear in "The King of Jazz Revue," super-talking, singing and dancing picture, starring Paul Whiteman, which soon is to go into production at Universal City under the supervision of John Murray Anderson.

Miss O'Day and her act, which has been seen for the past year or so over the Publix and other circuits, now is appearing in the big houses of the Stanley Circuit in Philadelphia.

The act originally came from California. It was signed by Universal through the William Morris office.

The "King of Jazz Revue" is rapidly recruiting outstanding musical comedy ability and Universal stars.

"Barnum Was Right" Packed With Humor

Says Motion Picture News

A Happy Program Picture

(*Reviewed by Freddie Schader*)

GLENN TRYON stars in another of his happy comedies for Universal. A gay affair, it will give most audiences an enjoyable hour. Tryon appears to advantage as a young fellow who hires an old hotel, revives a legend that buried treasure is hidden there and enjoys a prosperous business.

There is a load of humor with guests frantically digging underneath floors, outside on hotel grounds and elsewhere. The picture ripples along merrily. Only the ultra-sophisticated will sit frigidly through its display of hilarity.

What treasure there is, is found by Tryon when the house is blown up in the treasure hunt. Incidentally, the blast creates a channel admitting the sea to the hotel premises thus insuring a rosy future for Glenn, the business man.

The picture offers some good exploitation possibilities in its Barnum title and treasure-hunt theme.

"SHOW BOAT" GOES ON ITHACA AIR WITH WORLD SERIES

Manager Clarke of Temple Theatre Ties in With Ball Game Broadcasting

R. H. CLARK, manager of the Temple Theatre at Ithaca, N. Y. and "Duke" Hickey, Universal exploitation man, hit on a happy idea when "Show Boat" played the Cornell City. They had the special ballyhoo record on the picture played over a special world's series broadcast between lulls in the games and other orchestral numbers.

The city's largest furniture and hardware store is owned by Treman and King. Treman is the former husband of Irene Castle. He rigged up a loud speaker on the marquee of his store so that the public of Ithaca might hear the returns of the famous baseball classic and at the same time admire his furniture and hardware. Clark and Hickey managed to get Treman sold on the "Show Boat" idea and convinced him of its value to him and the theatre, with the result that the hundreds of people who gathered at the busiest corner in the city were told plenty about the world's greatest picture.

Other means used by Clark and Hickey to attract public attention to the "Show Boat" engagement, were tie-ups with the dealers selling the Edna Ferber novel, displays of Show Boat Dresses and Show Boat Fabrics, and displays in music stores on the famous "Show Boat" music. Steel's Chain Stores, Ithaca's large retail chain stores, gave "Show Boat" music precedence over that of one of Jolson's pictures and devoted a complete window to the "Show Boat" records exclusively.

By getting the stars of "Show Boat" to send telegraphic greetings to the citizens of Ithaca, a large display showing these wires was secured in the window of the local Postal Telegraph office.

An ordinary government post card was sent to every man in Ithaca whose first name is William with the following copy:

"Dear Bill:

Here I am in Ithaca at last and mighty glad to be here. Speaking of wandering down a lonesome road, well, Old Man River has nothing on me for travel. Am very anxious to see you. I'll be waiting at 114 East Seneca Street, Monday night. Please come.

Always yours,
MAGNOLIA."

TWIN SISTERS G

(*Continued from page* 11)

Paris and break into an accompanying patter.

Light, clear voices they have, frail perhaps but alluring. Their eyes under sleek, dark bangs are blue and laughing; their bodies are supple and lithe beneath simple twin frocks of black satin and white organdie. Swiftly they change their mood and show us the dance they love the best, the dance which is most typically their own. Their mother sways to the lilt of the Blue Danube; the Sisters are lost in the slow beauty of the Viennese waltz.

They come back to earth. Carla brings me their scrap book. I read—or try to read—press notices in French, Spanish, Italian, German. I see pictures of them in all sorts of intriguing costumes. I notice prophecies that they will eclipse the Dolly Sisters. I think of their American debut in that most American of revues, headed by that ultra American, Paul Whiteman. I visualize their effect on the Jazz King, on John Murray Anderson, on Russell Markert, on Carl Laemmle, Jr., and finally, on the vast audience they will reach through "The King of Jazz Revue."

The incomparable GLEASONS

THE ONE AND ONLY — *James and Lucille* — THE ONLY ONE

The same Jimmie who wrote this shrieking comedy—the same Jimmie who kept crowded houses choking with laughter for 39 consecutive weeks on Broadway—the same Jimmie—the same Lucille—the same howling dialog and MORE: Beautiful dancing girls—a whole lot of them, wonderful songs and saxophonic harmony. Added to this a cast including Charlie Grapewin, Mary Philbin, John Breeden. It's an Emmett Flynn Production. Presented by

CARL LAEMMLE

UNIVERSAL PICTURES

The SHANNONS of BROADWAY

100% TALKING ∫ or ∫ SILENT

"BROADWAY" Hits West Virginia

Universal Super-Production Takes Huntington and Charleston By Storm—Wise Crack Contest, Two Double Coop Ad Pages, Spectacular Window Displays Feature Exploitation Campaigns

AMONG the many live campaigns on Universal's super-production of "Broadway," two down in West Virginia are outstanding examples of showmanship. They are typical of different angles of approach which lead to the same goal—the box-office. Manager R. E. England of the Virginian Theatre in Charleston, assisted by A. J. Sharick, Universal exploitation man, concentrated on two double truck co-operative ad pages as the feature of their exploitation campaign. Manager Tipton of the Orpheum Theatre in Huntington, opened up his whole bag of tricks on window displays and the theatre front. The details of the campaigns given below illustrate some of the things that can be done with Universal's big money-maker.

Window display secured by Manager Tipton of the Orpheum Theatre in Huntington, W. Va. A large cut-out of Glenn Tryon and Merna Kennedy against a "Broadway" skyline proved an eye-catcher for this music shop.

Charleston Campaign

One of the double truck co-operative ads which Manager England put over carried a contest with it, the big prize being a handsome wrist watch donated by one of the jewelry stores in on the stunt. Other prizes were tickets to see "Broadway." The contest was to see what readers could identify uncaptioned photographs of the stars of the picture. Each ad in the double truck carried one of these photos. The Charleston Gazette conducted the stunt and awarded the prizes. The Kat Jewelry Company who donated the big prize also gave a full window display tied up with the picture and break on their radio hour.

The other double truck co-operative ad page ran as a straight tie-up proposition without the contest angle and was used during the middle of the first week of the run to boost the business. This was run in the Charleston Mail, which paper also carried the BROADWAY WISE-CRACK contest, that has been detailed in previous reports on the picture from other cities, and is one of the regular press book stunts on the production. It has been worked in a number of situations and always proves profitable both to the theatre and the paper conducting it.

England and Sharick held two special screenings of the picture as another means of boosting the interest. One was a special for newspaper men and city officials and other persons of local importance. The second was a special mid-night showing on Sunday night, open to the public.

They ran the exceptionally good Broadway trailer twelve days in advance and started a teaser campaign in the newspapers six days in advance.

Thirty store window displays; five radio broadcasts; a special lobby, and special extra billing in all surrounding towns completed their campaign.

Huntington Campaign

Manager Tipton stepped out in the newspaptrs before he opened up his window displays and theatre front. More than a dozen of the very finest stores in Huntington gave Mr. Tipton carte blanche and what he did, aided by his sign men, was plenty. An outstanding color scheme was used in window work. Tinsel and flit were used plentifuly so that with baby spots it gave an effect of a miniature "Broadway" in color and white lights and glitter.

Mr. Tipton made extensive use of the "dancing doll" accessory from the Universal exchange and also played the radio tie-up as well as using plenty of the strong roto heralds. In his front, he used the same colorful scheme as in his windows, making good use of tinsel, spot lights and cut-out figures.

Manager Tipton's work is notable for the close contact he maintains with the leading folks and merchants of his city. He can have just about anything he wants in Huntington. He mixes sound business sense with his friendly contacts with the result that merchants are anxious to co-operate in worthwhile tie-ups.

Universal Congratulates Manager Harold Kopplin

UNIVERSAL extends congratulations to Harold A. Kopplin, manager of the Capitol Theatre in Miami, Florida, on his recent marriage to Miss Billie Korday Loft, daughter of Mr. and Mrs. E. H. Loft. Manager Kopplin and his bride are very popular in Miami, where they will make their home.

Readers of the Universal Weekly will remember Kopplin's stunning hand-drawn lobby cards, reproductions of which have appeared in this magazine from time to time. Kopplin is a great lobby artist and an excellent theatre manager.

LAURA LA PLANTE AND JOHN BOLES

CARL LAEMMLE Presents

The Magnolia of "Show Boat" and the screen's greatest singing star in the story of the song that inflamed a nation to red revolt and triumph. With Lucien Littlefield and a singing cast numbering hundreds.

Story by Houston W. Branch. A PAUL FEJOS Production.

Original Music and Songs by Charles Wakefield Cadman.

LA MARSEILLAISE

"BROKE ALL RECORDS WITH POURING RAIN EVERY NIGHT!" — *Liberty Theatre, Tonasket, Wash.* *Play it Again!*

"IMPOSSIBLE TO HANDLE CROWD AT FINAL SHOWING!" — *Starland Theatre, Winnipeg, Man.* *Play it Again!*

"HAD TO RENT CHAIRS TO SEAT ALL PEOPLE LARGEST AMOUNT EVER MADE!" — *Edisonia Theatre, Pruden, Tenn.* *Play it Again!*

"THREE DAYS TO CROWDED HOUSES. PATRONS ASKING FOR RETURN ENGAGEMENT!" — *Lincoln Theatre, Winston-Salem, N. C.* *Play it Again!*

With Marguerita Fischer, Arthur Edmund Carewe, Lucian Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivian Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning.

Two Negatives; 1 SILENT, 1 with SOUND

A HARRY POLLARD Production

Showmen Mopping Up On "Wagon Master"

Patrons Enjoying Western Immensely—Exhibitors Declaring It Absolute Knockout

BELOW are just a few of the letters pouring into the Universal home office on "The Wagon Master." They prove the wisdom of Carl Laemmle's contention that Westerns are coming back with a bound as box-office winners.

* * *

"I ran Ken Maynard in THE WAGON MASTER recently, and I want to thank you for a marvelous picture. It showed 'class' that I didn't know existed in a Western picture; my patrons think it was absolutely top notch.

I played this picture silent; I understand the boys who are playing him in talking Westerns are cleaning up—possibly some day my customers can hear Ken and Hoot talk.

"If the next ones are as good as THE WAGON MASTER, Universal has the world by the tail this year, with a downhill pull."

—L. M. Dunlap,
Palace Theatre, Meridian, Tex.

* * *

"DUE TO CAPACITY BUSINESS WE ARE HOLDING OVER THE WAGON MASTER FOR A SECOND WEEK AT OUR ARCADIA. WE HAVE EXPLOITED THIS AS A COVERED WAGON EPIC AND BUSINESS HAS BEEN GREAT."

—Paul E. Glase,
Warner Equity Theatres, Inc., Reading, Pa.

* * *

"I played Ken Maynard in the WAGON MASTER last Wednesday, and it was an absolute knock-out. The sound recording was as good as I could want, and my patrons enjoyed the picture immensely.

"I only hope this is a sample of what Universal has to offer for the coming season."

—J. G. Flanders,
Majestic Theatre, Kerens, Tex.

* * *

"We played Ken Maynard's talking picture 'The Wagon Master' a couple of weeks ago, and I can't begin to tell you how enthusiastic people were over it. The recording is great and photography beautiful. I can truthfully say it is one of the best box-office attractions I have had for a long, long time. I only hope Hoot Gibson's 'Long, Long Trail' will prove as good."

—Muriel S. Frandsen,
Onawa, Theatres, Inc., Onawa, Iowa,

* * *

"I have played two of the new Universal pictures this fall—the WAGON MASTER and SHOW BOAT, and I want to tell you that the recording was excellent on both of them. I am glad to say that the Universal pictures are showing up well. We have a Royal Amplitone disc machine.

"I will be well satisfied if the rest of your pictures come up to the standard of these two."

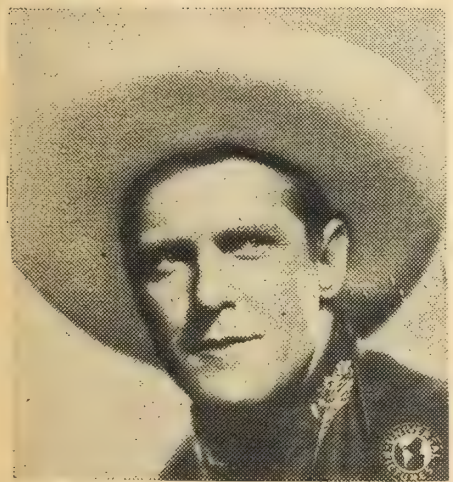
—J. S. Wall,
Palace and Ritz Theatres, Brady, Tex.

YOUR OPPOSITION WILL HATE YOU IF YOU BOOK THIS ONE!

WAGON MASTER (Universal) Ken Maynard (dialog) Edith Roberts and Tony Santchi and a clever outdoor cast support the star in this breezy and fast moving Western. The usual fights in the dance hall with the honky tonk settings and the gals, with the racing between the wagon trains, all combine to provide a good kick for all lovers of Westerns.—Your opposition will hate you if you book this one.

—Film Curb

KEN MAYNARD *in*



HIS FIRST TALKING PICTURE

A UNIVERSAL-MAYNARD Special—directed by Harry J. Brown from the story by Marian Jackson.

Presented by
CARL LAEMMLE

The WAGON MASTER

"THE LAST PERFORMANCE" MAKES HIT IN BOSTON

Brilliant Acting of Conrad Veidt and Direction of Paul Fejos Praised in New Universal Drama

UNIVERSAL'S photodrama starring Conrad Veidt and Mary Philbin, "The Last Performance," played at the Park Theatre in Boston last week to a responsive audience and press. Veidt has been a box-office drawing card of the first rank since his marvelous portrayal of the mutilated jester in "The Man who Laughs." The picture is a Paul Fejos production and as such is conspicuous for its camera effects and discriminating direction. Mary Philbin also won her share of the honors heaped on the picture. Excerpts from the leading Boston newspapers give the highlights of the film. As comedy relief, Glenn Tryon's latest farce, "Barnum was Right," in which Merna Kennedy is co-starred, was shown at the Park.

Conrad Veidt and Mary Philbin as the magician and his beloved assistant in "The Last Performance"

Mary Philbin and Conrad Veidt appear in "The Last Performance," which is a show world story, part romance and part tragedy. Glenn Tryon and Myrna Kennedy, who were partnered in "Broadway," are co-starred again in "Barnum Was Right," a good American comedy.

Both pictures are Universal productions. The Philbin-Veidt is part talkie. But in some cases the less talk the better the picture. This is one of those cases, for Veidt is a high-rating character actor and needs no dialogue to score his points. In "The Last Performance" he appears as a master magician who loses the girl he loves—his assistant—and abruptly ends his life. Paul Fejos made this typical Continental picture for Universal.

BOSTON GLOBE

European technique has been used in producing "The Last Performance," the picture at the New Park Theatre. Paul Fejos, a brilliant young director who has made several of the most advanced photoplays in this country, directed the film . . .

Conrad Veidt and Mary Philbin play the leading roles. Veidt does an excellent characterization of the foreign magician who loves his young assistant.

* * *

DAILY RECORD

There are two first-rate pictures on the current Park Theater bill.

BOSTON HERALD

. . . Conrad Veidt is a master of subtle and telling pantomime, his gestures are eloquent in their stark simplicity and his face is one of the most interesting and expressive that we ever seen.

E. L. H.

UNIVERSAL TALKING NEWSREEL CAMERAMEN LAUDED FOR BRAVERY IN "EVENING WORLD"

(*Continued from page* 15)

there. Each man as he came up added to the tragic story which was being enacted. It was one of the saddest stories I had ever heard."

Such experience as these would freeze the blood, but they are mere incidents of the day in the lives of the flying aces who go off to make the news pictures that the public sees on the screen every night.

There is nothing haphazard about their work, for they serve under a system that functions twenty-four hours a day, with a responsible editor in charge at headquarters on the alert for the latest news of importance.

Always in Touch

The entire staff of 500, scattered over the face of the globe, are kept in constant touch with the home office by wire and cable. Jacobson, the chief, keeps his finger on the string that sends these men off on a moment's notice to cover the news in their vicinity.

His call also brings out a flying ace to cover a special assignment. While every man must watch the newsreel "dead line," the time limit to get their pictures in the latest reel, the special squad knows that its orders consist of "getting the news, and getting it before anyone else." It may be hours, or days or weeks, but the order stands, "Get the picture first!"

Never have they been known to slip up, but there was almost a "once," as Chief Cameraman Doran admits with a wry smile.

"It was during the Eucharistic Conference here," he said, "when the Cardinals' procession somewhat overwhelmed me. The people were kneeling to kiss the Cardinals' rings. Being a bred-in-the-bone Catholic I did the same. Something stirred me as I have never been stirred before. A feeling of awe and reverence.

"I nearly missed on the pictures, but I guess there must be a special dispensation for such cases because I did get them."

These men could go on for hours recounting their experiences in search of news, each experience more thrilling than its predecessor. But perhaps the above will be sufficient to give you an idea of their work.

When you hear HOOT GIBSON TALK YOU'LL SHOUT!

Yes, you'll yell your head off with the joy of raking in big money on the greatest outdoor sound picture ever made!

With Sally Eilers.
Story by E. W. Bowman.
Directed by Arthur Rosson
100% TALKING or SILENT
Presented by CARL LAEMMLE

UNIVERSAL PICTURES

"THE LONG LONG TRAIL"

100% TALKING — SILENT

UNIVERSAL SYNOPSES

"THE LONG, LONG TRAIL"

Hoot Gibson—Western

THE Ramblin' Kid has attained an unjustified reputation for hard drinking through his habit of pretending to be drunk and playfully shooting up the town of Eagle Butte. While professing a scorn for women, he falls hard for the beautiful June, who comes to visit the Ramblin' Kid's employer, her Uncle Col. Josh, a big ranch owner. The kid retrieves himself for his clumsiness in courtship by saving June from quicksands, when her horse falls over a cliff.

A wild mare that the Kid has been trying to round up for some time and which he has nicknamed "Gold Dust," is brought into the corral by the kid. He prepares to run her in the annual rodeo sweepstakes when he finds that her running time is better than that of any horse in the county. Colonel Josh and the Kid's other friends bet the limit on the Kid winning the sweepstakes. Their bets are taken by Mike Wilson, owner of the favorite.

Wilson has the kid doped just before the race. The Kid's friends think he has thrown them down by getting drunk at the crucial moment. Sick as he is, the Kid rides and wins the race. He finds Wilson about to decamp with all the wager money. He beats up, then captures Wilson and reveals the plot against himself. His friends take him back to their hearts, and June to her heart in particular.

"THE PIRATES OF PANAMA"

No. 9—"The Signal of Death."

JACK was only shamming when he seemed to be drowning for a second later he comes out of the water, hits Boris a terrific blow, knocking him out and then saves Evelyn.

Jimmie finding the box gone, makes off to find Evelyn and Jack. He sees them. He says the henchman has been tricked for just before he was pounced upon, Jimmie managed to substitute stones for the jewels—He has the jewels in his pockets. They decide to go to the pirate ship—hide treasure and send a signal light.

Boris recovering from the blow, reaches high ground and meets his henchmen, who insist upon immediate division of the spoils. They discover the substitution and decide to go back to the ship. On the way they see Jack and Jimmie on a hilltop overlooking the sea.

The villians rush to the ship, finding the women alone. Before they have time to find the treasure, they hear Jack and Jimmie coming back. (Jack couldn't light the signal fire because of lack of matches, a great disappointment because they saw a ship on the horizon, so they had to go back to the ship for lights).

Boris and his men hide. Jack gets the matches but before he can go up the ladder Boris attacks him and knocks him out.

Grace Hayes, well-known vaudeville, stage and radio artist, who will appear in Paul Whiteman's "King of Jazz Revue" now in production at Universal City

"POP AND SON"

***With* Benny Rubin**

SCHOOL was out and son told Pop that he would tend store, and le he let a "dinge" take a pair of $7.00 shoes on a $4.00 deposit, with the man's promise he would bring the other $3.00 soon, he saw that the customer was given two shoes for the same foot. He just knew the man would be back.

Music came to Sonny's ears and he proved to pop that he could tap dance. His dancing was interrupted by a customer who desired a coat, but while the proprietor's back was turned the customer ran off with the coat. Sonny dashed after him with a gun. Pop's last advice to Benny was "shoot him in the pants—I own the coat."

"PUSSY WILLIE"

Oswald Cartoon

OSWALD rabbit-footed his way toward his girl's home and had a dickens of a time gathering a few posies for her, but he "swiped" a few from the blind begger's rendition of "Hearts and Flowers" and was all set up. But Little Girlfriend had a kid brother. The pest put pepper on the pretty posies. Sweetie smelled them—sneezed and blew Ozzie's pants off! And there he was, without even a Murad!

Kid brother certainly interfered with Love's Young Dream.

In their desperate desire to be alone, Ozzie and His Pash locked themselves in a safe, but the brother blew them up to Heaven's Gate, with a stick of dynamite.

And the most unkindest shock of all came to the Sweeties when they found the "growing pain" in Heaven ahead of them, welcoming them by slamming the Pearly Gates in their faces.

"NO BOY WANTED"

***With* Sunny Jim**

IT was a busy day at the orphanage with the orphan-symphoney chestra playing slightly bilious classical selections, with Sunny at the drums. But musical accomplishments were forgotten when a beautiful car drove up, containing two prospective parents for some lonely child. The boys soon received the news that only girls would be considered.

Sunny thought that a mean deal but he found a way to overcome the difficulty with the aid of a wig and a fluffy dress. Just as the couple decided on "that dear little girl—Sunny's wig was pulled off. Well that let the cat out of the valise for him, but he fixed things so that his little playmate, Marilynn, was the choice for adoption.

When the car drove off, Sunny neatly hid himself in it. Sunny "snuck" into the house. He and Marilynn had a whoopee time in the drawing room. But Sunny was soon discovered. The man of the house wanted to keep him, but madame said "no boys." Sunny sudenly remembered that the way to change a woman's mind is to pretend to agree with her. He whispered the secret to the husband, who immediately said "You're right—you must send the boy back." Then wife realized that she wanted the boy, too.

ALL RECORDS SMASHED
George Chatr
Hearn T

Mightier than "Tarzan the Mighty!"

The Colossus of serials, dwarfing even the phenomenal might of "Tarzan the Mighty," the serial that crashed every known record in hundreds of theatres and set a new standard of serial drawing power! It's crammed with dramatic dynamite and packed with audience thrills that will all but kill you! By a million miles the greatest—the most sensational—the most astonishing audience drawing money serial of all time!

DRAWING POWER AMAZING -Princess Theatre, Chelsea Michigan

BIGGEST MONE MAKER EVER PLAYED Idle Hour Theatre St. Petersburg, Fla.

PHENOMINA Princess Theatre Enterprise, Ala.

A BUSINESS GETTER! L.C. Taylor, Mentone Ind

GREATEST SERIAL! Liberty Theatre Jonesville, La.

GREAT DRAW H. Solomon McComb, Miss

GOLI A. Lehman Canton Miss

BIG

TARZAN The TIGER in SOUND

With FRANK MERRILL and NATALIE KINGSTON
From the story "Tarzan and the Jewels of Opar," by EDGAR RICE BURROUGHS
Directed by Henry MacRae
2 versions: 1 silent; one in sound.

E O acks heat atlas

HIT capitol Kansas

GREA Clark Thea Kingsburg

QUALI Arcade Pionee Morgantown, W

MATINEE BUILDER Alhambra Theatr Sacramento Califor

HOLDS INT Metz Arcade, Farrada

BY FAR THE

GES. ONEY MAKE Idle Hour, Petersburg, Fla.

WONDERFUL ATTR John B. Dumestre, Lutcher, Louisiana.

BUSINESS INCREASED 100% Princess Theatre, Troy, Ala.

SPELLS MORE CASH TO BOX OFFI Palace Theatres, Kirbyville and Silsbee, Texas

BIGGEST MONEY GETTER EVER RUN! Hudson Theatre Columbus Ohio

THE ONLY PLACE MONEY IS MADE WITHOUT ADVERTISING IS THE UNITED STATES MINT

And the most aggressive advertisers in the world are men of the picture theaters which proves that they know why they advertise. Universal takes pride in creating and preparing advertising materials that are helpful to exhibitors in their campaigns.

This newspaper cut is very much in demand from those managers showing Ken Maynard's "Wagon Master."

This is an illustration of the life size (9x12) cut-out head of Joseph Schildkraut. Printed on heavy card board and tinted. His latest Universal picture is "The Mississippi Gambler."

These five cuts are a part of a set of many styles and copy for those theaters playing sound pictures. All such accessories and advertising helps are available at all Universal exchanges at prices most reasonable.

THIS IS GOING TO BE A GREAT BUSINESS YEAR FOR THOSE WHO GO AFTER IT AND THOSE EXHIBITORS WHO PLAY UNIVERSAL PICTURES ARE PROGRESSIVE ADVERTISERS

Getting ready for the biggest serial Universal has ever released. This is a weather proof, heavy cloth banner in 5 lithoed colors. Three feet wide by ten feet long with six eyelets for hanging.

I thank you!

"OSWALD A REAL HIT!"—Drake Theatre, East St. Louis, Ill.; "BEST I HAVE EVER RUN!" — American Theatre, Johnston, Ill.; "THINK OSWALDS VERY GOOD AND SO DOES AUDIENCE!" — Strand Theatre, St. Charles, Mo.; "OSWALD WELL LIKED HERE!"—Grand Theatre, Macon, Mo.; "A CHEER ALWAYS GOES UP FROM AUDIENCE WHEN OSWALD IS FLASHED ON SCREEN!"—Majestic Theatre, Memphis Mo.; "OSWALD WILL FIT ANY PROGRAM TO GOOD ADVANTAGE!" — Empire Theatre, Zeigler, Ill.; "BIGGEST HIT OF ANY COMEDIES EVER RUN!"—Lion Theatre, Hammond, Ill.; "GOOD ON ANY PROGRAM!"—Taylorville Theatre Co., Taylorville, Ill.; "WISH WE PLAYED THEM EVERY WEEK!" — New Franklin Theatre, New Franklin, Mo.; "OSWALD A HIT EVERY TIME!" — Merchants Theatre, Ambis, Ill.; "NEVER FAILS. BUY 'EM ALL!"— Rex Theatre, Salmon, Idaho; "OSWALD ALWAYS SATISFIES!"—Roseland Theatre, Pleasant View, R. I.; "ALL OSWALDS ARE GOOD!"—Sun Theatre, Kansas City, Mo.; "WILL MAKE ANY PROGRAM BETTER!" — Opera House, Louisville, Nebr.

UNIVERSAL PICTURES

OSWALD

The LUCKY RABBIT

SILENT OR SOUND—1 REEL

Watch This Column

Universal's Weekly Chat

{ Send for copy of our pamphlet describing some of Universal's biggest pictures. It is free }

Mae Nolan as SHANGHAI LADY

THE long awaited initial screen effort of Paul Whiteman, the acknowledged King of Jazz, is "on the fire" and will be eagerly watched for by his countless thousands of admirers. John Murray Anderson, famous as the producer of six successive Greenwich Village Follies, is putting the picture on and it will be known as "King of Jazz Revue." No expense will be spared and many startling innovations will be added. In the language of Carl Laemmle, Jr., who is supervising, "all other revues have merely been motion-picture revues but this will be startlingly different. Watch for it."

—C. L.

Don't fail to see "*The Drake Case*," that amazing mystery thriller about which Mae Tinee of the Chicago Tribune says: "This is an intriguing picture. It is cunningly presented and taut with suspense. Mr. Drake, all set and packed for her trip, is suddenly confronted by a master woman servant who informs her that she shall NOT depart."

Dorothy Gulliver in College Love

From this episode you are taken through a winding maze that ends dynamically in a courtroom after a most exciting trial. And the lovely part about all the proceedings is that they're convincing.

The histrionic honors go to the late GLADYS BROCKWELL. She is the dominant figure and her acting is memorable. Next to her you will be most impressed by FORREST STANLEY whose portrayal of a keen, suave, sarcastic district attorney is a fine piece of work.

"ROBERT FRAZIER is a very real person, a lawyer for the defense. All other roles are excellently interpreted. The production is an all dialogue one, and the players speak pleasingly. Synchronization throughout is admirable."

Hugh Gibson in The Love Trail

"*Tonight at Twelve*," the brilliant Owen Davis comedy drama, "*One Hysterical Night*," in which REGINALD DENNY fairly outdoes himself as a laugh producer, the romantic JOSEPH SCHILDKRAUT in the equally romantic vehicle, "*The Mississippi Gambler*," and "*Shanghai Lady*," [illegible] MARY NOLAN starring vehicle.

Your own moving picture [illegible] will [illegible] complete [illegible] "*Show Boat*," "*Broadway*," and "*College Love*."

Carl Laemmle,
President

UNIVERSAL PICTURE

"The Home of the Good [illegible]"

730 Fifth Ave., New [illegible]

Widen

your circle of

Patronage!

The fierce competition of today demands that you either widen your market or go out of business—you cannot stand still.

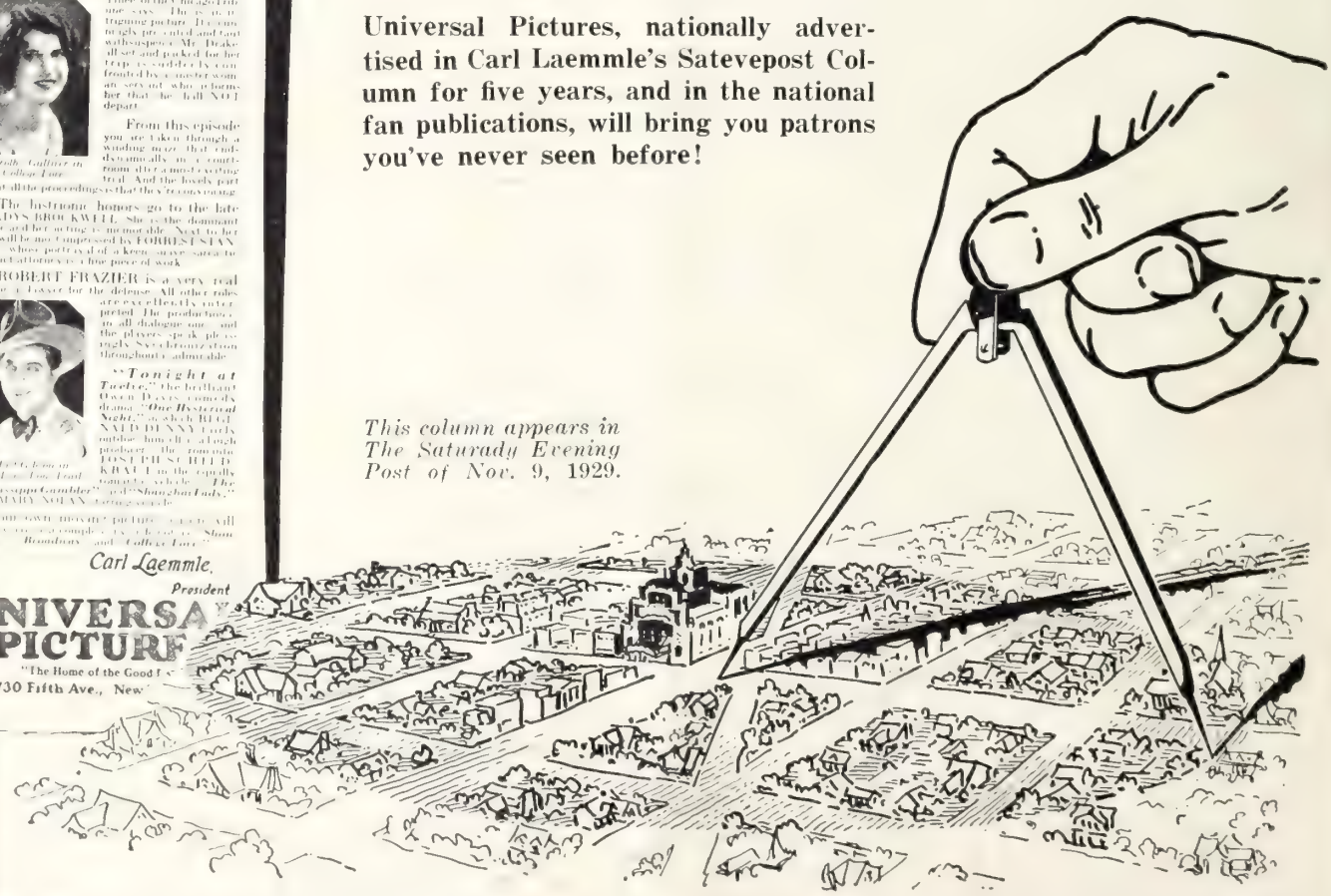
* * *

You've GOT to widen your circle of patronage, and the best way to do it is to play nationally-advertised pictures.

* * *

Universal Pictures, nationally advertised in Carl Laemmle's Satevepost Column for five years, and in the national fan publications, will bring you patrons you've never seen before!

This column appears in The Saturady Evening Post of Nov. 9, 1929.



VOL. 31
NO. 25

"... but I'm here to tell
that lovin' such women
makes
LAUGHTER IN HELL"

The Big Laugh Hit Is On The Way!

A UNIVERSAL PICTURE

produced by Carl Laemmle, Jr. Directed by Edward Ludwig. Presented by Carl Laemmle.

"They Just Had To Get Married"

SLIM

SUMMERVILLE

ZASU PITTS

Roland Young, Guy Kibbe, Henry Armetta, Vivien Oakland, Verree Teasdale, Fifi D'Orsay, C. Aubrey Smith, Cora Sue Collins, James Donlan. Screenplay by Gladys Lehman and H. M. Walker.

2 BIG WEEKS at the RIALTO THEATRE, N.Y.!

The OLD DARK HOUSE

with

KARLOFF,
master of the impossible,
in one of his greatest
characterizations

and

CHAS. LAUGHTON MELVYN DOUGLAS

GLORIA STUART, Lilian Bond. Produced by Carl Laemmle, Jr., from the novel by J. Priestley. Directed by JAMES WHALE. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

HAPPY DAYS FOR

No. 697 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Never in Universal's long career have so many fine things been said about its pictures.

Every day a new stack of reviews is piled on my desk and while I am naturally prejudiced, still it is amazing to me how far the critics are willing to go in their praise of our product.

Never have exhibitors been so frank and open in their boosting of Universal. They, too, seem to take a personal satisfaction in registering their approval. If they owned stock in Universal, they could not be more delighted than they show they are.

All this is inspiring!

I send it all on to the studio to show the production

UNIVERSALITES!

staff that their efforts are appreciated and are bearing fruit, even in the toughest times of years.

There is an electric feeling in the air about Universal—a mixture of the old, good-will which we have always enjoyed PLUS a new admiration for the quality of the pictures we are turning out one after another.

You are giving your opposition a pretty rough road to bump over when you shoot at him with such pictures as "Airmail," "The All American," "Back Street," "Once in a Lifetime," "Afraid to Talk," "The Mummy," "Old Dark House," and "Laughter in Hell," to say nothing of Graham McNamee in the Universal Newsreel and the biggest names in radio in our radio shorts!

If you haven't tied up all the Universal pictures you can get. I suggest that you'd better get busy and do it this day!

Carl Laemmle

WHAT A 3-SHEET!

Full of B. O. smash — and the rest of the posters are just as strong!

Get your copy of the great campaign book. Use any one or all of its practical helps!

If It's News You're After

"They Just Had To Get Married" Finished At Universal City

The Slim Summerville-Zasu Pitts farce comedy known previously as "They Had to Get Married" was completed at the studios on Saturday under a slightly altered title: "They Just Had to Get Married." Universal had been advised to alter the title, and what a whale of a difference the injection of this one little word, "Just," makes in the inference conjured up by the title. The picture is a riotous, fast-moving comedy with a real all-star cast, which, in addition to Summerville and Miss Pitts, includes the fascinating Fifi D'Orsay, Roland Young, Guy Kibbee, C. Aubrey Smith, Verree Teasdale, little Cora Sue Collins, Henry Armetta and Vivien Oakland. Edward Ludwig handled the direction, with dialogue direction by Rollo Lloyd from an original manuscript by H. M. Walker, Gladys Lehman and Clarence Marks.

Fifi D'Orsay in "They Just Had to Get Married"

Cast Additions To "Destination Unknown"

Work is progressing rapidly on "Destination Unknown," the Tom Buckingham sea story which went into production last week at Universal City. Several additions to the cast are announced, including Noel Madison, who has just completed an important part in "Laughter in Hell" on the Universal lot; Alan Hale, Rollo Lloyd and Russell Hopton. Ralph Bellamy and Pat O'Brien are featured in the film with Tom Brown, Charles Middleton, George Regas, Forrester Harvey, Willard Robertson and Stanley Fields, already announced, in the supporting cast. Tay Garnett is directing.

Ralph Bellamy and Pat O'Brien, who are prominent in the cast, appeared together very successfully in "Air Mail," now having its first-runs all over the country. A sell out business.

Lee Tracy To Star In "Private Jones"

Lee Tracy has been signed by Universal for the lead in "Private Jones," an original story by Richard Schayer. Production will start on November 21st, when Tracy returns from a vacation, and will be under the direction of Russell Mack. Mack's latest work for Universal was "Once in a Lifetime" and "Air Mail," both of which were playing concurrently on Broadway the week of November 7th.

Tracy is the only member of the cast of "Private Jones" so far selected, but full cast announcements will be made this week.

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

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Vol. 31 Nov. 19, 1932 No. 23

'The Mummy' Soon Ready For Release

"The Mummy," starring Karloff, is in the cutting room at Universal City and will soon be ready for shipment to the laboratories. This original story by Nina Wilcox Putnam and Richard Schayer will be one of the greatest novelties of the new season and Karloff's characterization and make-up are said to be amazing and altogether unique. The story touching on the theory of reincarnation has present-day sequences and also episodes taking place three thousand years ago amid the ancient pyramids of Egypt. Karloff's leading woman is Zita Johann, the noted stage star, and prominent in the cast also are David Manners, Edward Van Sloan, Arthur Byron, and Bramwell Fletcher. The settings for this weird story were designed by Willy Pogany, the famous artist and stage-setting designer, who has to his credit the creation of the sets of many New York stage successes. Karl Freund, the German camera expert who startled America with his bizarre and vivid photography in "Variety" and "The Last Laugh," directed "The Mummy."

Right now Lee Tracy is considered one of the biggest box-office draws on the screen, his latest characterization following "Blessed Event," being the "Washington Merry Go Round" lead.

KARLOFF GROWS in the HORROR SCALE

The EVOLUTION OF A MUMMY

KARLOFF AS HE IS AND IN THREE OF HIS GREATEST ROLES: "FRANKENSTEIN", "OLD DARK HOUSE" and "The MUMMY"

THE name Karloff is now one to conjure with. Since "Frankenstein" there is no player on the screen who can hold a candle to his popularity as a horror artist or as a make-up artist. The mantle of Lon Chaney seems to have fallen squarely on his shoulders. When Sax Rohmer's story, "The Mask of Fu Manchu," was to be made, the M.G.M. company asked Universal to loan Karloff for the part. "The Old Dark House" gave him another boost, and now comes "The Mummy," the most difficult and remarkable make-up of all.

"The Mummy" is being rushed to completion at Universal City. So much interest has been awakened by the advance publicity in Karloff's appearance in this unusual picture that all of the resources of Universal City are being strained to put it on the market by the first of December. In support of Karloff are Zita Johann and David Manners as the romantic leads, Edward Van Sloan, Bramwell Fletcher, Arthur Byron, Noble Johnson, Leonardo Mudie, Eddie Kane, Katherine Byron and Tony Marlow.

By ROBERT GRANDON

Hollywood, Nov. 9—Watching Karloff—the Boris is forgotten now, for he lists a single name along with Garbo—watching Karloff making up for the mummified role in "The Mummy," I was impressed with the fact that art is long . . . Two expert makeup men and hours of time altered the actor to the mummy you'll see on the screen . . . and it promises to be another Karloff triumph.

Of all Hollywood, this boy deserves the success which has come to him after long lean years . . . Karloff is an Englishman named Charles Edward Pratt, of London birth and Oxford education. The Karloff is his Russian mother's maiden name . . . He started his career in traveling stock in Canada and has never acted in London or New York . . . Stock was followed by other shows, which brought him to Hollywood . . . He played a few small film parts and luck deserted him, so he got a job driving a cement truck . . . Occasionally he got a role in pictures and took a day off to play it . . . Fired when he went on location for ten days, he got his chance to play on the stage with Reginald Poe and remained there until the movies found him.

He's married to a non-professional and lives in a stucco house on Tolucca Lake . . . Goes in for cricket and heads one of the Hollywood teams . . . Also plays golf . . . Conrad is his favorite author . . . He has brown eyes, blue-black hair tinged with silver and is dark-skinned.

Called the "second Lon Chaney."

The Girl on the Cover

You must be wondering what manner of girl this is, the loving of whom makes "Laughter in Hell." No Wonder. She is beautiful. She is coming into an entirely new field as an actress. You saw the beginning of it in "The All American." In "Laughter in Hell," she goes the limit. Her name is

MERNA KENNEDY

Boris Karloff Is Movie's Bogie Man

Telling on Hollywood

Cut and article from Brooklyn Daily Eagle one of 150 papers in Robert Grandon's Syndicate.

SUCCESS OF YOUTHFUL STUDIO HEAD

Carl Laemmle Jr. and His Pictures, Including "Once in a Lifetime" —Fine Acting in Priestley Shocker—"Night After Night"

N. Y. Times, Nov. 6, 1932

By MORDAUNT HALL

Note:—It isn't often that Mordaunt Hall, the erudite moving picture critic of the New York Times, permits himself to comment so enthusiastically about a producer. It is just one of those things which happens once in a lifetime, but it happened in the New York Times motion picture section of November 6th. The first part of the article is reproduced verbatim, head and all, as it appeared in the New York Times. The latter part is omitted because of lack of space.

DURING the three years that Carl Laemmle, Jr. has been general manager of Universal's studio he has on several occasions attracted the attention of his colleagues, and comparatively recently he astonished them by announcing that he had bought the rights to "Once in a Lifetime," the play poking fun at Hollywood. The pictorial version of this stage work reached the Roxy last week and the chances are that not a few persons were agreeably surprised at the bold fashion in which most of the scenes were filmed.

Although he has benefited by sage counsel from his father since he assumed his present position, Mr. Laemmle, who is now in his twenty-fourth year, has frequently been permitted to obey his own impulses—even at the outset of his producing career—in the purchase of stories and in selecting directors and casts for them. He thought that Remarque's book "All Quiet on the Western Front" would make a good film and after arranging for the screen rights he engaged Lewis Milestone to direct the picture. An exceptionally large cast, including the late Louis Wolheim, was chosen and for several weeks the film while in course of production was alluded to by doubting Thomases as "Junior's End." But they were wrong, for the picture "All Quiet on the Western Front" was eminently successful, both from an artistic and a financial angle. It won Photoplay Magazine's annual gold medal in 1930 and since then Mr. Laemmle has been prompted to buy the rights to "The Road Back," another Remarque novel.

A European Hit

This babe of Hollywood brought John Murray Anderson to the film capital to direct Paul Whiteman in a Technicolor film called "The King of Jazz," an excellent piece of work in which Mr. Anderson revealed himself to be a real master of camera wizardry. It was not a world beater from a financial viewpoint over here, but abroad it is said to have brought in more money than "All Quiet on the Western Front."

Carl Laemmle and Carl Laemmle, Jr., general manager of Universal City and head of all the production plant at Universal City, attend the premiere of "Back Street" at the Carthay Circle in Los Angeles.

Young Mr. Laemmle, who is called Junior by everybody, then got it into his head that it might be a good thing to give the public a dose of horror and he turned out a picture of Bram Stoker's "Dracula," which proved so popular that it was decided to follow it with a film version of Mrs. Shelley's "Frankenstein." For this offering, Mr. Laemmle engaged James Whale, who had been working on the screen conception of "Journey's End" while "All Quiet" was being made by Universal. The producer even consented to bringing Colin Clive from London to play Frankenstein because Mr. Whale felt certain that Clive under his guidance could do it better than any other player. This meant that Mr. Clive traveled more than 12,000 miles to play a single role. But what mattered that, so long as the production attracted throngs to box offices throughout the country to such an extent that other producers concluded that it would be wise to include a horror picture in their schedules.

Mr. Whale is now preparing "The Road Back," which he is to direct from a script written by R. C. Sherriff, author of "Journey's End."

"Once in a Lifetime"

When Moss Hart and George S. Kaufman decided to take a fling at Hollywood, sparing the cinema producers not a whit, the chances are they little expected that one of the studio heads would pay them good money for the screen rights to their "Once in a Lifetime." A pot of gold, however, came from Universal and then there were reports that it would be turned into a film caricaturing Broadway producers; that Mr. Laemmle would at least eliminate most of the scorching satire. But such ideas were met by Mr. Laemmle's announcement that the script of the picture would adhere faithfully to the original.

This is only half of the article. Space does not permit any more of it. In the succeeding columns, Mr. Hall discusses the two pictures, "Once in a Lifetime" and "The Old Dark House." The entire article is three columns in length.

IF LON CHANEY

IF Lon Chaney, the master character actor of the screen—the master make-up artist whose world-fame started with his amazing characterization of the cripple in Universal's classic, "The Hunchback of Notre Dame"—if he could speak, I think he would say to you:

COULD SPEAK

"KARLOFF

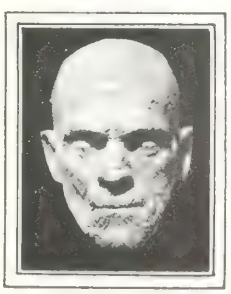
created a masterpiece as the mechanical monster in 'Frankenstein'".

"KARLOFF

created a masterpiece as the mad butler in 'The Old Dark House'".

"KARLOFF

created a masterpiece as the mysterious one in 'The Mummy'".



UNIVERSAL IS INTENSELY PROUD OF ITS PART IN CONTRIBUTING CHANEY AND KARLOFF TO POSTERITY

Tom Mix and Tony, Jr.

Tom Mix Introduces Tony, Jr. In New Film, "Flaming Guns," As Tony, 24, Retires . . .

WITH a heavy heart but with extreme pride Tom Mix, filmdom's foremost Western star, has ridden his beloved Tony before the movie cameras for the last time. Tony has been retired to spend the rest of his life in a comfortable stable and in the green hills of Universal City, Calif., while the film star introduces to screen fans a horse he has been training for three years—Tony, Jr.

Tony Jr. is a chestnut sorrel of mixed blood, seven years old, fleet footed, an unusual jumper and except for the fact that he is a few shades darker, almost identical in appearance to Tony. The new horse makes his film debut with Mix in "Flaming Guns", by Peter B. Kyne, and although he stumbled in jumping a fence and fell on his rider crushing two of his ribs, the Universal film star says that Tony Junior is the finest horse he ever rode. When more accustomed to studio lights, cameras and sound apparatus, Mix believes he will prove an exceptional 'stunt' horse.

Tony Junior has a fine white blaze on his intelligent forehead and has white stockings.

"He was given to me" explained Mix, "by an admiring friend about four years ago because he so closely resembles great old Tony. Naturally, I took a fancy to him at the beginning, and I've been working with him ever since because of his intelligence and willingness to work.

"He's got fire and spirit and enthusiasm as well as intelligence. He learns quickly. And he isn't afraid of anything. He'll go where I go, just as Tony always did. He'll make his bow to the public in "Flaming Guns" but he has worked in scenes before and Tony Senior has coached him, too. From the work he's done so far I know he'll catch on immediately and I know he'll be a hit.

"As for Tony—well, I feel as if I should be carrying him instead of having him carry me.

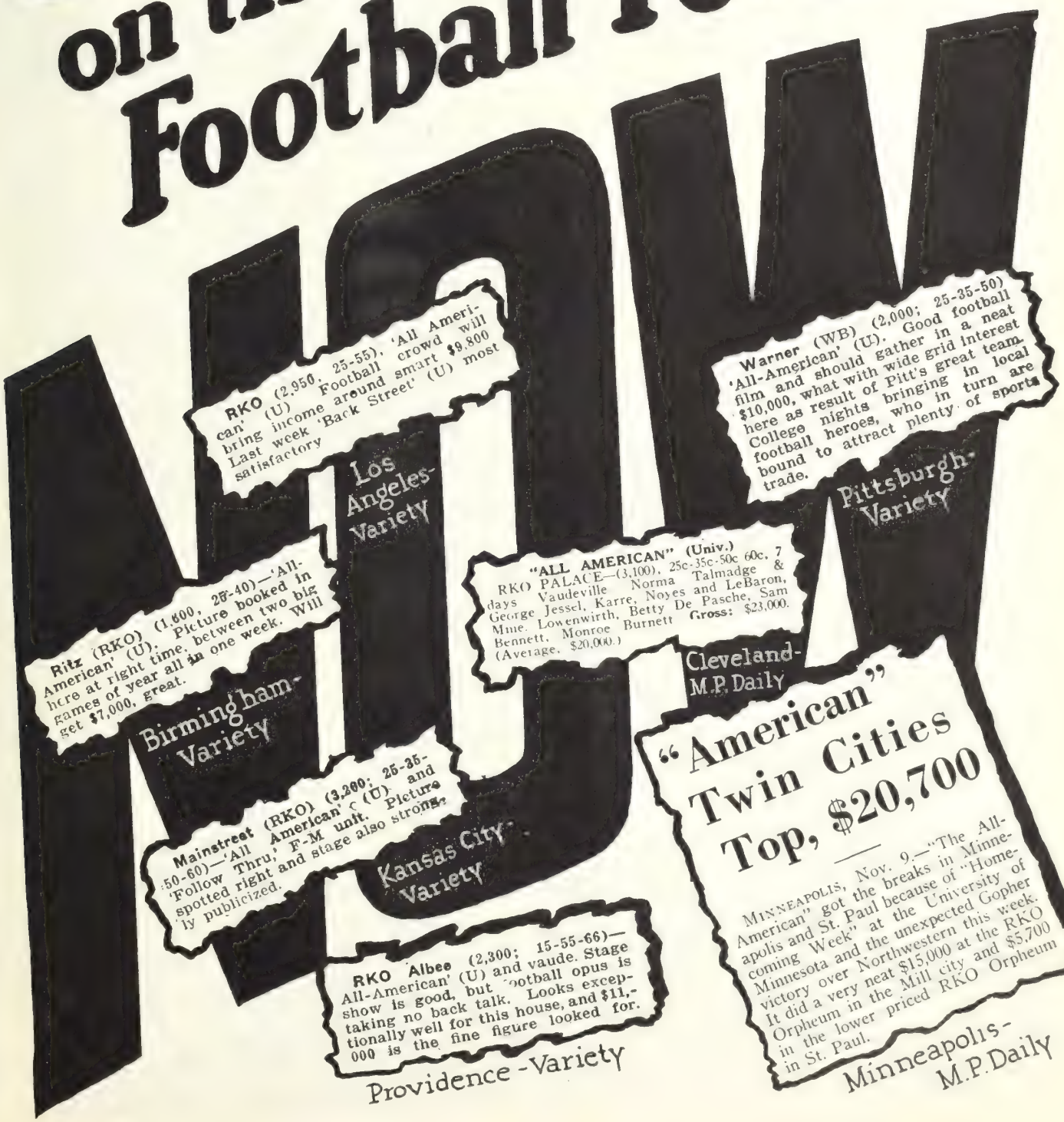
"I hate to see the old partnership bust up. It's given me plenty of heartaches. But I'm sure that Tony, Junior, will carry on in great shape. He gives every indication of being able to do all that Tony ever did and a little bit more, too. He already has an 'understanding' vocabulary of two hundred and fifty words, where Tony had almost five hundred."

Tony, now 24, was purchased by Mix in Prescott, Arizona in 1909 for $12.50. He carried his master through 108 film features and 250 short reel films becoming the most photographed and possibly the best known horse in the world. On several occasions the horse saved Mix's life, once when a premature explosion drove sharp pieces of broken rock into his body as well as Mix's and on another occasion the horse dragged the actor to aid when his right leg and collar bone were broken in performing a hazardous feat for the cameras and he could not ride. No one but Mix ever rode Tony and Tony never had a "double". Tony makes his screen farewell in the recently completed Universal Western "Hidden Gold". He was painfully injured in the fire scenes of that picture and dislocated a hip while crossing the river to rescue his master from the fiercely burning forest. But Tony won't have to worry any more about injuries or accidents and you can bet that he won't be lonesome, either. Tony has thousands of friends in Hollywood and Tom Mix will stop in to say how-dy-do every time he has a chance. Goodbye, Tony. Welcome, Tony, Jr.

NOW IT'S "FLAMING GUNS" AND TONY JUNIOR

UNIVERSAL has changed the title of the Tom Mix picture, referred to in the studio as "Oh, Promise Me," to "Flaming Guns." This production is the first of seven pictures which Tom Mix recently contracted to make for Universal for next season, and has already been completed at Universal City under the direction of Art Rosson. And it's a wow.

Cash in on the country's Football Fever

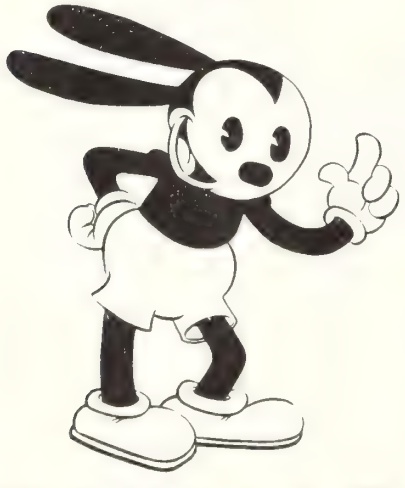


Thank You, Mr. Ramsaye

IN a very illuminating story entitled "Dividends of Depression," in the November 12th issue of the Motion Picture Herald, of which he is the editor, Terry Ramsaye has a story which every exhibitor should read. Part of it concerns Universal. That part of it, with Mr. Ramsaye's permission, we are quoting below. One of the dividends of depression, to which Mr. Ramsaye alludes, is the decision by Carl Laemmle, Jr., to make talking pictures which move, rather than to lay the emphasis on talking pictures that merely talk. This is what he said in part:

"Nor do all these observations have to be made anonymously or in terms of vague generality. The steps of the new order are being made by readily identifiable men and organizations. Without any endeavor in this chatting moment to be exhaustively complete, we can point, for example, to certain developments in Universal, where Carl Laemmle, Jr., has within the year risen to full stature alongside his father. The son of the founder is making himself a conspicuous exponent of new ideas. Part of it has been said in productions of important success in their departures from traditional pattern, and more recently in vigorous expression of design, as young Mr. Laemmle's declaration, within the fortnight, for a sharp reduction of dialogue in the drama, in an art that has tended to talk itself into boredom with word weary audiences and to butt its head against liguistic national barriers. Mr. Laemmle just now would seem engaged in a charming movement to get motion into the motion picture again. His immediately contemporary "Air Mail" outstandingly puts point to the principle. In that production we are reminded again that it is possible and most effective of the screen to record things happening as the direct sources of emotion reaction, as opposed to the dependence on the creation of second hand emotions derived from the cloudy mirror of a playwright's vocabulary filtered through a director's understanding and an actor's enunciation."

The Star Who Never Disappoints!



OSWALD
The Lucky Rabbit

Sam Jacobson To Enter Production Work

Allyn Butterfield Succeeds to Editorial Post of Universal Newspaper Newsreel

WHEN Carl Laemmle returns to Universal City next week, announcement is made that he will take Sam B. Jacobson with him. It is his intention to put Mr. Jacobson into feature production work at Universal City. It was Mr. Jacobson to whom he entrusted the editing of the Universal Newspaper Newsreel when Mr. Laemmle decided to resume making a newsreel under the Universal name. Jacobson started his duties on March 23, 1929, with Graham McNamee as the Talking Reporter, and immediately the newsreel jumped into a position of dominance in its field on account of its up-to-the-minute news, its nerve, sprightliness and general interest, added to the vivid McNamee personality.

Mr. Jacobson started with Universal as a publicity man at Universal City. He was handling the publicity on "Uncle Tom's Cabin" when Tom Reed was assigned to the Scenario Department, and Jacobson succeeded to the post of publicity head of Universal City. During his last year there he produced twelve single-reel specialty pictures in addition to his publicity work. These pictures, known as Laemmle Novelties, were very well received.

Mr. Jacobson's post will be filled by Allyn Butterfield, who will be appointed Editor. Butterfield has had twelve years' training in newsreel editorial work, three of it under Sam Jacobson. Universal has every confidence in him. He has been with Mr. Jacobson since the inception of the Universal Newspaper Newsreel. He will be assisted by Linn Bonner and Henry Clay Bate, both of whom have been with the Universal for years.

Stahl Returns

John M. Stahl, who has for the last two months been working with writers in the east on adapting "Only Yesterday" to the screen, returned yesterday on the Century to Universal City. Mr. Stahl came to New York following the completion of Fannie Hurst's picture, "Back Street." He has seen every show on Broadway and has interviewed hundreds of young players, in the hope of finding a new type for moving pictures. He is returning without recommending a new play or a new personality, but with a great script for "Only Yesterday."

In the development of the final story for "Only Yesterday," he has taken advantage of the writing facilities which Carl Laemmle, Jr., has provided in New York under Charles Beahan. Naturally, Frederick Lewis Allen's story which was phenomenally popular could form only the background of a moving picture. A story had to be developed to fit into this background. Much of the story, as it now stands, is John Stahl's own story. Those who assisted him in addition to Mr. Beahan, were Arthur Richman, George O'Neill and William Hurlbut.

POOCH THE PUP

PEPS THE PROGRAM!

EXTRY!

His contract ran out, expired, quit, ceased, died on us!

Did we make a new one?

Does a duck waddle?

You'll smile as broad a grin as this when you're hooked up with the fastest growing newsreel in the business, as Graham McNamee is!

"S. O. S. ICEBERG", WORLD'S MOST

TO send a film expedition to Greenland for a thrill production in motion pictures required faith and courage of the highest order. It was not without long deliberation and calculation of chances that Carl Laemmle decided to send Dr. Arnold Fanck to make the most amazing production ever conceived by mortal man for the motion picture screen:—"S.O.S. Iceberg".

Never before has an aviator landed on and taken off from an iceberg. That is what the great Udet is doing in this remarkable shot.

No man in the world is happier today than Carl Laemmle. The terrific risks and the constant danger to the lives of the members of the expedition are over. The huge fortune invested in the production has been fully justified. The expedition, with the most marvelous thrills and scenes ever exposed to a moving picture camera, has landed safely in Hamburg. Not a soul of the thirty-seven members of the expedition was lost, maimed or permanently injured. That alone is the greatest satisfaction to Carl Laemmle.

The fruits of this Greenland expedition to film "S.O.S. Iceberg" with its breath taking thrills in settings never before dramatized for films, will not be seen for months to come. Studio scenes will be shot in Berlin under the direction of Edwin Knopf and part of the story calls for exteriors in Switzerland. It was from her chalet there that the heroine of "S.O.S. Iceberg" was summoned to rescue her lover, whose airplane had cracked up in the cruel fjords of the Greenland coast. She believed him still alive. The famous Berlin dancer, Leni Riefenstahl, the only actress in the world who has the nerve to climb the side of an iceberg, played this role. Her experiences in the most inspiring, dangerous and physically exacting role ever given to a screen player

AMAZING PICTURE

will be told at length in subsequent issues of the Universal Weekly.

The idea of making "S.O.S. Iceberg" was born in the fertile brain of Dr. Arnold Fanck. This intrepid scientist, mountain climber and expert photographer, had already filmed every danger which could come to a mountain climber. His eager heart reached out for new worlds to conquer for films. He already had two of the most fearless people in the world under contract to shoot the most hazardous film ever made. They were Ernst Udet, after Baron Richthofen the most famous of German war aces, and Leni Riefenstahl, beautiful dancer, screen star and mountain climber.

In April of this year, Dr. Fanck made a special trip to California to consult Carl Laemmle and to secure his backing and release for this eighth wonder of the film world. It took only a week to convince Carl Laemmle of the practicability of the hazardous expedition and to enthuse him with a story which packed more of drama and suspense than ten "East of Borneos". Dr. Fanck left New York on the Bremen on May 4th and arrived in Copenhagen on May 10th, to prepare the multitudinous details of an expedition which will go down in history as unique.

The preparations for "S.O.S. Iceberg" were the most exhaustive that ever preceded a moving picture production. "Ben Hur," "Trader Horn," "East of Borneo," none of them could be compared to it. All of these expeditionary films were going to countries where civilization at least was within easy reach. In Greenland the only connecting link was the radio and the only assurance of success was the most painstaking and complete equipment and preparation. Scientific data had to be compiled. Food, clothing, instruments, hospital supplies had to be compacted into the smallest space. This story will form the basis of next week's chapter.

(Continued Next Week)

Dr. Knud Rasmussen, most famous living polar explorer, protector of the Universal-Dr. Fanck Greenland-"S.O.S. Iceberg" expedition.

Dr. Rasmussen summoned two hundred kayaks to search the ice fields for Udet's wrecked airplane. This picture was taken from a two hundred and fifty foot iceberg.

The photographer's job was a constant series of narrow escapes from death by the sudden rush of oncoming icebergs and ice-floes.

Dr. Max Holsboer creeping up on a polar bear, while Hans Schneeberger shoots the scene with a telephoto lens from an adjoining iceberg.

HELD FOR SECOND AT MAYFAIR

OVER

A SMASH WEEK

THE THEATRE N.Y.

Gigantic Picture

The December issue of Screen Play has this to say of "The All American"

The All American mythical team becomes a reality with a famous player from almost every college in the country in this gigantic picture. Dick Arlen gives an excellent performance as the young ex-football player who has a kid brother carrying on the honor of his name. June Clyde and Gloria Stuart carry off the feminine honors while Andy Devine makes as big a hit as he did in "The Spirit of Notre Dame," but in a more comical role this time. Rating—AAAA. Reviewed by Marcella Burke.

MUCH PRAISE FRO ABOUT MANY UN

Goes The Limit

'Silver Screen,' in its December issue goes the limit in reviewing "Air Mail"

Rating: More than excellent—Universal.

Now don't tell me that you are tired of aviation pictures, for you haven't seen anything yet. Wait till you glimpse this one, and you'll go as nutty as a pecan grove. Wow—what a picture! It starts off with an explosion of dynamite, then goes into a hurricane, and zip! you are hurled into one dramatic climax after another, until you feel that soon you'll just burst with excitement. When it's all over you'll be as limp as a dish-rag. It's all about an airmail station in the western mountains and there's stunt flying the likes of which you've never seen before. Maybe it's the background that makes the picture so thrilling, but just the same don't overlook the superb acting of the entire cast which includes Ralph Bellamy, Russell Hopton, Pat O'Brien, Leslie Fenton, David Landau, Gloria Stuart and Lilian Bond. This is a "must see" and you'll never blame me for telling you.

"Once in a Lifetim a Hilarious Picturizati

By WILLIAM G. KING

Mr. Carl Laemmle, the veteran head of Universal Pictures, has taken a dare—taken it and, what is more important, made it into the most intelligent and amusing screen comedy that has come out of Hollywood in years.

When "Once in a Lifetime" appeared on Broadway as a play those of us who saw it on the opening night muttered to each other between spasms of hilarity that here was one sure-fire stage hit the movies wouldn't dare to touch. Hollywood, we said gleefully, had at last got what was coming to it in the way of concentrate of sarcasm and precipitate of ridicule. The cinema moguls, so gorgeously spoofed by Moss Hart and George Kaufman, would scarcely wish to preserve the spoofing by way of their own celluloid.

We were wrong. The motion picture version of "Once in a Lifetime," now visible and audible at the Roxy, is the proof, for Mr. Laemmle's director, actors, and scenarists have not diluted a single drop of the caustic which Messrs. Kaufman and Hart poured over the talkie capital and its inhabitants.

Greater Than Any Other Thriller

"The Old Dark House"

Associated Publications

The monster of Frankenstein, the director of that picture, and its producers who have pioneered in this type of film, have combined again to produce one of the best thrillers ever to come from Hollywood. Atmosphere, sound effects, acting and direction are top-notch. Here is a cast that seems to fit into its roles like women's dresses in the Victorian age. They live their parts. Several of them appear in pictures for the first time, but they will long be remembered. This is not the type of mystery story that draws laughs in other than the comedy scenes. It is rather the type that an audience will take quite seriously, as it is more realistic than most and carries throughout that air of realism due to the fine acting on the part of each of the ten players. The story would be spoiled should it be told here. The Femm family, which own the "Old Dark House," are the principal characters in the film, and a peculiar family it is in every detail. This film will undoubtedly interest everyone, young and old.

SELLING SEATS: "Greater than any other thriller" should be a good tag line. But don't let anyone think it is gruesome, for decidedly, it is not.

A Critic Who Was In Hollywood Views "Once In A Lifetime"

Jack Moffitt in the Kansas City Star Says, "Hollywood Gives Itself a Hilarious Razzberry

Some weeks ago in these columns we pointed out that Carl Laemmle, Jr., although always willing to show up the failings of other professions, apparently was afraid to lampoon his own. We are now engaged in eating those words and there is nothing which demonstrates how dry and bitter a critic's words may be so much as making him digest them himself.

In "Once in a Lifetime" young Laemmle has not only kidded his own industry, but his own studio and his fantastic self. He has demonstrated that he can take it as well as dish it out. For this film pauses at none of the half-baked satire that marked "What Price Hollywood," "Merton of the Movies" and similar productions. It takes the play that was Broadway's most sarcastic attack on Hollywood and repeats it with lusty flourishes. Those who have become familiar with stories about Junior and Universal through the movie columns and fan magazines will be compelled to admire this evidence of good nature and good sportsmanship.

There can be little doubt about the picture's being funny, but there is some doubt as to whether a public that is not wise to Hollywood procedure will get the full significance of its wit. No one who has not lived in the gilded madhouse of the movie colony can believe the things that happen there.

Mr. Oakie performs ably in the lead, as does Aline MacMahon in the role of the synically wise Susan. My heart went out to Onslow Stephens in his portrayal of an author who sat for six months waiting to receive instructions from his employer. I modeled for that part and am in a position to say that Mr. Stephens played it beautifully.

M MANY CRITICS IVERSAL PICTURES

e," at the Roxy, Is on of the Stage Satire

in The New York Post

"Once in a Lifetime," therefore, is as uproariously funny on the screen as it was on the stage, and that, as any one who saw the footlights production will tell you, is the highest possible praise. There has been no tampering with the characters created by the playwrights and no weakening of the hilarious but scathing dialogue of their play.

Moreover, the actors chosen by Universal for the talkie version do every whit as well by their roles as did the superb cast of the stage presentation.

Follows the Play Closely

Although the cameras wisely have done little more than record what might have been a performance of the play itself, the production never for a moment loses pace. All too frequently, when plays are recorded on the films, the screen version seems to drag between sequences. No so "Once in a Lifetime." What few excursions are made outside the limitations necessary to a stage performance add decidedly to the effectiveness of the production.

It's First Rate

From Time Magazine

In Air Mail (Universal), for the first time, the cinema regards aviation as a reality rather than as a dazzling myth. It is a first-rate report on happenings in and about Desert Airport, where Mike Miller (Ralph Bellamy) is the mild competent manager and Duke Talbot (Pat O'Brien) is his swashbuckling star pilot. While Talbot dallies with a pilot's widow (Lillian Bond), Miller has to leave his girl (Gloria Stuart) to fly the mail. Naturaly, even an honest aviation picture must contain a crash and rescue; this time they happen when Miller cracks up in a snowstorm and Talbot flies a stolen plane into the mountains to bring him back. Good shot: Desert Airport on Christmas night, with a pattern of planes rising in the lighted snowy air.

When Walter Winchell in the Mirror, wants to praise a thing he says, it's an orchid. In his column of last Monday, he said, *"An orchid to a real movie thriller 'Air Mail' at the Mayfair."*

"Afraid To Talk" Gets AAA

The December issue of Screen Play has this to say about "Afraid to Talk"

Corruption, with crooked politicians and gangsters splitting the loot, is flayed unmercifully in this red-blooded picture. Eric Linden as the bell-hop who innocently becomes involved in a murder case that throws a whole city into fear and turmoil, never gave a greater performance. Sidney Fox and Tully Marshall offer memorable performances. Rating—AAA. Reviewed by Jan Vantol.

Critic of the Kansas City Journal - Post Hands It the Blue Ribbon

(Reviewed by Lowell Lawrance)

"Once in a Lifetime," is the big film surprise of the year. It shows that Hollywood does have a sense of humor and that the movie producers can laugh at a good joke even if it is on themselves. This picture, a faithful film version of the stage hit of witty George S. Kaufman and Moss Hart, is a merciless lampooning of the dizzy doings in the movie studios when the talkies were first introduced. Carl Laemmle, the producer, and Russell Mack, the director, have not dulled any of the sharp shafts of satire of the original play.

Here's a rip-roaring burlesque of the movie makers, filled with hilariously funny caricatures of producers, directors and the gilded queens of filmdom. I'm just a bit dubious as to whether the uninitiated will catch all the cleverness of the satire, but even if half its smartness goes over the heads of folks who have never been inside a studio, "Once in a Lifetime" still will be recognized as a corking good comedy.

"Once in a Lifetime," draws the blue ribbon for satirical comedy. It is hard to imagine a more amusing travesty on the motion picture business for this goes the limit in spoofing the studios. Put it on your preferred list of movies to be seen.

Never Disappointed

Carl Laemmle:

"It gives me pleasure to express to you my thorough satisfaction and enjoyment in viewing your latest achievement in the production of OKAY AMERICA. If there was ever a hit OKAY AMERICA certainly reaches the mark of high showmanship.

TOM BROWN OF CULVER, that inimitable and convincing picture—a successful production of high standing—started my family and myself to ascertain whether a Universal Picture was featured at the Theatre before deciding on a show. We have never been disappointed. More power to you."

Paul A. Childs,
9506 Savery Ave.,
Detroit, Michigan.

Pete Harrison Says "Air Mail" Is A Great Thriller

A great thriller! In one scene, one will feel the same thrill as one felt in the Warner Bros. picture, "The Crowd Roars," for a human being, pilot, burns alive when his plane crashes and the gasoline catches fire. The cries and the groans of the dying man are heart-rending. Other thrilling sights are those in which Pat O'Brien, as a crack pilot, flies his machine in a dare-devil fashion; he takes tail spins, rolls over and over barrel-like, and flies through the one door of a, what seems to be, barn, or a hangar, and comes out through the other door. Pilots have been seen in pictures to fly under a bridge, but never through a low building. There are many other thrilling sights, the last one being that which shows Pat O'Brien grounding in a snow-covered mountain and rescuing Ralph Bellamy. This part of the film is also moving, for the two men up to that time had been shown as being enemies. The broadcasting of Bellamy's accident adds realism to the affair.

Thrilling as it is, and such as to please the masses greatly, "Air Mail" appeals to the crude emotions. Refined persons may find fault with O'Brien's disreputable conduct, and tender-hearted ones will, no doubt, feel horrified at the sight of a human being's being burnt alive.

U. S. N. Lt.-Com. Frank Wead wrote the story, and John Ford directed it. Gloria Stuart, Slim Summerville, and others are in the cast.

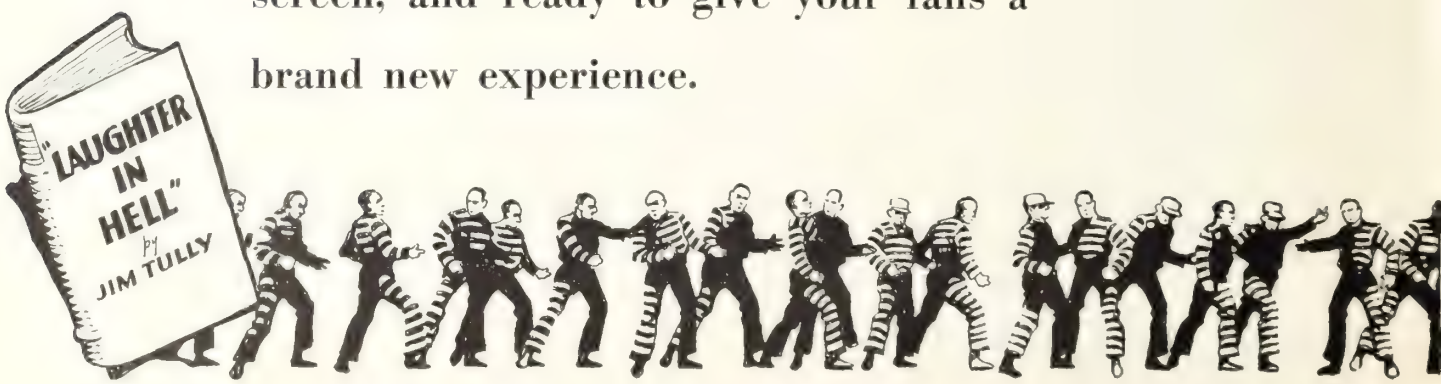
Not suitable for children or for Sunday showing.

LAUGHTER IN HELL

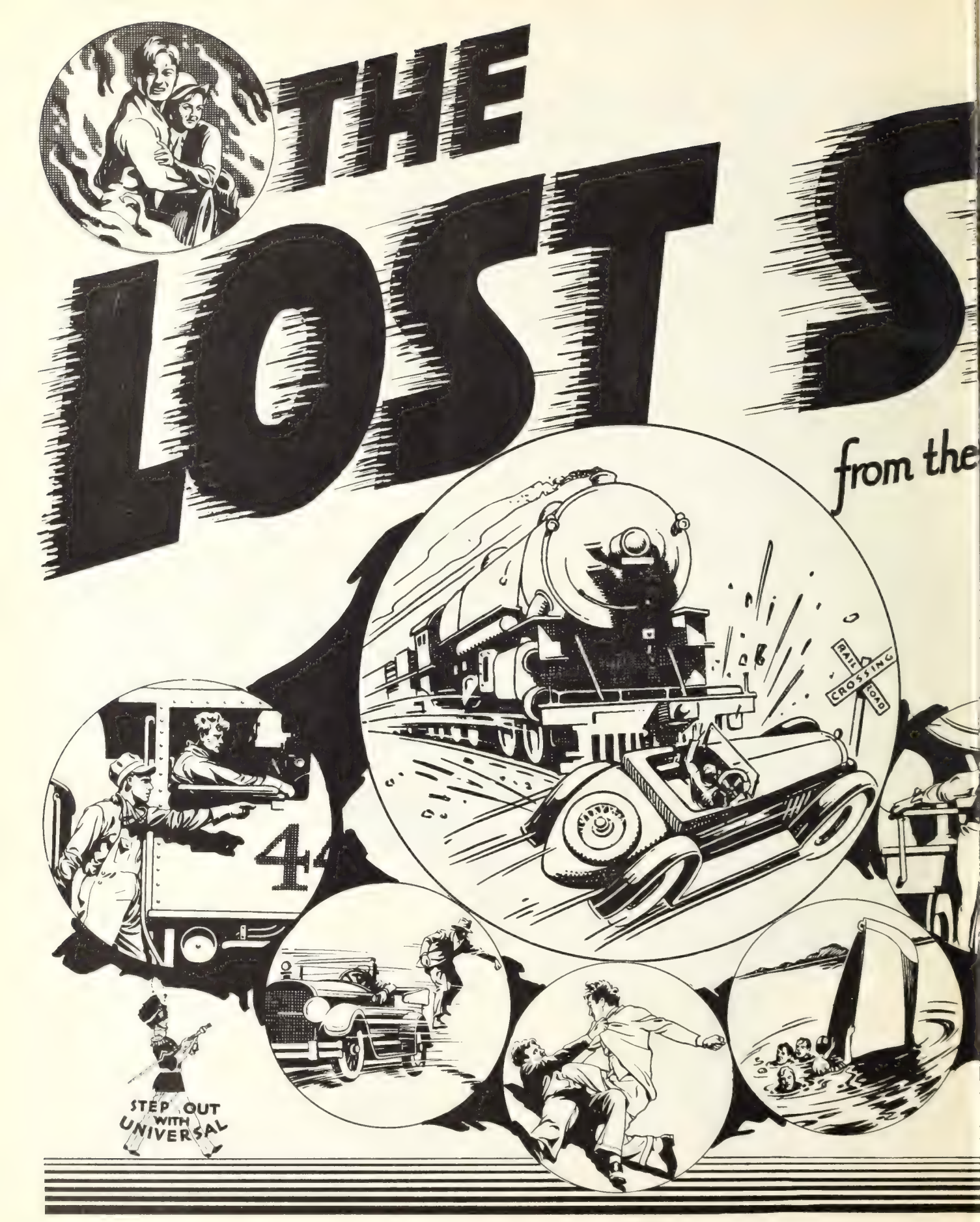
JIM TULLY'S BOOK

. . . his raging, scorching book which now yells out at you from every store and newsstand where books are sold . . .

. . . the book which is loved or hated by every reader, is now ready for the screen, and ready to give your fans a brand new experience.



R
" * * * * * and I'm here to tell
That the love of such women
makes LAUGHTER IN HELL."
•
With PAT O'BRIEN, GLORIA STUART,
Merna Kennedy, Tom Brown, Berton
Churchill. Produced by Carl Laemmle, Jr.
Directed by Edward Cahn.
Presented by
CARL LAEMMLE
UNIVERSAL


THE
LOST
from the
RAIL ROAD CROSSING
STEP OUT WITH UNIVERSAL

PECIAL

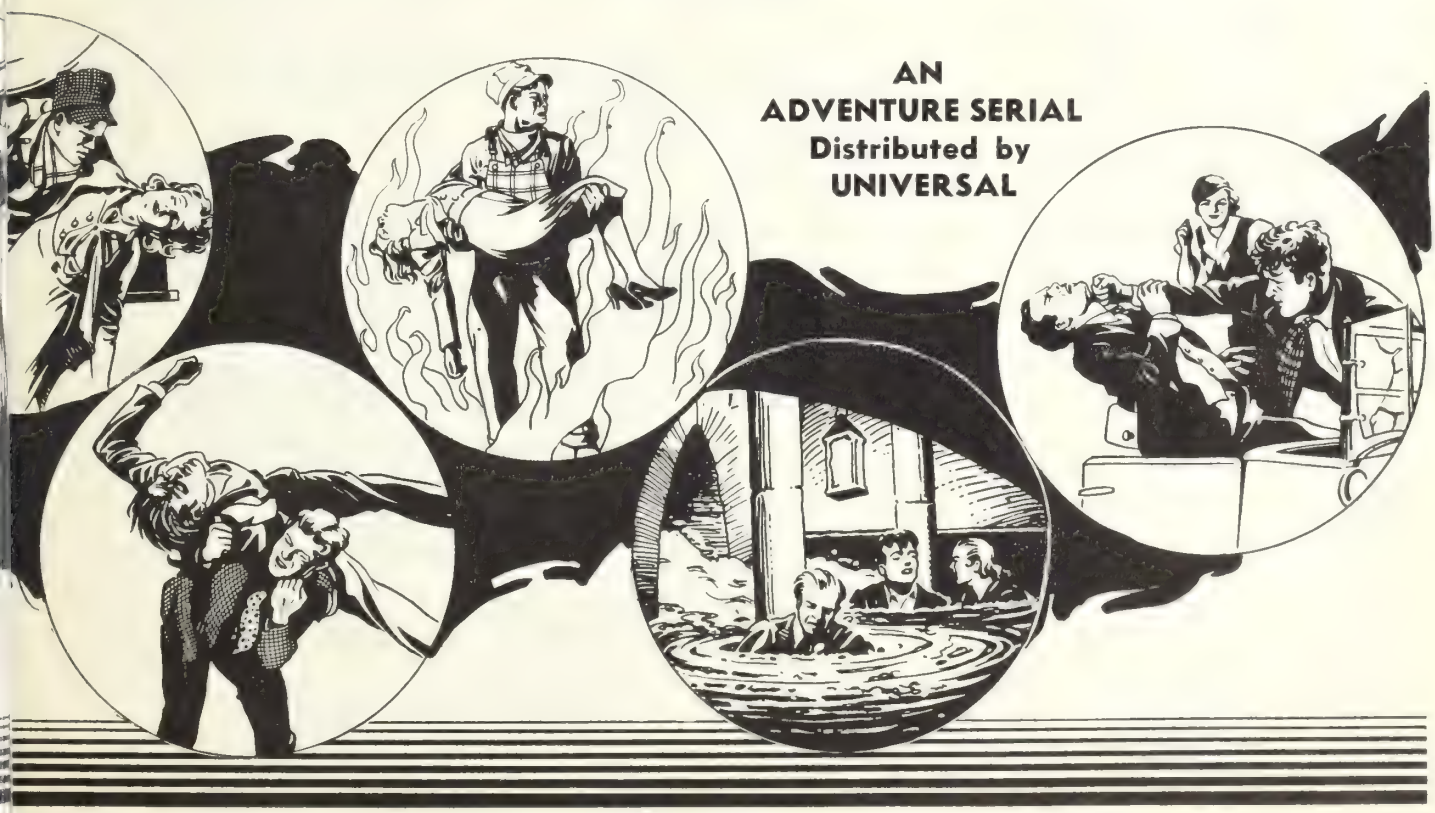
story by SIR ARTHUR CONAN DOYLE

12

Chapters of Terrific Thrills and Mystery!

A master of mystery writes a story packed with the sort of thrills that makes every man, woman and child who sees the first episode a certain customer for twelve weeks. THAT'S why it's important for you to SELL THIS GREAT SERIAL IN ADVANCE. IT PAYS BIG DIVIDENDS. With FRANK ALBERTSON, ERNIE NEVERS (The All America Football Hero), Cecilia Parker, Caryl Lincoln.

AN ADVENTURE SERIAL Distributed by UNIVERSAL



The Greatest MONEY NAMES

OF RADIO...NOW IN UNIVERSAL SHORT FILMS!!

The stars who formerly kept the people at home will now bring them to your theatre.

Produced by
William Rowland-
Monte Brice
Productions, Inc.

MORTON DOWNEY
WALTER WINCHELL
LOUIS SOBOL
NICK KENNY
THE BOSWELL SISTERS
THE STREET SINGER
ART JARRETT
VINCENT LOPEZ
—and scores of others!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

THANKSGIVING!

And There's Plenty For Which To Be Thankful!

THANKSGIVING DAY! Plenty to be thankful about, too. Business off a little bit? Crowds not as thick as they used to be? Takes much harder work to break box-office records? Well—what of it?

Consider yourself lucky — mighty lucky! Consider this a real time for Thanksgiving.

In the first place, long after other businesses were hit by the depression, the motion picture business continued, unaffected, on its prosperous way. The depression finally caught up with us and it became necessary to dig in with real hard work and start battling for business every week. It took MORE WORK to keep business going —and maybe more work is good for us! There is a lot of satisfaction in knowing that clever brains, hard work and good showmanship can keep business running close to normal. Super showmanship is STILL cracking records from time to time and that proves one thing—THE BUSINESS IS THERE IF YOU GO AFTER IT!

That is something to be thankful for. You can also give thanks that you are in a business that has already shown signs of quick recovery and will be one of the first to be rolling along at full steam long before other businesses do.

GIVE THANKS that you are in the motion picture business! GIVE THANKS that you are not an architect or a builder—or a steamship line operator, or in any one of those other industries that depend purely on the luxury spending power of the nation.

The people MUST have their movies—they may not want to go to them as often as they used to, but that is where your showmanship can be put to work.

As you read this, look around you. You've got your job. You've got your theatre. There's plenty of work to do. There's PLENTY to be thankful for!

TIMELY!

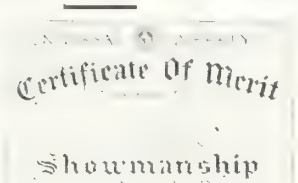
Nothing could be more timely than the tie-up now being effected in many cities with the various Postmasters on Universal's epic of the skies, "AIR MAIL". The card

reproduced here is similar to many others already used successfully in the exploitation of the picture. With the cooperation of postal officials it is placed on the most prominent posts in town and also spotted in many windows. The one shown is credited to Fred Reeths, Jr., of Warner's Sheboygan Theatre, Sheboygan, Wisconsin. Meyer and Kvool of the Alhambra, Milwaukee, and Jay Golden of RKO Palace, Rochester, N. Y., can also take a bow on this. Use this locally!

SHOWS FOR THE NEEDY

Don't forget your Thanksgiving morning show for the needy. Invite all children who will bring food or clothing in return for free admission. Work with your local charity organizations on this. Get your newspapers to publicize the showing and so get the best return for the poor. The Thanksgiving show is indeed a blessing within your power to give.

WILL YOU WIN THIS!



The Universal Weekly Certificate of Merit is awarded every week to showmen displaying the best sort of showmanship ability as evidenced by campaigns submitted to us. It may be issued for a complete all-around campaign or for some outstanding item in the campaign. Are YOU going to be among the next winners? Send your complete campaign report to: SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 Fifth Ave., New York City.

KEEP THEM COMING!

Keep sending them in, boys! We're tickled with the response to the SHOWMANSHIP SECTION of the Universal Weekly and the request for campaigns and red hot ideas.

Limited space prevents us from publishing all of them, now. We'll get around to yours in time, however, so if you don't see it in this issue don't feel discouraged.

It may be in the next one, and don't let it keep you from sending in other bang-up ideas and campaigns! Keep them rolling in!

THIS WEEK'S AWARDS

THE Showmanship editor is happy to announce three more exhibitors who have stepped out and earned the Universal Weekly's CERTIFICATE OF MERIT.

These men have submitted campaigns that show achievement of creative showmanship —smart jobs, deserving of recognition—and the Universal Weekly is glad to give it to them. Here they are:

J. H. REGAN, manager of Warner's Theatre, Fresno, Calif. For his clever school tie-ups on "The All American". . .

CHARLES THOMAS, manager of the RKO Palace Theatre, Cleveland, Ohio. For his remarkably dramatic action front for "Air Mail".

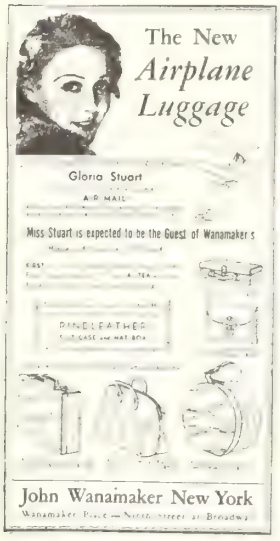
FRANK SMITH, manager of the Palace Theatre, Chicago, Ill. For a fine all-around campaign on "The All American".

Congratulations, boys! You have accomplished worthy jobs! Your certificates of merit, signed by Carl Laemmle, are in the mail.

Who will be next to join the ranks? We know that there are hundreds of smart showmen around the country whose work merits recognition! Are you one of them? You tell us with the dope on YOUR campaign!

SHOWMANSHIP CAMPAIGNS FROM THE WAY TO BIGGER BOX-OFFICE

WANAMAKERS FEATURE NEW AIR LUGGAGE



DESIGNS SPECIAL AIR PLANE BAGS FOR GLORIA STUART

THE John Wanamaker New York window and ad on Airplane Luggage shown above are the result of a special tie-up made during Gloria Stuart's brief visit to New York after her epoch-making flight from Universal City by air mail.

Miss Stuart was guest of the big New York department store in their luggage department and later in their popular tea room. The newspaper and window announcements brought hundreds to the store and gave the New York Mayfair Theatre showing of "Air Mail" some fine additional advertising.

During her brief stay in the metropolis the young star of "Air Mail", "The All American" and "The Old Dark House" posed for special fashion photographs to be used in national tie-ups for forthcoming Universal pictures in which she will be featured. The first of these is "Laughter In Hell", the Jim Tully story of Southern chain gangs in which she will share honors with Pat O'Brien.

SHOWING FOR PILOTS ADDS FREE AIR CIRCUS TO "AIR MAIL" CAMPAIGN

THROUGH a special showing of "Air Mail" to local pilots MANNY SHURE, manager of the RKO Palace Theatre, Cincinnati, secured an air circus that stood the city on its head, as part of his campaign.

The circus, which was presented at noon on Saturday, opening day, consisted of six planes, one of which carried a giant streamer banner announcing the opening of the picture. The planes flew to an altitude of about 1,000 feet above the theatre and looped, figure-eighted, dived, rolled, flew in formation and cut up generally for half an hour. The stunt cost the theatre nothing more than the courtesy showing to the pilots. Arrangements were made through C. R. Anderson, city traffic manager of the American Airways, and the Lunken Airport.

Other flying organizations of the city co-operated with the theatre to the extent of loaning flying suits, helmets, goggles, propellers, parachutes, engine parts and model planes for an advance lobby display. Through this same co-operation Shure secured four windows in strategic downtown locations for special displays of aeronautic equipment and historic air mail envelopes, and three sheet cut-outs, hangers and production stills. The historic air mail envelopes were loaned by Edward R. Horwitz. Duke Hickey, Universal exploiter, assisted.

RUE MORGUE SHADOW BOX DRAWS BIG CROWD

HALF way around the world movie fans respond to showmanship exploitation much the same as they do here. Witness the effects of a clever stunt used by the management of the Rialto theatre in Manila, Philippine Islands, for their engagement of "Murders in the Rue Morgue".

An eerie looking shadow box was set up in the front lobby of the theatre. Behind a small opening in the center, which was covered with cheese cloth, was placed an ordinary telephone instrument with the mouthpiece directly behind the cheese cloth. This was connected to the theatre office where a microphone was also connected to the shadow box through a loud speaker, completing a thoroughly concealed direct means of communication between the lobby and the office.

On the outside of the shadow box there appeared the following copy: THE MYSTERY SHADOW BOX . . . DR. MIRAKLE WILL ANSWER ANY QUESTIONS CONCERNING "MURDERS IN THE RUE MORGUE" . . . PLEASE ASK YOUR QUESTIONS INTO THE WHITE SPOT? Naturally people asked questions of the box and were mystified when an immediate answer came forth! Crowds gathered around it all day.

A SMASH DOUBLE TRUCK "CO-OP" FROM SAN DIEGO

The reproduction above shows the smash double truck co-operative ad page landed in the Evening Tribune, San Diego, Calif., by F. F. Vincent, manager, for the engagement of "Once In A Lifetime" at Lou B. Metzger's Spreckles Theatre.

EXHIBITORS WHO ARE LEADING RECORDS AND BETTER TIMES

FROM "DEAR OL' LUNNON!"

England Conservative? Maybe, but notice what they did in London for the engagement of "The Old Dark House" at the Capitol theatre! That is a real out and out ballyhoo!

BALLYHOOS SELL DARK HOUSE IN CONSERVATIVE LONDON

SMASH goes another popular belief! And with it smash go a few more box-office records! London, England, apparently is not the conservative city we have thought, for the response to the Capitol theatre's ballyhoos for "The Old Dark House" was so great it made new records for the West End house!

The illustration above shows the giant truck used on the principal streets of London's West End district, and the picture below the army of men used to carry double posters on the crowded thorofares. Two color post cards with display copy were mailed to the theatre's extensive mailing list and heralds were given a house to house distribution.

In writing of the engagement S. F. DITCHAM, managing director of Universal Pictures, Ltd., reported that the picture received a tremendous ovation and did a record business. Does exploitation pay? Ask Mr. Ditcham.

We don't know that the men carrying the posters in the picture below are unemployed, but it might not be a bad idea to try a similar stunt with your local unemployed. The cost can be limited by the number of men you use. It would be certain to pull a lot of good publicity from the local papers and at the same time give your ad good circulation.

A WHOLE ARMY OF DARK HOUSE POSTERS PARADE IN LONDON!

Here's more evidence that England is not so conservative as most of us believe. This army of poster carriers covered the whole West End of London selling the Capitol's engagement of "The Old Dark House."

BALLOON BANNER CARRIES AD FOR "ALL AMERICAN" OVER FOOTBALL GAME

NAT HOLT, district manager for RKO Theatres in Columbus, Ohio, worked out a nice balloon banner stunt for the campaign on "The All American" at the Palace Theatre. Using a number of brightly colored toy gas balloons to carry it, he sent a giant banner advertising the picture, flying over the Stadium football field during the game between Ohio State University and University of Pennsylvania.

ANOTHER "ALL AMERICAN" TIE-UP ARRANGED WITH CURRENT SONG HIT "ALL AMERICAN GIRL"

The New Edition Cover

LEO FEIST, Inc., publishers of "ALL AMERICAN GIRL" the currently popular collegiate fox trot song hit, have insured a special edition tying it up to "THE ALL AMERICAN." The cover reproduced above carries a picture of Richard Arlen and Gloria Stuart and the title of the picture.

"All American Girl" is very popular over the radio, which gives you an opportunity to get your local station to play the number and mention your engagement of the picture.

Contact your local music dealers to put in special window displays on the song. You can provide them with stills, lobby photos, hangers, streamers and other accessories that will tie the display into your engagement.

Have your organist or orchestra play the number the week before your opening with the running of the trailer. Get local orchestras at dance halls and restaurants to play it and give an announcement of your engagement of the picture.

If your local dealer does not stock this song communicate direct with the publishers. Their address is: LEO FEIST, INC., 60 Cooper Square, New York City, N. Y.

SHOWMEN PROFITING BY EXTRA NEWSPAPER SPACE THROUGH COMPETITIONS OF SKILL

Pressbook Suggestions are Adapted to Meet Local Conditions

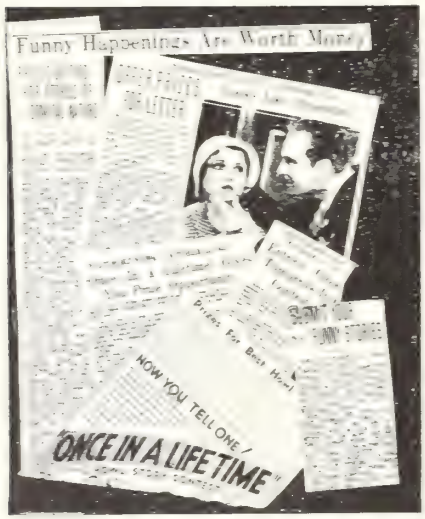
HEREWITH are reproduced a few of the hundreds of columns of extra newspaper space being secured by live-wire exhibitors through adaptations of competitions of skill suggested in various Universal pressbooks for newspaper tie-ups. These competitions can always be arranged so as to be useful as newspaper circulation or want ad builders or for some other promotional plan the newspaper may have in mind. In many instances they can be tied up with local merchants thereby adding additional window displays and cooperative newspaper ads. These touches win the newspapers' quick and unqualified approval. A few tickets and a small amount of cash, or a selection of merchandise, as prizes never fails to interest the readers.

In Washington, D. C. and Baltimore, Md., the NOW-YOU-TELL-ONE contest from the "Once In A Lifetime" pressbook was adapted by RODNEY COLLIER of the Rialto theatre for the Washington Herald and by LAWRENCE SCHANBERGER of the Keith theatre for the Baltimore News. Both newspapers devoted several columns to the contests and the hearty response proved their advantage to both theatres and newspapers.

Newspaper contests on "The All American" are being given unprecedented space in widely separated parts of the country. In Birmingham, Ala., the News and Age-Herald conducted a contest tied-up with the picture. They offered prizes to readers picking football game winners and writing a letter on why they liked the paper's sports page. The announcements shown herewith broke on the front page and continued for six days. GEORGE STEELE, manager of the Ritz theatre sold the newspaper on the idea for his campaign.

GUS LAMPE of the Eckel theatre, Syracuse, N. Y., landed the score figuring contest with the Syracuse Journal; Lawrence Schanberger of Keith's theatre, Baltimore, Md., with the assistance of Duke Hickey, put over the cheer writing contest with the Baltimore News. JOHN ELLIOTT of the Palace, Youngstown, Ohio, gets credit for the football rules contest in the Youngstown Vindicator.

FUNNY STORIES VIE FOR PRIZES



Winning stories from "Once In A Lifetime" competitions grab the space.

PRIZE IDEAS FOR "ALL AMERICAN"

These reproductions give an idea of the many varieties of competitions possible on "The All American"

"AIR MAIL" SHOWING FOR POSTAL EMPLOYEES AND THEIR KIDDIES

Newsboys Wear Helmets

A HAPPY idea of HERBERT MORGAN, manager of RKO Proctor's Theatre in Schenectady, N. Y., lead to a nice publicity break for his engagement of "Air Mail." Through the local postmaster MORGAN issued an invitation to the children of all local letter carriers and postal clerks to attend a special matinee performance of the picture. The stunt was taken up by the newspapers, started a lot of good word of mouth publicity and helped to increase Morgan's good will in the city.

Another good number from Morgan's campaign was getting the local newsboys to wear the regular accessory "Air Mail" helmet.

"ONCE IN A LIFETIME" FLIES AROUND THE CAPITOL DOME IN WASHINGTON

THE illustration at the right shows how Washington was recently treated to a new aerial thrill. As a feature of the campaign for "Once In A Lifetime," the Rialto Theatre, through the co-operation of the Universal Home Office Exploitation department arranged to have the autogiro that recently stopped New Yorkers with an "All American" banner, duplicate its flight for the big scream on Hollywood. The photographer caught the odd looking flying ship just as it was trailing the giant banner around the great dome of the Capitol building. It was the first time that this type of showmanship had been used in the District of Columbia and local newspapers featured the stunt in pictures and stories to the great additional advantage of the Rialto's engagement of the picture.

TOM MIX

The big Western star, riding to the rescue of all your fans who are fed up on drawing room dramas and pink-tea heroes. Coming Soon in

'FLAMING GUNS'

SMART SHOWMEN USE SMASH SPACE

Extra Money Spent on GOOD Pictures Is Always a Wise Investment

"The box-office told the story"

THE REEL JOURNAL

"Okay America" and Tex Get Top Honors

Average Weekly Gross Figured as 100 Per Cent

Kansas City—Top honors went to the Mainstreet last week with "Okay America" on the screen and Texas Guinan in person on the stage. Picture and Tex got good notices and the box office told the story. Other theatres drew only fair patronage. It was good show weather, despite a couple of hot days.

M.P.Daily 9/13/32

"Okay" Pulls $15,500 With Frisco Show

San Francisco, Sept. 27.—"Okay America," at the Golden Gate, turned in the best showing here last week, grossing $15,500, above par by $2,500.

"OKAY AMERICA" (Univ.)
GOLDEN GATE—(2,800), 25c-30c-40c-65c, 7 days. Carter, the Great, on stage. **Gross:** $15,500. (Average, $13,000.)

ARLISS, $26,000; 'OKAY' $20,000, FOR BOSTON

Boston, Sept. 12.

Keith's (RKO) (4,000; 35-50-83)—'Okay America' (RKO) and Olsen and Johnson heading stage bill. Should do $20,000, nice.

Variety 9/13/32

Lew AYRES *in* "OKAY AMERICA"

An original screen play by WILLIAM ANTHONY McGUIRE. With Maureen O'Sullivan, Walter Catlett, Allan Dinehart, Nance O'Neill, Henry Armetta and others. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

IT'S A UNIVERSAL

UNIVERSAL FOOTBALL FEATURE WINS OCTOBER BLUE RIBBON FILM AWARD

Paramount's Political Satire, "Phantom President," Runs Second in Balloting of Associated Publications Committee

Football and politics! Two subjects that win eager ears and interested eyes everywhere these days. Football takes the lead for appeal to family interest with the Blue Ribbon Award to Universal's gridiron feature, "All-American." The Associated Publications Blue Ribbon Committee, composed of prominent civic and exhibitor figures throughout the nation, crowned "All-American" king of the family films released during October after a hot race with Paramount's "Phantom President," a satirical political comedy. "The Night of June 13," another Paramount feature, ran a good third in the balloting.

Story Packs a Punch

Universal out-did itself in bringing to the screen a football story with real grid heroes, men who have dominated the sport pages of the nation's newspapers for several football seasons. And congregating the great mythical All-American team in one picture is unique, if nothing else. But Universal did not sacrifice its story for the sake of a gallery of widely-known pigskin booters; it has a story which packs a punch and should appeal to young and old.

A press book loaded with timely and helpful suggestions has been issued by the company for "The All-American."

Film Players Featured

In addition to the All-American team, Richard Arlen, John Darrow, Gloria Stuart, Andy Devine and Jimmie Gleason, the latter two contributing the comedy, are featured.

A Great Honor

EVERY month the Associated Publications, with eleven separate and distinct magazines, picks by ballot the Best Picture of the Month from every standpoint. It has a secret committee of showmen, civic leaders, and parent-teachers vote on all of the pictures released during the month. Last month's blue ribbon went to "The All American." Here is the way the Associated Publications printed the story in their own papers.

"Nagana" Finished

On Monday, Ernst L. Frank completed the picturization of "Nagana" and it is now in the cutting room at Universal City. This is Tala Birell's first starring picture. In it she reveals a new, vivid personality, combining rare acting ability with exquisite charm. Miss Birell is supported in "Nagana" by Melvyn Douglas, who appears currently in Universal's "The Old Dark House," Onslow Stevens, Everett Brown, William H. Dunn, Noble Johnson and Frank Lackteen. Dale Van Every and Don Ryan are the authors of this unusual story, which has a South African background.

Pete Harrison on "The Old Dark House"

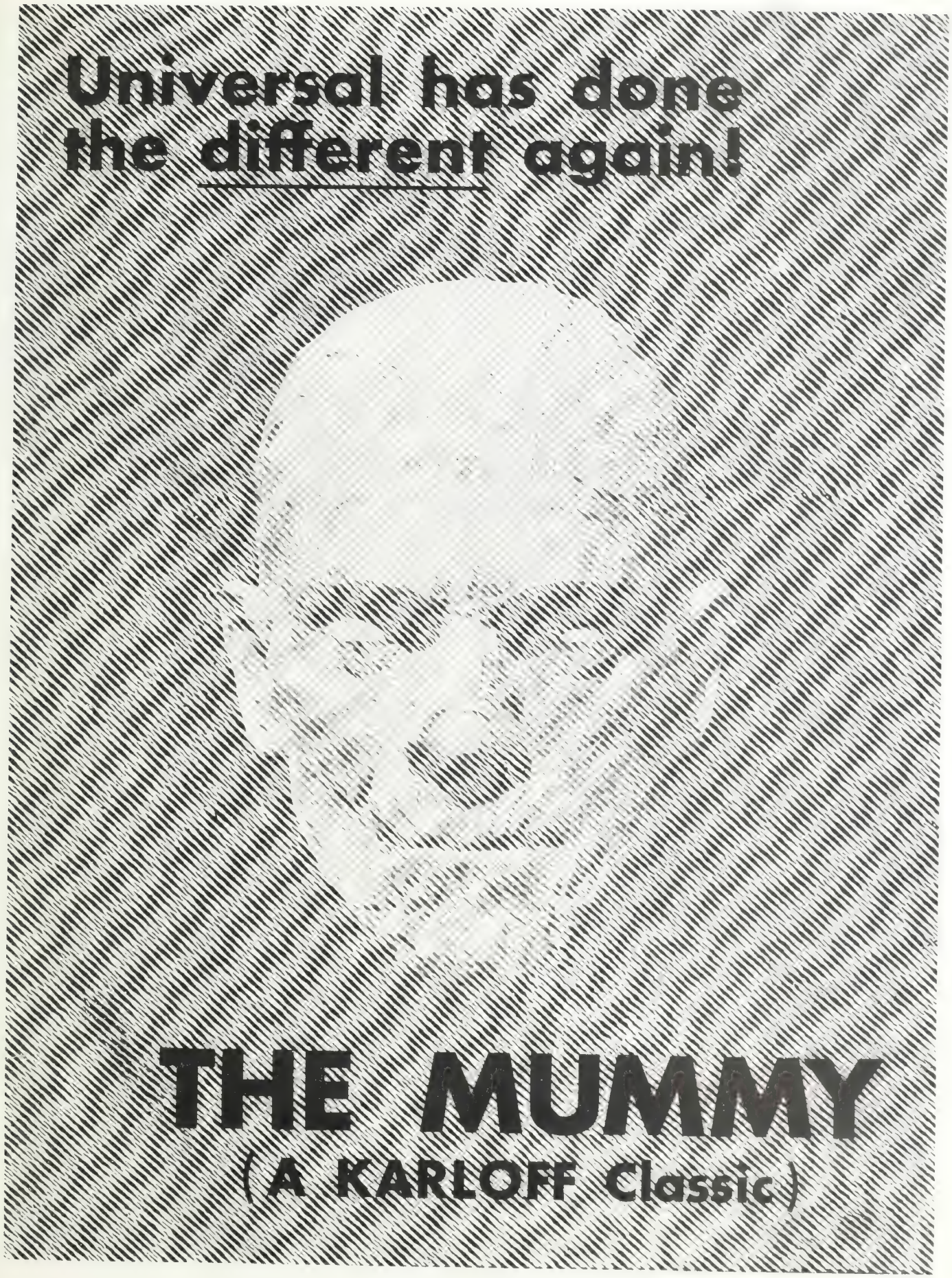
This should certainly please the followers of horror melodramas for it has everything to send chills up one's spine,—a thunderstorm, a spooky house in a deserted section, candles, half-mad people, and a brutal looking butler. The individual performances are so excellent that the story is believable. The first half gradually leads up to the horror scenes, and has moments of comedy to relieve the tension. The second half is tensely exciting. The situation showing the madman, at first gentle, and then murderous, biding his time to jump at the hero with a large carving knife holds the audience in tense suspense; also the situation in which the hero fights with the madman who was attempting to set the house on fire:—

All the horrors occur in a lonely house in the woods, where the hero and his two friends, husband and wife, also two other people, had taken refuge from a rainstorm that had washed the roads away. But with all these horrors, there is a ray of sunshine, in the form of a love affair between two of the characters that sought refuge there.

The plot has been based on the novel by J. B. Priestly. The direction is by James Whale. Boris Karloff, Charles Laughton, Melvyn Douglas, Lilian Bond, Raymond Massey, Gloria Stuart and others are in the cast.

Too horrible for children. Not for Sunday showing.

UNIVERSAL TWO REEL COMEDIES
Produced by WARREN DOANE
ARE THE TALK OF THE TRADE!


Universal has done
the different again!
THE MUMMY
(A KARLOFF Classic)

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 435½, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
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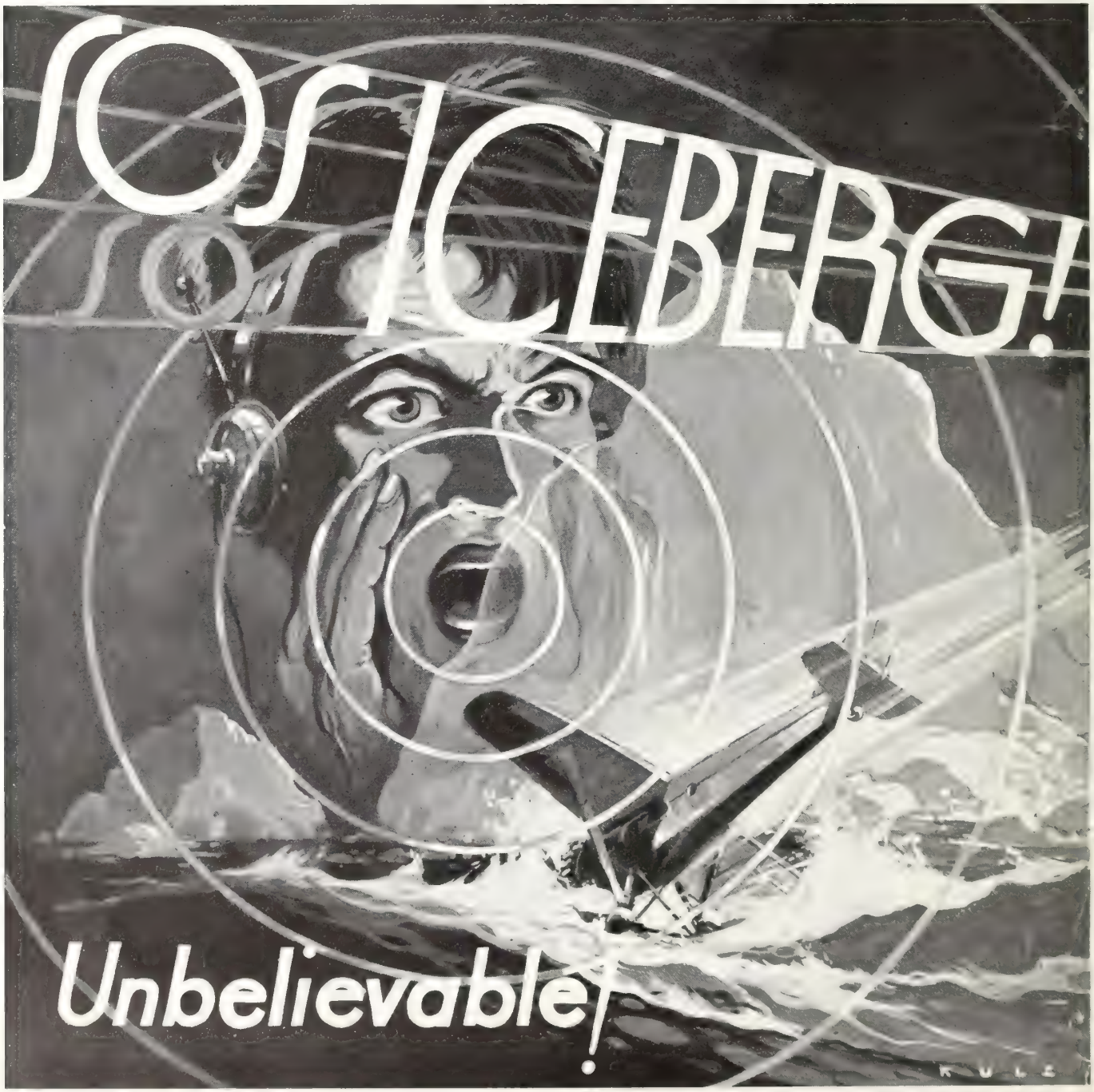
MANAGER
MELROSE THEATRE
MELROSE MASS



Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 32 DEC. 24, 1932 NO. 2

Make way for Tala Birell (the Glamorous), in "Nagana." From the Universal Studio of Hits.

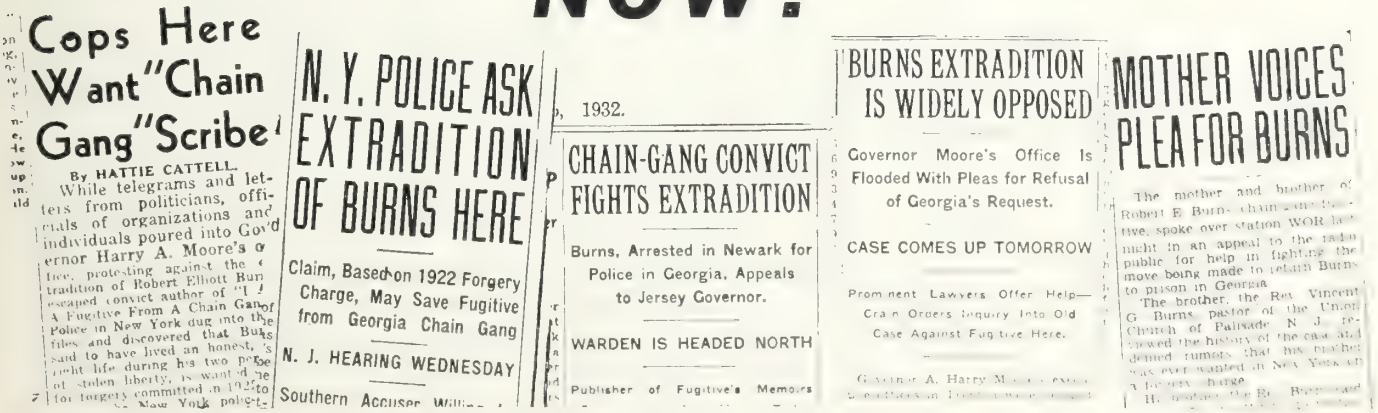
EXTRA!

The capture of Robt. E. Burns, who escaped from the Georgia chain gang, makes Jim Tully's

LAUGHTER IN HELL

one of the timeliest pictures ever released.

BOOK IT *NOW!*



Cops Here Want "Chain Gang" Scribe

By HATTIE CATTELL

While telegrams and letters from politicians, officials of organizations and individuals poured into Gov'd ernor Harry A. Moore's o fice, protesting against the e tradition of Robert Elliott Bur escaped convict author of "I A Fugitive From A Chain Gan Police in New York dug into the files and discovered that Bur said to have lived an honest, s right life during his two pe of stolen liberty, is wanted he for forgery committed in 192 to

N. Y. POLICE ASK EXTRADITION OF BURNS HERE

Claim, Based on 1922 Forgery Charge, May Save Fugitive from Georgia Chain Gang

N. J. HEARING WEDNESDAY

Southern Accuser Willi

, 1932.

CHAIN-GANG CONVICT FIGHTS EXTRADITION

Burns, Arrested in Newark for Police in Georgia, Appeals to Jersey Governor.

WARDEN IS HEADED NORTH

Publisher of Fugitive's Memoirs

BURNS EXTRADITION IS WIDELY OPPOSED

Governor Moore's Office Is Flooded With Pleas for Refusal of Georgia's Request.

CASE COMES UP TOMORROW

Prominent Lawyers Offer Help— Crain Orders Inquiry Into Old Case Against Fugitive Here.

Governor A. Harry M

MOTHER VOICES PLEA FOR BURNS

The mother and brother of Robert E. Burns, chain gang fugitive, spoke over station WOR last night in an appeal to the radio public for help in fighting the move being made to return Burns to prison in Georgia.

The brother, the Rev. Vincent G. Burns, pastor of the Union Church of Palisade, N. J., reviewed the history of the case and denied rumors that his brother was ever wanted on New York an

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

SALOONS WOULD

No. 702 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

A large part of the money which will go to saloons for beer, and beer taxation, will come out of the movie business.

Unless I miss my guess, the major part of it will come out of us, and my object in bringing it up now is to arouse you to the fact that, for business reasons if for no other, you and I have got to fight the return of the saloon as we would a pestilence.

The movie business never took such a spurt as it did when saloons were closed when prohibition was first enacted as a law and before it got to be an old story and became a joke.

The millions of nickels that used to slide over the bar for a seidel of beer and the millions of dimes which used to be spent in rushing the growler, began to pour into movie theatres. The man who earned a living by the sweat of his brow then began to take his family to the movies instead of soaking up the brew of the nation.

The saloon will not create one single new dollar of money. It will simply mean that the dollar which has been spent on the movies and on semi-luxuries and even on necessities will be, in part, spent somewhere else. That part of it will be lost to you and me.

WRECK THE MOVIES

Whatever good this does to the country at large, it will do us bitter harm if this beer is sold in saloons. The competition of the saloon would be a calamity.

While I have always opposed the use of the screen for propaganda, I think you are perfectly justified in using it to protect your business. You haven't any more business than you need even now, but you will have less if the saloon comes back.

Speaking of business, I am a movie man—not a wet nor a dry nor a Democrat nor a Republican—but a movie man interested in guarding my business and yours from a menace that is terribly real. I assume you feel the same way. If you do, tell your congressman and senator and tell them in plain language that if the saloon comes back they wont go back to office at the next election!

I now suggest to the trailer companies that they make trailers for you to use to combat the return of the saloon. They should sell these to you at a reasonable profit, because what's good for you is good for the trailer companies. Arouse the women of this country to the dangers attendant upon the return of the saloon—just accomplish that much, and you'll never have the saloons to worry about.

The most powerful medium through which to do this is your screen!

Carl Laemmle

(Note to artist:—Draw a good picture of McNamee's voice to illustrate this ad.)

THE BEST LIKED VOICE IN AMERICA

GRAHAM McNAMEE'S voice just cannot be imitated. It is still the best liked voice in America, heard by uncounted millions over the radio and for years in thousands of theatres using the Universal Newsreel.

IT has done more to lift the spirit of millions than any other voice has ever done. It contains humor, drama, fire, thrill and buoyancy. Millions respond to it every day. You ought to have it as a part of your show!

UNIVERSAL NEWSREEL IS McNAMEEIZED!

(To the ad man:— How in hell can i draw a picture of a voice? I'm an artist not a magician

The Artist

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

A Laemmle Yarn

LAST week's reminiscence of Carl Laemmle told how Worthy Butts and he were taken in by a pass-filled theatre. This week takes us along to Saturday, December 14, 1907. On that date, a banquet was tendered to the members of the United Film Service Protective Association and the Film Manufacturers and Importers of the United States. This banquet was held at the Grand Pacific Hotel and was tendered by the Chicago members of the Association.

A copy of that menu and program is at hand. It was sent to Mr. Laemmle by Mr. Joe Schuchert, who was formerly associated with Mr. Laemmle in business and it was sent to him on December 14th which, as will be observed, was exactly twenty-five years from the date of the actual banquet. The only official names printed are those of the Entertainment Committee. They are as follows: George Kleine, Chairman, Kleine Optical Co.; W. N. Selig, Selig Polyscope Co.; Eugene Cline, Eugene Cline & Co.; Carl Laemmle, Laemmle Film Service; George K. Spoor, National Film Renting Co.; Charles Hopp, Standard Film Exchange, and Warren A. Patrick, The Show World.

The program, too, is interesting, and consisted of ten numbers. Here they are:

"What Are We Here For" by A. D. Flintom of the Yale Amusement Company, Kansas City, Mo.

"Giving Rain Checks with Rain Storms" by Arthur S. Kane of the O. T. Crawford Film Exchange, St. Louis, Mo.

"The Newcomer" by Robert Lieber of the H. Lieber Company, Indianapolis, Ind.

"Publicity" by C. J. Strong of the Michigan Film & Supply Co., Detroit, Mich. *(Continued on page 32)*

ANOTHER EASY $5.00 FOR A CAPTION

Slim Summerville and ZaSu Pitts in a Palpitating Scene from "They Just Had to Get Married"

FIVE DOLLARS FOR A CAPTION

As you are reading this copy of the Universal Weekly, the judges are deciding who won the $5 for a caption for Tala Birell's back.

Now we are giving you another chance to show your ingenuity and imagination. Take a look at Slim Summerville and ZaSu Pitts in this scene from their screamingly funny picture, "They Just Had to Get Married," and send in your idea of what Slim is saying to ZaSu, in fifteen words.

If we cannot decide which answer is best entitled to receive the $5, we will pay the full $5 to the two best. As usual, no Universal employee is eligible. Answers must be received at the office of the Editor of Universal Weekly by or before noon of January 21.

Merry Christmas and Happy New Year

from

CARL LAEMMLE, THE WHOLE UNIVERSAL ORGANIZATION

and

THE UNIVERSAL WEEKLY

THE UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

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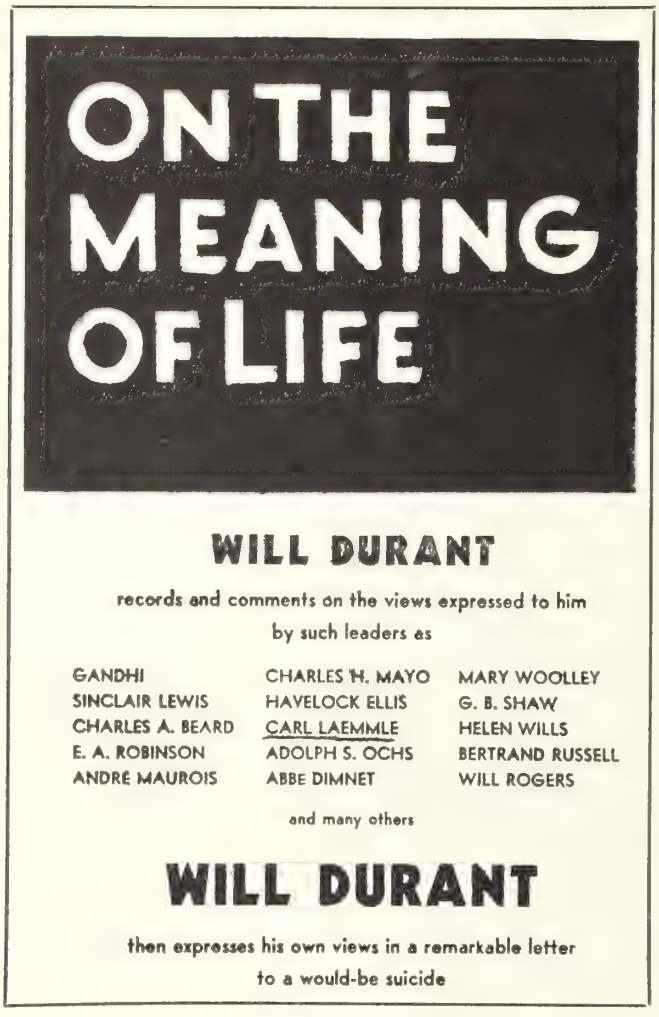
Vol. 32 Dec. 24, 1932 No. 2



Cover of the Ray Long and Richard R. Smith book by Will Durant, "On the Meaning of Life"

LAST June Carl Laemmle received a letter from Will Durant, noted writer and professor of philosophy, and author of "The Story of Philosophy." Mr. Durant asked Mr. Laemmle some questions which are so important, so near the base of human character, so revealing in their insight into personality, that the editor of the Universal Weekly has asked permission to reprint them. These questions were asked by Mr. Durant of fifteen eminent men connected with business, sport, politics, education, literature, philosophy and religion. They were incorporated later into a book called "On the Meaning of Life." This book was published by Ray Long and Richard R. Smith. It is to their kindness that we are indebted for permission to reproduce the following portion of the letter of Mr. Durant, and the entire text of the letter which Carl Laemmle wrote in reply. Here is the extract from the letter:

"I am attempting to face, in my next book, a question which our generation, perhaps more than any other, seems always ready to ask and never able to answer—what is the meaning or worth of human life? - - - - Perhaps the verdict of those who have lived is different from those who have merely thought. - - - - Spare me a moment to tell me what meaning life has for you, what keeps you going, what help—if any—religion gives you, what are the sources of your inspiration and your energy, what is the goal or motive-force of your toil, where you find your consolations and your happiness, where in the last resort your treasure lies."

CARL LAEMMLE THE OPTIMIST

Here is His Reply to the Serious Questions of Will Durant, Later Published in "On the Meaning of Life"

"Dear Mr. Durant:

"I enjoyed your letter . . . and I am glad to answer your questions, but I am sorry to say I am going to disappoint you because my answers, while truthful, will be utterly bromidic. At least that is how I fear they will impress a mind like yours.

"If science and philosophy have brought us to the dreadful pass you describe in your letter it doesn't speak very well for too much thought, does it? In my experience, I have found that most of the people I consider slightly off their base are merely victims of too much introspection.

"You ask me what keeps me going. My answer is the answer which all smart alecks laugh at—it is work. I get a tremendous kick out of seeing my ideas take form and bring concrete results. The fact that countless ideas do not work out does not take away from the pleasure I derive from those that do. I like the feel of power—you see I am being as frank as I know how—and I like to make a money profit on my work. But the thing that keeps me going is the work itself and the sense of achievement. I cannot play as much as some men do because my eyes are not very good and my hearing is not of the best. So my play consists of a small game of poker with congenial friends, or perhaps a small bet on a horse race.

"As for religion, I do not know how much help it gives me. Very likely it helps me unconsciously and it certainly must have had something to do with the formation of my ideals. Probably, too, it has much to do with my energy although I have no tangible proof of it unless you consider one occasion when I was given up for dead and something pulled me through.

"My children, my one grandchild, my other relatives and my friends are my consolations and my happiness. You ask where in the last resort my treasure lies. I think it lies in an almost frenzied desire to see my children and my children's children well cared for and happy.

"I wonder if you had your tongue in your cheek when you said 'we are driven to conclude that the greatest mistake in human history was the discovery of the truth.' When was this discovery made? I have not seen any headlines about it in the daily papers. I have supposed

(*Continued on page 32*)

A Hit at Warner Bros.' Winter Garden, N. Y. Week Before Xmas— A Hit for You Any Time!

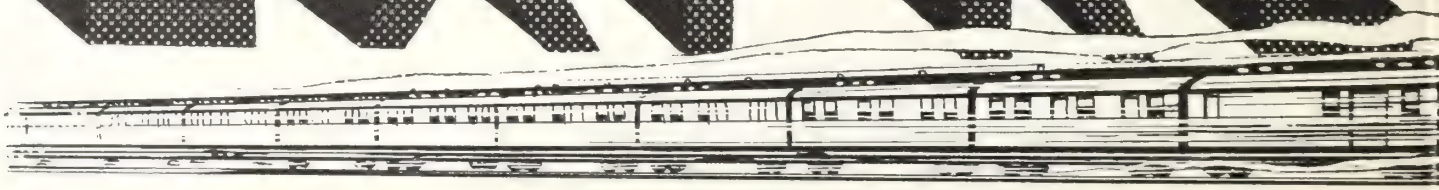
AFRAID to TALK

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

"One Of The Best

"It is one of the best feature pictures ever made," says Variety. "The cast is impressive... Story moves along sequentially and includes drama, crime, murder and a modicum of comedy. Entire action takes place on a train from Paris to Rome. No detail is lacking and apparently no expense was spared. . . Should be a tremendous success."

ROME EXPRE



JOIN THE REST OF THE TRADE IN CELEBRATING

Ever Made"

—Says Variety

featuring

Esther Ralston and Conrad Veidt

with

Joan Barry, Harold Huth, Gordon Harker, Cedric Hardewicke and many others. Directed by Walter Forde.

A Gaumont Picture.

CARL LAEMMLE'S 27TH ANNIVERSARY!

HIGH SPOTS FROM

The eagle eyes of the chief of police cut through him like a knife.
"Rome Express"

"He lies! Ask him where he wa

There—in the very same stateroom!—lay the body of the murdered man!
"Rome Express"

"But listen, sweetheart, your husband doesn't deserve any better."
"Rome Express"

Walking down the corridor was the man with the brief case!
"Rome Express"

"ROME EXPRESS"

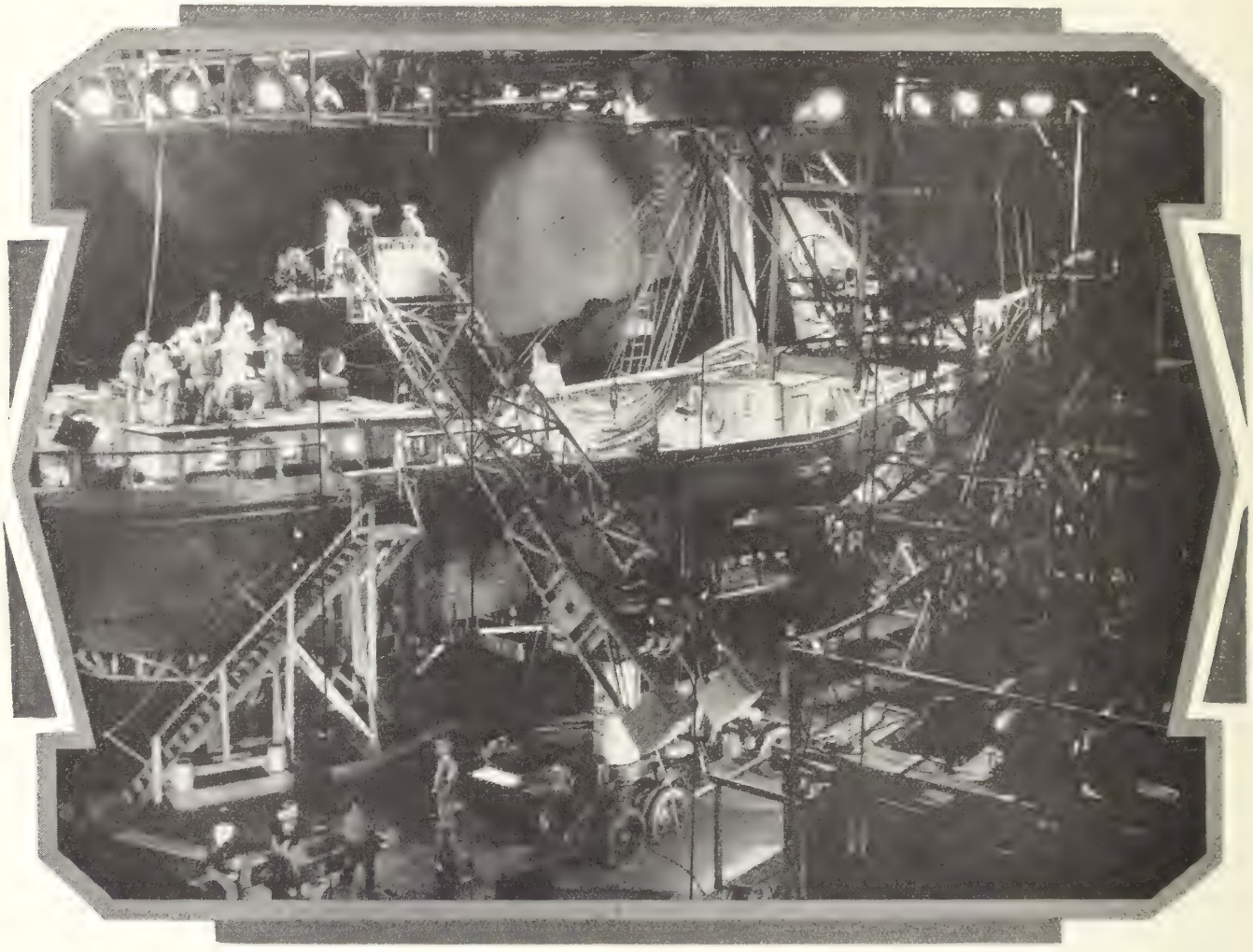
when the murder was committed!"
"Rome Express"

"I'm sick of the whole thing. I want to live like a regular girl."
"Rome Express"

"Stop it, you fool! Do you think you can pull that on me?" *"Rome Express"*

He laughed crazily and suddenly disappeared from sight!
"Rome Express"

A STUDIO MARVEL



"Destination Unknown", With Its Unique Three Masted Schooner, Constructed in Its Entirety on One of Universal City's Huge Stages, Is A Triumph of Studio Craft

EVERY conceivable part of a rum-running ship is seen as the background for various scenes in "Destination Unknown", the Universal sea drama which has just been filmed at Universal City, with Pat O'Brien and Ralph Bellamy in leading roles.

Every scene of this unusual picture takes place aboard the storm-tossed "Prince Rupert", where 13 men take part in a desperate intrigue to gain possession of the scant ten gallons of drinking water locked up in a barrel on deck—while a beautiful girl hides below in the stateroom of the dead captain. There are scenes on every part of the decks of the lumbering craft; in the cramped quarters of the fo'csle; in the galley presided over by the slovenly cook; in the hold, where 5,000 cases of contraband whiskey are stored; in the captain's cabin, where the girl cowers in fear of her life; at the foot of the only remaining mast, where a dilapidated sail hangs useless in the dead calm of a sweltering tropic sea; at the pumps, where exhausted gangsters are eventually forced to sweat and labor in an effort to keep the stricken ship afloat.

And over all hangs the desolate half-light of foggy days, or the impenetrable darkness of starless nights, while heat lightning adds an eerie aspect to the scene. It is the acme of realism. But here is the kick. The storm torn "Prince Rupert" never weathered any storm at all. She was built in the Universal carpenter shop. Though she labors in huge billows, they are in a tank on Universal City's biggest sound stage. The Universal director can make the wind blow, the waves break high and the lightning flash any time he wants to, which is infinitely more practical than waiting for them to happen naturally in the Pacific Ocean where this drama is supposed to take place. Wonderful are the movies.

"Destination Unknown" was directed by Tay Garnett, and the cast includes, in addition to O'Brien and Bellamy, such favorite screen players as Betty Compson, Tom Brown, Russell Hopton, Alan Hale, Rollo Lloyd and Stanley Fields.

The scene above shows the Universal camera crane working on the deck of the good ship "Prince Rupert," while huge batteries of lights which would never be possible in the Pacific Ocean, give the scene the illumination and controlled shadows.

CARL LAEMMLE'S 21 ANN. JUBILEE CELEBRATION 21

"Drew Extra Business"

—Says Exhibitor Cecil Cupp, Royal Theatre, Arkadelphia, Ark., in Motion Picture Herald

To which you can add these Variety reports: "Looks exceptionally well for this house (RKO, Providence) and $11,000 is the fine figure looked for" . . . "Will get $7,000, great (Ritz, Birmingham)" . . . Smart $9,800 (RKO, Los Angeles) . . . "Should Gather in neat $10,000 (Warner, Pittsburgh)" and these Motion Picture Daily Reports. American Twin Cities Top, $20,700." . . . $3,000 Above normal in Cleveland.

With RICHARD ARLEN, Andy Devine, James Gleason, Gloria Stuart, John Darrow, Merna Kennedy; THE 1931 ALL AMERICA FOOTBALL TEAM. Story by Richard Schayer and Dale Van Every. Produced by Carl Laemmle, Jr. Arranged by Christy Walsh. Directed by Russell Mack. Presented by Carl Laemmle.

"The ALL AMERICAN"

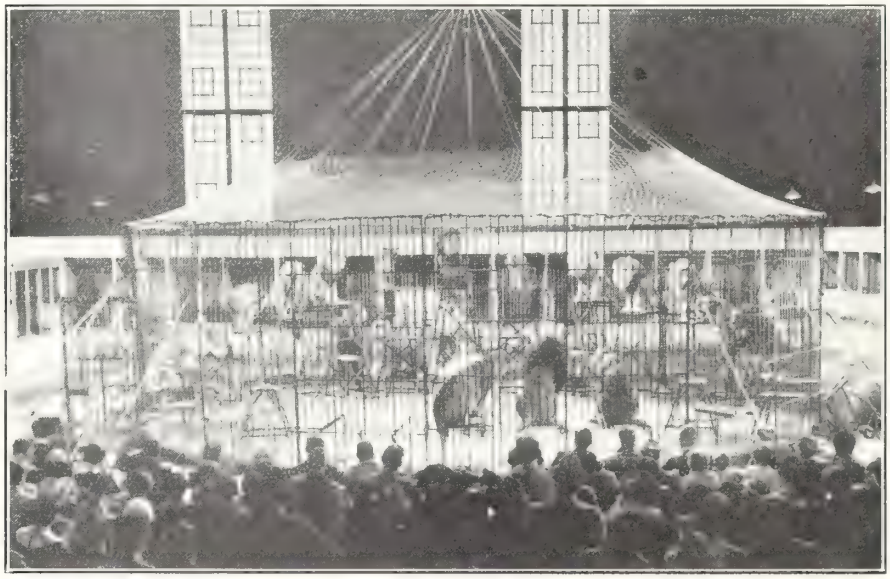
JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

"THE BIG CAGE"
EPIC OF CIRCUS LIFE
PACKED WITH THRILLS GALORE

Vince Barnett, rubber lipped comedian, and Devine of the gravel-throated voice, as important adjuncts to "The Big Cage." They supply the comedy.

Clyde Beatty, staging the climax act of "The Big Cage" for two hundred Los Angeles newspaper people on the Universal City lot.

Clyde Beatty, himself, most famous animal trainer and performer with animals in the world today, as he appears in "The Big Cage."



"THE BIG CAGE," which is in the midst of production now at Universal City, will be the greatest circus motion picture of all time, with its scores of wild animals,—lions, tigers, leopards, panthers, controlled by Clyde Beatty, the world's most famous, and youngest, animal trainer. It is an epic of the circus, depicting almost in exact detail the life story of Beatty, whose career has been devoted entirely to the training and psychology of wild animals and whose life story is like a colorful, almost unbelievably thrilling romance. The volume of his life is to appear this winter written by Edward Anthony and himself.

Clyde Beatty, who has been associated for years with the Barnum and Bailey and Hagenbach-Wallace circuses, came to Universal City last month, with forty-three lions and tigers from the circus arena, all of which he had thoroughly under control. These, together with many other ferocious beasts, will be seen in "The Big Cage." Beatty is the only circus trainer known who has been able satisfactorily to bring together in the same cage and put through performing stunts, lions and tigers. He manages it amazingly well, however, and to the astonishment and delight of the spectators, enters a cage containing both lions and tigers, and in a calm, precise, efficient way, puts the animals through the tricks which he has taught them. His only self protection during his training of the beasts is a slenderly-constructed chair, which he holds in his left hand. He calls the animals to attention by the crack of his whip, and by the firing of blank cartridges from his pistol. From that point on, he has their attention, and does not resort to force or bullets to coerce them. In fact, his pistol never contains bullets as a safeguard for himself.

Beatty loves his work and his animals, and they sense this and obey the trainer implicitly. Beatty has been able also to bring together in an act both female and male lions and tigers, a feat never before accomplished successfully in the annals of the circus.

All of these hitherto unfilmed stunts will be seen in "The Big Cage," which is being directed by Kurt Neumann from the story by Edward Anthony, which appeared in Colliers. Anthony himself went to Universal City to confer with Beatty and his collaborators on the screen version of his novel,—Dale Van Every and Ferdinand Reyher, and together they have evolved a romance which is absolutely unique.

(Continued on page 32)

"ROXY" ADDS HIS PRAISE

RADIO CITY THEATRES
ROCKEFELLER CENTER—NEW YORK

RADIO CITY MUSIC HALL
RKO ROXY THEATRE
Office of the Director

December 12th, 1932.

Carl Laemmle - - -

Carl Laemmle — Old timer I salute you. I click my heels, bring my hands smartly to my visor and do so with the sheer love and admiration for what you have done, what you have meant to the motion picture industry, and what you mean to me as a man. You are one of the immortals and what you have accomplished will live as long as a picture will be shown.

So, Old timer, once more I salute you and with all my heart, I say "God bless you and keep you."

Sincerely yours,

"Roxy"

The M
Nothing like
it ever before
on stage or
screen!!!!

KARLOFF

(*The Uncanny*) *in*

UMMY

with ZITA JOHANN, DAVID MANNERS, Edward Van Sloan, Arthur Byron. Story by Nina Wilcox Putnam and Richard Schayer. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.

LEAP OUT WITH UNIVERSAL

"S. O. S. ICEBERG" SHOOTING BEGINS

Ernst Udet in his first flight over the iceberg-infested ocean in front of Dr. Fanck's camp at Nulgarfik.

The cameraman, Richard Angst, and David Zogg, an Arctic guide, returning to camp after taking the first pictures of Udet for "S.O.S. Iceberg" in the treacherous ice infested fjord.

AFTER the gigantic task of unloading the Borodino had been accomplished and the "S.O.S. Iceberg" company and supplies encamped within a short distance of the village settlement of Umanak, Greenland, Dr. Arnold Fanck began his search for the proper spot in which to film his first scenes amid the icebergs of the Arctic. Those near at hand, off the harbor of Umanak, were far too brittle, liable to break apart at any moment, to be practical for his purpose. He departed in one of the two motor boats of the company and within two weeks returned to Umanak, having been successful in finding the ideal location. It was a spot eighteen hours' sail away from the expedition's headquarters, and the leader returned to bring back with him several of the actors, headed by Miss Leni Riefenstahl, and additional food supplies.

The trip back to Dr. Fanck's location was a thrilling but very dangerous one, fraught with constant peril of the floating icebergs colliding with the comparatively small motor boat, the "Poul," in which the intrepid company had set out toward its objective. The boat could not be brought directly to shore in the icy fjord, when the camp was finally reached, but the little band of pioneers had to leave it a short distance out in the water and actually walk and climb over the ice floes, some small and treacherous, others huge, glistening ridges, which blocked the harbor. Their trek to land took one hour of weary, nerve-straining walking over the ice.

Dr. Fanck's headquarters on his first location site were of necessity primitive, consisting of but three tents. The entire company which he had assembled for this particular sequence of the work comprised fifteen people and they slept in groups of six in the three tents.

The first scenes of the actual drama for "S.O.S. Iceberg" were shot with Sepp Rist swimming in the freezing waters off the shore of Nuljarfik, with the two cameramen of the expedition, Hans Schneeberger and Richard Angst, experiencing unimaginable difficulties in filming Rist, as they were naturally forced to stand on the icebergs with their camera equipment. Both men are expert swimmers and were in no real danger of their lives should the ice floes sink, but the precious apparatus and negative would be irrevocably lost should such an accident occur and the ice floes burst apart or sink. However, luck was with them, and the first scenes filmed successfully.

The next sequence of scenes were those taken of Ernst Udet, the famous aviator, flying over the icebergs in the fjord. Udet was compelled to fly perilously low at times to make the scenes authentic and he was in constant danger, for in no case could he have landed in the fjord, cluttered as it was with the jagged ice mountains. These flying stunts were photographed to the entire satisfaction of Dr. Fanck, and at their conclusion Udet flew away to deliver to a steamer which he had sighted, a package of mail from the expedition, mail which he had collected by an inge-

(*Continued on page 32*)

CARL LAEMMLE'S 21st ANNIVERSARY CELEBRATION 21st

Congratulations From Mr. Schenck

LOEW'S INCORPORATED
Broadway at 45th Street
New York, N. Y.

Office of the President

Mr. Carl Laemmle
Universal Pictures Corporation
730 Fifth Avenue
New York City

December 13th, 1932.

Dear Carl:

I understand you are now twenty-seven years old. They say that is your business age, but from the way you go at things I should say that it is rather your actual age.

Good luck and continued success go with my congratulations.

Your friend,

NMS:HH

Loew's Incorporated
Broadway at 45th Street
New York, N. Y.

SCREAM IT FRO

TWENTY-FOUR SHEET

3 SHEET (D)

1 SHEET (A)

JOIN THE REST OF THE TRADE IN CELEBRATING

m the HOUSETOPS!

1 SHEET (B)

3 SHEET (C)

◀ 6 SHEET

CARL LAEMMLE'S 27TH ANNIVERSARY!

TURN YOUR A PROF

YOUR THEATRE CAN NOW PRESENT

MORTON DOWNEY

WALTER WINCHELL

NICK **KENNY** • LOUIS **SOBOL**

THE BOSWELL SISTERS

THE STREET SINGER

ART JARRETT • PAUL WHITEMAN

BUDDY ROGERS, LEO REISMAN, MILDRED BAILEY, JACQUES RENARD

LEW BROWN and RAY HENDERSON

NORMAN BROKENSHIRE, FOUR ETON BOYS, STEPIN FETCHIT, VINCENT LOPEZ

IN

UNIVERSAL'S RADIO SHORTS

Produced by
William Rowland-Monte Blue Productions, Inc.

LOSS INTO IT!

THE STARS WHO FORMERLY KEPT THE PEOPLE AT HOME WILL NOW BRING THEM TO YOUR THEATRE.

You Can Always Boost Business With Action

and that means

TOM MIX

in

DESTRY RIDES AGAIN
RIDER OF DEATH VALLEY
THE TEXAS BAD MAN
MY PAL, THE KING
THE FOURTH HORSEMAN
HIDDEN GOLD
FLAMING GUNS

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

SOME NEW YEAR'S RESOLUTIONS

Take "Inventory" of Your Showmanship Record

When the New Year's morning headache subsides, the patient usually wakes to the fact that it is time to make some wild resolutions for the coming year. He breaks them afterwards, but he has a grand and glorious feeling making them and speculating as to what they will bring.

Instead of making too many resolutions for 1933, we think the showman could boil them down to three. Good ones. It should be unnecessary to break them and probably comparatively easy to carry them out.

(1) **I WON'T LOSE MY ENTHUSIASM!** The picture business grew because of the never-say-die spirit of its leaders. It is imbued with the lusty enthusiasm which carried it over many rough spots and which will again swing it into prosperous days. Be enthusiastic — more enthusiastic than ever before. Your spirit should enthuse the public to patronize your theatre more frequently.

(2) **I will be tireless.** Work as you never did before to overcome the obstacles of the depression. Work on every picture ceaselessly, relentlessly; swing business to normal by the sheer power of persistent showmanship. Never let up a second any day—any minute!

(3) **I will take "inventory" of my showmanship.** Review the last ten pictures you have played. Check down after each what unusual exploitation (not routine) you did to put it over. Note what showmanship methods you used to overcome the necessity of your reduced expenditures on some pictures.

The ten picture inventory will tell you plenty. Have you used your brains and energy to battle for the success of your theatre as you would for your very life—*or have you drifted into the slip-shod ways of some of the other managers who find it easy to say—"Well, times are bad—business is bad—no matter what you do it doesn't bring in any extra money—so why do anything?*

Maybe this showmanship inventory will reveal many things to you. Maybe it will show you that you have slipped without realizing it. Okay! *If you have—now is the time to put into effect resolutions number one and number two!*—Joe Weil.

A "Crack-Up Ballyhoo"

This "Air Mail" ballyhoo attracted lots of attention in McAllen, Texas where L. J. Mason, manager of the Palace Theatre had it wheeled around town.

A BIG SPACE "CO-OP"

Lawrence Schanberger, manager of Keith's Theatre, Baltimore, Md., promoted attractive large space for "Once In A Lifetime" in this co-op ad page. It is interesting to note the unusual type of tie-in ads.

NOW WHEN EVERY PENNY COUNTS

USE ONLY SURE-FIRE AD-HELPS

You can't afford to experiment these days. Every cent you spend to attract attention must actually pull people in. Every advertising accessory you get from Universal is created to accomplish this and nothing is wasted on silly ideas. Here are some practical items for your campaigns:

"THE MUMMY"—Unusual cut-out hanger of mummy in case, price 12c each in lots of twenty-five. Unusual three-fold dye-cut herald, $3.75 per thousand. - - - *"AFRAID TO TALK"*—Punchy, yellow sheet tabloid herald, sizzling with news, $3. per thousand. - - - *"LAUGHTER IN HELL"*—Set of three striking third sheet snipes, 15c a set. Great advance teasers. - - - *"THE ALL AMERICAN"*—Ten foot cut-out streamer for hanging under marquee. Beautiful flash, special $2. - - - *"TOM MIX"*—Circus him with 24 sheet on each picture. Also Mix hats $4. per hundred and big cut-out of Tom Mix on horse $1.25 each. - - - Space permits mention of only a few items. Ask your Universal Accessory Manager to show you others on different pictures.

WE HAVE WITH US TO-DAY— FIVE MORE SHOWMANSHIP WINNERS!

Again we are happy to announce more managers who have "stepped" out with big campaigns and come through winners of UNIVERSAL WEEKLY CERTIFICATE OF MERIT AWARDS. Here they are:

R. T. KEMPER, manager Capitol Theatre, Wheeling, W. Va., for his newspaper contests on "The All American."

CURT BECK, manager Majestic Theatre, Dallas, Texas, for his fine flash front on "Air Mail."

WILLIAM ISRAEL, manager Stanton Theatre, Philadelphia, Pa., for his all-around campaign on "The All American."

S. G. KARLAS and ROBERT COLLIER, manager and publicity manager Criterion Theatre, Los Angeles, Calif., for their "Lifetime" campaign.

Good work, men! Our hats are off to you! Your certificates, personally signed by Carl Laemmle, are in the mail.

There are more CERTIFICATES OF MERIT waiting to be awarded to enterprising showmen in recognition of exceptional exploitation. Send YOUR campaigns to: SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 Fifth Ave., New York City.

FLASHY FRONTS MAKE THEM STOP— GOOD "COPY" PULLS THEM IN!

Ads and Radio Feature "Air Mail" Plane Contest

THROUGH a contest with the Bamberger Aero Club, Walter Leach of Warner's Branford Theatre, Newark, N. J., arranged a model plane building contest for his "Air Mail" campaign. The club is conducted by a local department store that also controls the WOR radio station, which naturally resulted in the contest getting plenty of time of the air. In addition the theatre played up the contest in its daily ads. Two hundred models were entered and put on display in the theatre lobby. Prizes were given for the best scale model, the best mail plane model and the best Bamberger Club entry. A party was given on opening day for two hundred members of this club.

A hook-up with the Boys' Air Mail Society resulted in a display of letters carried on such first flights as Graf Zeppelin, D-O-X, Lindbergh's, Pan-American and others. Leach's front was made up of six sheet panels and large cut-out, zooming planes. The art on the panels was adapted from the posters.

HERE'S HOW THE BRANFORD SOLD "AIR MAIL"

This is Walter Leach's impressive front at the Branford Theatre, Newark, N. J., for "Air Mail." Note the six sheet panels, with art adapted from the posters, and the large cut-out planes.

Mailing List Pays Portee

JACK PORTEE of the Rex Theatre, East Rutherford, N. J., finds good response to letters sent out over his mailing list. He does not use them too often but uses heralds consistently. When a special comes along, the signed letter that goes with the herald gets big attention.

KOPPLIN ADS ATTRACT

HAROLD KOPPLIN of the Wometco Theatre Chain, Miami, Fla., is putting out some excellent combination ads. He recently launched a great Thanksgiving Festival for all the Sidney Meyer-Mitchell Wolfson houses.

The theatres announced that two people would be admitted on one paid admission and one article of food to take the place of the other admission. Various charitable organizations of the city were tied up. Newspapers gave it fine space, leading citizens cooperated, boosting the good will of the theatre sky high.

Jack Fink, manager of the Wometco Capitol Theatre, gave an additional zoom to AIR MAIL, playing during the Festival, by tying up the classified ad pages of the local newspapers, getting big space on the basis of one free admission for each classified ad placed. Since people who got the tickets bought additional admissions, the idea was a profitable one as well.

ANOTHER SMASH FRONT FROM SEATTLE

Ray Cooper and S. J. Carey of Sterling Chain Theatres, Seattle, Washington, backed up their campaign for "Igloo" with this exceptional front. Mounted on the centre and end panels, are exhibits of Eskimo equipment and trophies. In the foreground is a fully equipped "kyak"—Eskimo canoe, borrowed from a local collection. Grand showmanship!

TRAVELING BILLBOARD

J. J. CRAITE, manager of the National Amusement Company's Fort Theatre at Fort Atkinson, Wisconsin, uses an inexpensive, yet effective moving billboard to cover surrounding towns. Three and six sheet frames were built on a model "T" Ford that cost Craite $20.00. $5.00 purchased the material for building the display mountings and painting the truck in red, yellow and orange. A nice flash on the roads!

SMART SHOWMEN TAKE ADVANTAGE OF GREAT "DARK HOUSE" STUNT IDEAS!

A Front That Put The Show Across

Eddie Helwig, manager of Warner's Rivoli Theatre, Paterson, N. J., designed this prize front for "The Old Dark House." See story at right.

HELWIG'S WEIRD, SHADOWY FRONT SELLS KARLOFF THRILLER IN PATERSON

THE entire theatre front a replica of "The Old Dark House!" Giant cut-out heads of Karloff peering over the roof, with weird green and red lights in the eyes! Two banks of flood lights criss-crossing the display at different angles causing spooky shadows! Under the marquee and in the lobby green and red lights flashing on and off cross each other at angles! The whole eerie display flooded with green and amber lights!

That is a brief description of the front and lobby designed by Eddie Helwig, manager, to sell "The Old Dark House" at the Rivoli Theatre, Paterson, N. J., and follows along the idea suggested in Universal's practical press sheet. Several character heads, cut-out from the posters, were used on the display. The upper part of the "house" appeared over the marquee and the lower part under, taking in the box-office. It was all cut-out of beaverboard and painted by the theatre artist.

During the running of the trailer, a week in advance of the opening, at the point where the weird noises and lightning occur, Helwig turned the house lights off suddenly, sweeping the house into total darkness for a few moments. It was a very effective stunt as it started the patrons talking about "Dark House." A lobby amplifier was used during the run to ballyhoo the thrills and mystery of the picture. Helwig's campaign resulted in the Rivoli's best opening in months. Albert S. Nathan, Universal exploiteer, assisted.

"THRILL-O-METER" AND DARING CRITIC BOOST "DARK HOUSE" IN LOS ANGELES

PLAYING on the spooky thrill angle of "The Old Dark House," R. L. Moss, manager, and Ken McGaffey, publicity manager, set up what they described as a "thrill-o-meter" in the lobby of the Hill Street Theatre, Los Angeles. The machine gave the weight and recorded the heartbeats of all who stood on its platform. A sign suggested that patrons test their hearts before going in to see "The Old Dark House." The stunt, adapted from a press-book suggestion, attracted considerable attention.

Another successful stunt used by Moss and McGaffey was to dare one of the local women movie critics to see the picture alone in the darkened theatre at midnight. The critic accepted the dare and gave it a fine story in her paper on opening day.

Three downtown Woolworth stores devoted windows to special displays of their Mystery Magazine containing the story of "The Old Dark House" with illustrations from the picture. Production stills, lobby photos and a tie-up card were used in the displays. The Hill Street lobby displayed enlargements of "fright" stills against an orange background. Daily radio announcements of the engagement were made over four local stations. Ben Westland, Universal exploiteer, assisted on the campaign.

"Dark House" Lands Woolworth Windows

One of the Woolworth store windows in Los Angeles, Calif., devoted to a display of their Mystery Magazine containing the fictionization of "The Old Dark House." Note the large tie-up card for the Hill Street Theatre.

WINTER GARDEN THEATRE STARTLES NEW YORK WITH DRAMATIC CAMPAIGN ON "AFRAID TO TALK"

Takes Advantage of Furore Caused by Attempted Banning of Stage Play—Plays up Sensational Angle with "We Dare to Present" Line

WHEN Universal's "Afraid to Talk" was booked into the Winter Garden Theatre by Harry Charnas, general manager of Warner's metropolitan theatres, he put his staff to work on a hot-shot campaign. Lou Goldberg, Warner's exploitation director, assisted by Arthur Jeffries and Meyer Beck of the Warner staff, worked hand in hand with Morty Levine, manager of the Winter Garden to give a great send-off to the picture.

Because an attempt to stop the play "Merry Go Round," on which the film is based, caused such a furore when it was presented in New York, Warners decided to take advantage of this angle by tying it into the picture showing. Copies of the newspapers which carried headlines on the attempted banning of the play were blown up and used for advance lobby display and were also incorporated in the striking newspaper ads. (Note ads on opposite page).

To further carry out the spirit of the campaign a private preview of the picture was held two days before the opening, to which were invited Judge Samuel Seabury, members of the Citizens Committee of One Thousand, and other civic leaders and editorial writers. Among those present were Dr. William J. Scheffelein, chairman of the Committee of One Thousand, Harry Elmer Barnes, noted editorial writer and many others prominent in civic work.

The keynote of the front and lobby display, and also the feature of some of the newspaper ads, was a play up of the sensational drama angle with the line: WE DARE TO PRESENT, preceding every display of the title. The Universal tabloid herald was blown up for lobby wall decorations and for the front display. Enlarged cut-out heads of the big cast were swung in semi-circles over the box-office and the two main entrances, with catchlines, as suggested in the pressbook.

The newspaper campaign, in addition to taking advantage of the publicity gained by the play, featured the sensational drama angle. Note the clever wording of the type ad on the opposite page. While it does not say in outright language that the picture showing would be stopped, it subtly hints at such a possibility, a good way of intriguing public interest.

The night shot at the top of the opposite page shows the Winter Garden's gigantic electric sign, the largest theatre sign on Broadway, advantageously used to play up title, cast and also the "Dares to Present" angle.

Despite a freezing cold spell which descended on New York suddenly, the picture opened to very good business and is doing far better than average business during the pre-Christmas week, usually considered the worst in the year. All of which proves that good showmanship, faith in the picture and money spent wisely in advertising, will show results no matter what the week happens to be! Congrats, Harry Charnas, for some clever showmanship!

Set Dates Now — Carl Laemmle 27th Anniversary Celebration

NASSES' "BROWN OF CULVER" CAMPAIGN GETS SCOUTS AID

WHEN "Tom Brown of Culver" played Phil Chakeres' Murphy Theatre in Wilmington, Ohio, Billy Nasses, manager, went after the co-operation of the local Boy Scout troop, and, as the picture above, indicates, had a nice turn out. Acting on the pressbook suggestion Nasses located a local lad who is a student at the Culver Military Academy (he is at the extreme right of the picture), and invited him as the guest of honor at the opening performance. With the Culver student leading, the Scouts staged a parade through town ending up at the theatre where they attended the performance in a body.

SCOUT WEEK FEB. 8th—14th

National Boy Scout Organization Recommending Troop Attendance At "Brown of Culver" Shows

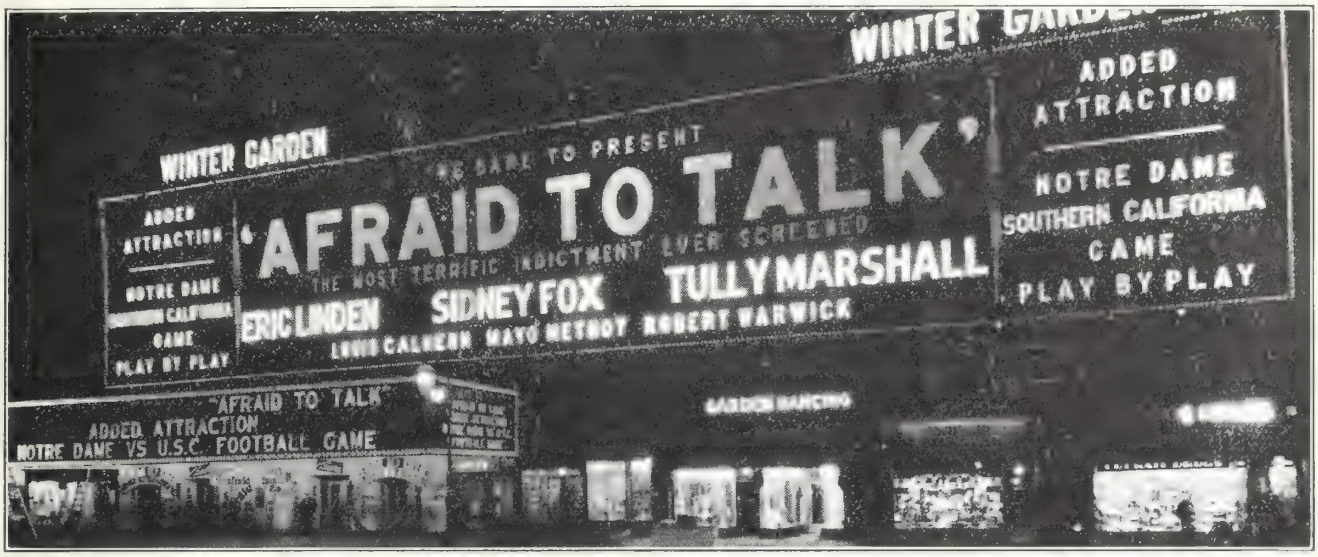
HERE is a chance for exhibitors throughout the country to cash in on a sure-fire attraction for Boy Scout Week, February 8 to 14.

Through a movement set in motion by G. R. Bremner, prominent leader in boys' work in Ontario, California, Boy Scout Headquarters in New York are sending official recommendation to Scout posts everywhere that attendance at special matinees of "Tom Brown of Culver" be made a part of the week's program. C. J. Carlson, a member of the National Council of Boy Scouts and in charge of the organization's activities in California, Utah and Arizona, took the recommendation to New York for presentation to the National Council, and a General Order has gone out to posts in all parts of the country.

More than a million Boy Scouts will see this interesting picture during the week of February 8-14—if they can find a theatre where it is showing.

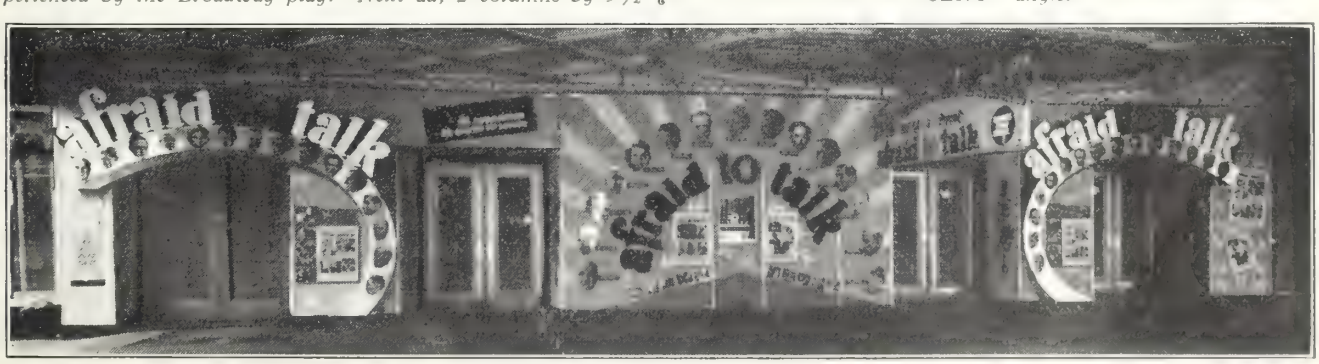
Get in touch with your local Boy Scout post and with the nearest Universal exchange, and go after your share of this ready-made business. In Bremner's home town of Ontario—a city with a population of 15,583—Manager Garry Carr of the Fox Granada Theatre is showing "Tom Brown of Culver" at a special matinee on Friday, February 10, for its SEVENTH engagement!

TALKING OUT LOUD FOR UNIVERSAL'S SENSATIONAL FILM "AFRAID TO TALK"



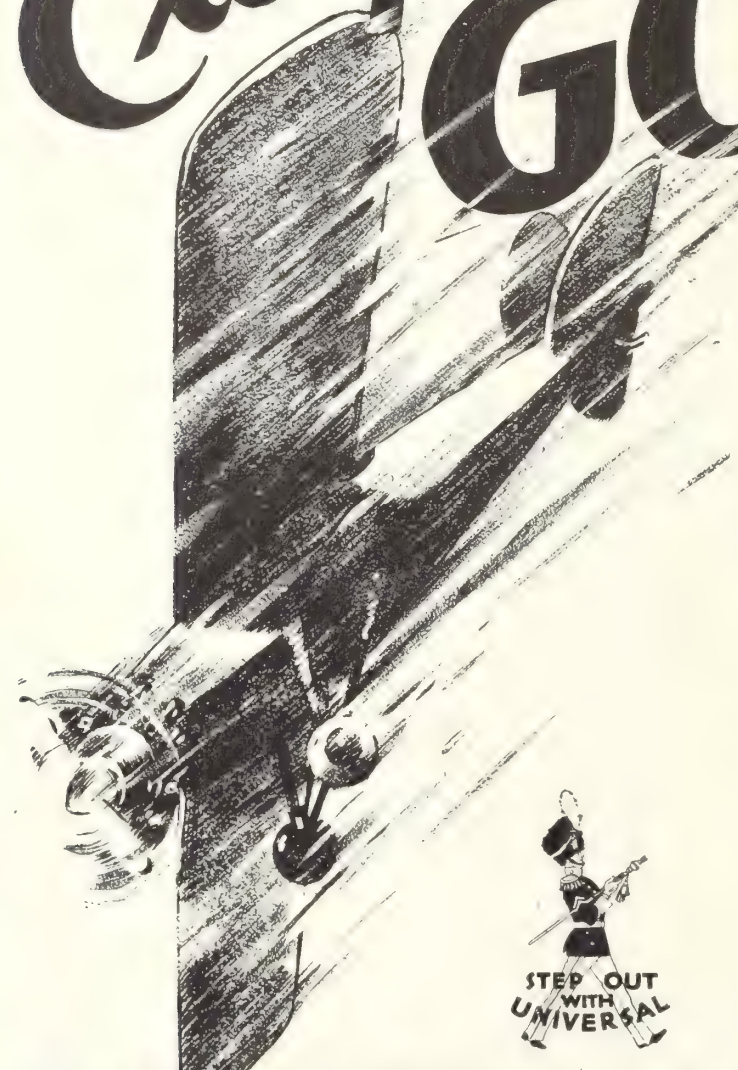
Above: Night shot of Warner Bros.' Winter Garden Theatre, showing the gigantic electric display for "Afraid to Talk." *At bottom of page: A close up of the Winter Garden flash under the marquee. Note the "Dares to Present" angle.*

Above: Winter Garden newspaper campaign. The ad at left, 2 columns by 7½ inches, plays on the opening difficulties experienced by the Broadway play. Next ad, 2 columns by 5½ inches, hints at the possibility of the picture being closed on opening night. The third ad features the "DARES TO PRESENT" angle.



"Exceptionally GOOD!"

—Says Exhibitor G. W. Yeaton, Ioka Theatre, Exeter, N. H., in Motion Picture Herald



"Universals 'Air Mail' playing Palace (Albany) topped Attendance listings at 225%"—Box Office. "The Mayfair (New York) had a nice week with 'Air Mail' which ended at $23,000—M. P. Daily. "'Air Mail' $10,500 Nice in Providence"—Variety.

•

With RALPH BELLAMY, Gloria Stuart, Pat O'Brien, Slim Summerville, Lilian Bond, Russell Hopton. Story by Dale Van Every and Frank Wead. Produced by Carl Laemmle, Jr. Directed by John Ford. Presented by Carl Laemmle.

"AIR MAIL"

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

PLAY IT AGAIN!

Normal Business-

It Boosts
Business
Every Time
You Play It!

Back Street Business

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

POWERFUL AND GRIPPING PICTURE

Says Bland Johaneson in The New York Sunday Mirror

of "AFRAID TO TALK"

Many other pictures have exposed the unsavory alliance between crooks and politicians which exists in bigger cities. But they do not take the edge off this one, which describes conditions with greater frankness, carries a staggering punch, issues a stinging indictment against such familiar practices as protection and the frame-up. The story is bitter with conviction, harrowing and exciting. A little late to join the cycle of crook-politician melodramas, it still is a powerful and gripping picture, cleverly written, ably acted and skillfully cast.

Plausible and credible in every detail, the boy's experiences as a tool of vicious politics will stir you profoundly. Eric Linden gives a brilliant performance as the unfortunate bellhop.

The company surrounding him is unusually interesting. Louis Calhern gives the most colorful performance as the crooked district attorney. Berton Churchill is splendid as the crooked mayor. Many familiar performers appear in the minor roles, adding substantially to the merit of the picture.

"Afraid to Talk" is strong melodrama, a well-made and unusually entertaining film.

"THE BIG CAGE"

(Continued from page 14)

The cast supporting Clyde Beatty in "The Big Cage" includes Vince Barnett, Raymond Hatton, Andy Devine, Mickey Rooney, Wallace Ford, Edward Piel, Sr., and Reginald Barlow. The leading lady has not yet been selected, but Carl Laemmle, Jr., is seeking one of the type of Lillian Leitzel, the beautiful circus aerialist, who combines great charm and grace with remarkable skill as a circus artiste.

Several days ago at Universal City, Clyde Beatty performed one of the scenes from "The Big Cage" before all of the newspaper reporters and motion picture critics of the Los Angeles papers, all of the performance being recorded in films as part of the production.

S.O.S. ICEBERG STARTS

(Continued from page 18)

nious device. The letters were attached, in a bag, to a huge pole, and Udet, flying very low, by means of a long hook, reached out of the 'plane and secured the mail bag. He was the company's only means of communication with the outside world and with the rest of their company in Umanak.

Udet returned to Nuljarfik with the information that Knud Rasmussen had arrived in Greenland and was awaiting the leader, Dr. Fanck, in the town of Nugeizjak. The company having completed its work in Nuljarfik, and anxious to join Rasmussen, who had assumed the protectorate of the expedition, broke camp hastily, and set out in motor boats, in a favorable current, through the icy waterway.

A LAEMMLE YARN

(Continued from page 5)

"The Old and the New" by J. S. Blackton of the American Vitagraph Co., New York, N. Y.

"Pioneer Pictures in the Far West" by C. H. Packham of the Cleveland Film Exchange, Cleveland, Ohio.

"Thomas A. Edison" by Alex T. Moore of the Edison Manufacturing Co., New York, N. Y.;

"Motion Pictures in Southern California" by Theo. M. Newman of W. H. Clune Co., Los Angeles, California;

"What Do We Owe Our Customers?" by Chas. Hopp, of the Standard Film Exchange, Chicago, Ill.;

"Under the Black Tent" by Wm. H. Swanson of Wm. H. Swanson & Co., Chicago.

Mr. Schuchert, Sr. owns the Columbia and the Colonial Theatres in Buffalo, though he is practically retired himself. They are run by his son.

Thank you, Mr. Schuchert, for sending in this program. It is a splendid reminiscence.

Watch next week's Weekly for another illuminating reminiscence.

CARL LAEMMLE ANSWERS WILL DURANT

(Continued from page 6)

that each individual among us was still hoping to make the discovery in his own way and that this hope constituted a large part of his life, whether he was aware of it or not. The truth which different men THINK they have discovered is probably not the truth at all, and that is why it has not made us free. I still have my illusions, thank God, and I feel sorry for the scientists and philosophers who have thought themselves into a deep pit.

"One of the things I am most grateful for is the fact that through a life of hard work, of one menacing crisis after another, of one disappointment and one triumph after another I still remain an optimist. I do not know just what my main goal is—other than what I have described—but I know I would have no goal at all if I were not an optimist.

"I would rather remain a hard working business man and be as happy as I am than become the world's greatest sage and accept all the sourness and hopelessness which seem to go with too much abstract thinking.

Sincerely yours,

Carl Laemmle"

"DESTINATION UNKNOWN"

Twelve men and one woman adrift on a derelict ship!

STEP OUT WITH UNIVERSAL

With Pat O'Brien, Ralph Bellamy, Alan Hale, Betty Compson, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

From

UNIVERSAL PICTURES CORP.
730 FIFTH AVENUE
NEW YORK CITY

MANAGER
MELROSE THEATRE
MELROSE MASS

Sec. 435½, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 32 NO. 7

JAN. 28, 1933

The Most Dynamic Star of today

LEE TRACY
in
"PRIVATE JONES"
Universal Production

This is NOT The MGM Trademark!

It Advertises A Universal Picture

It is one of 43—count 'em — 43 man-killing wild animals used by the nerv-iest man in the world in

The BIG CAGE

STEP OUT WITH UNIVERSAL

(Clyde Beatty enters a cage with 43 snarling lions and tigers to scare the life out of movie fans in the differentest story ever screened!)

STEP OUT WITH UNIVERSAL

All Over the Map!

THE FAME OF McNAMEE GROWS GREATER THAN EVER! - - - CASH IT!

Although Graham McNamee has been the ace announcer of the National Broadcasting Co. for years, his popularity continues to grow more widespread. Instead of tiring of him, as they do of many folks in the limelight, the fans like him more and more.

His broadcasting tour with Ed Wynn on a weekly national hookup has done more ot increase his popularity during the past few months than anyone thought possible. Millions upon millions wait for him every Tuesday night!

YOU CAN TURN THIS TO YOUR OWN BENEFIT BY ADVERTISING THAT YOU HAVE THE UNIVERSAL NEWSREEL WITH THE ACE BROADCASTER ON THE JOB!

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

"TERRIFIC" IS

No. 707 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

The one word which expressed my excitement when I got through looking at "Nagana" was . . . "terrific!"

Never in all the 27 years that I have been in this business have I seen anything at all like the battle royal between a whole roomful of maddened and wild jungle beasts.

Let me give you just a fraction of one of the amazing scenes:

A scientist is trying to find a serum to combat sleeping sickness - - - experimenting with the blood of wild, jungle animals which are held in bamboo cages in his jungle laboratory. Suddenly the animals become excited, enraged. One by one they break through the stout bamboo bars of their cages and are free to roam in the laboratory.

Two of them start to fight. Another joins in. Then another and another and still more, until the whole room is a mass of snarling, clawing, biting, fighting wild animals.

It is the battle royal of the century!

The scientist's laboratory is wrecked. Test tubes filled with priceless serum are smashed. Beasts claw each other

THE ONLY WORD!

all over the place. The scientist and his helpers make desperate, heroic efforts to snare the fighting demons and get them back into their cages.

Gentlemen, this is one of the unforgettable scenes in "Nagana." I give you my personal guarantee that it will give your fans the most astonishing kick they have had in your theatre in years.

It was without doubt one of the most daring and difficult scenes ever shot for any moving picture. And it is just one of a series of unbelievable stunts with which this picture is peppered from start to finish.

The title "Nagana" means sleeping sickness, but I promise you there will be no sleepiness in your theatre while a totally new kind of story is being unfolded on your screen.

I am proud to be the one who presents "Nagana." I urge you with all my might to give it a circus exploitation, because no matter how far you go in your promises, "Nagana" will live up to anything you can say about it!

Carl Laemmle

DYNAMIC

says SCREENPLAY

"Jim Tully's powerful story of the prison camps loses none of its rugged virility in its dynamic picturization," says Screenplay. "A man becomes embroiled in a bitter feud, kills the violator of his home and is sentenced to life at hard labor in a chain gang mercilessly ruled by his cruelest enemy. It is a powerful and forceful story of raw, primitive life vividly enacted by Pat O'Brien, Merna Kennedy, Gloria Stuart. Universal. Rating AAAA."

LAUGHTER IN HELL

First Sound Apparatus in Greenland

NATIVES of Greenland, where Dr. Arnold Fanck took his company to film "S. O. S. Iceberg," were of course familiar with gramaphones and radios. They had never seen a moving picture sound apparatus, however, and were intensely interested in the first sound equipment ever to be brought to Greenland. Carl Laemmle sent Zoltan Kegl, well known Hollywood sound engineer, all the way from California to operate this apparatus. It required experience as well as skill to get sound results which would be commensurate with the marvelous photography which Dr. Fanck brought back with him.

Zaltan Kegl, Hollywood Sound Expert, explains apparatus to Greenland flappers. Film expert to cooperate with exhibitors.

Here Are The Winners

THE Carl Laemmle Appreciation Drive of Universal Exchanges is over. Exhibitors who aided and abetted the salesmen will be interested in the winners.

In the first place, the Western Division beat the Eastern Division. First time on record. All credit to E. T. Gomersall, and he gets a beautiful watch. Bill Heineman was the winning District Manager, and he also gets a watch, as does G. E. Craddock of Seattle; Ben Eisenberg, Chicago; J. F. Camp, Milwaukee; H. H. Weinberg, Los Angeles; W. S. McQuade, Oklahoma City; William Winnick, New York; Harry Young of Cleveland; Ben Price, New York; J. Davis of Boston, and Jules Liggett of New York.

New York Leading Exchange

But the big fight, after all, was to see what exchange would win the Five Hundred Dollars and the extra week's salary to all its employees. The fight, right down to the last decimal point, was between the Big U Exchange of New York, under the management of Leo Abrams, and the New Haven Exchange, under the management of Morris Joseph. New York won out and Leo gets the five hundred berries. William Kelly of Boston is the outstanding salesman and he wins five hundred, too. William Baker of Detroit is second. He gets three hundred, and Joseph Engel of Philadelphia, third, with two hundred. One Hundred Dollars each goes to Harry Furst of New York, Lou Patz of Des Moines, Jos. Krenitz of Cleveland, Joseph Huff of San Francisco and William Shartin of Minneapolis.

L. J. Schlaifer, General Sales Manager of Universal, on behalf of Carl Laemmle, Jr., has written a personal letter, thanking each of these winners and complimenting them on the showing they made. In part he said:

"I want to extend my warmest congratulations to both winners and losers. The losers at least have the personal satisfaction of knowing that their work helped their branch, their district or their division in its great showing . . . and helped materially in putting over one of the greatest sales drives every accomplished."

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

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Vol. 32 Jan. 28, 1933 No. 7

Universal Engages Film Expert to Cooperate with Exhibitors

UNIVERSAL has created a new position, one which will be of interest to every exhibitor as well as to its own exchanges. Douglas Leishman, Manager of Branch Operations for Universal, this week engaged Eugene Moehring, film expert, to travel through the entire exchange territory of the United States and Canada, improving the conditions of film inspection. His services will be at the disposal of exhibitors as well as at the disposal of Universal exchanges.

Mr. Moehring has spent his entire business life with film. In addition to that, he is one of the first and one of the best-known sound experts in the United States. As first assistant and right-hand man to De Forest, he has had a unique opportunity to study and improve sound methods. He has also had extensive laboratory experience, part of it with Universal at Fort Lee.

In every exchange Mr. Moehring will give instruction to the inspection force not only in how best to inspect, but in the art of detecting the causes of every defect and damage to film. The course will include a new technique of cutting and patching and inserting, which will make for great improvement in Universal exchange service to exhibitors. Mr. Moehring left last night for Albany. He will continue his swing around the circle, going from Albany to Rochester and Buffalo.

Wittman and Milstein Return

SIG. WITTMAN and Harry Milstein returned this week to the Home Office from extensive trips through the territory. Both reported keen interest in Universal features and particularly in the Radio Star Featurettes on the part of exhibitors.

Carl Laemmle Cuts a Cake

Lower row, left to right: George Stevens, John Zinn, Maurice Fleckles, George Sidney, Sam Taylor, Lew Ayres, Tala Birell, Baker Paul Gross, Charlie Murray, Carl Laemmle, Carl Laemmle, Jr., Rosabelle Laemmle Bergerman, Ken Maynard, Nancy Carroll, Gloria Stuart, Stanley Bergerman, Carmel Myers, Zion Myers, Harry Zehner, Dave Werner. Top Row: Henry MacRae, Edward Laemmle, Sigmund Moos, Sam Jacobson, Christy Walsh, Frank Morgan (half hidden by Clyde Beatty), Karl Freund, Karloff (half hidden by Tom Brown), Kurt Neumann, James Whale, Robert Wyler, Al Cohen, William Nolan.

MOTION picture theatres and 80 Universal film exchanges throughout the world will dedicate the month of February to the 27th anniversary of the entry of Carl Laemmle into motion pictures.

Mr. Laemmle, oldest film executive in the industry, in point of uninterrupted service, has had a distinguished career, marked not only with the production of excellent motion pictures, but by his senational fight two decades ago against the motion picture trust, which he waged on behalf of the public and all independent producers.

He is Sixty Six

On January 17th, Laemmle celebrated his own 66th anniversary, reported his health as excellent, and stated that he believed he would be active in the making of motion pictures for a great many years to come.

Speaking this month in regard to the present condition of the industry, he declares:

"If producers could feel the public pulse, they could make good pictures unerringly. But they can't. The world is in a too chaotic state as a result of the depression.

"I believe the public needs entertainment more than ever before. Apparently, it wants more action and less dialogue. Universal is taking the lead in reducing dialogue to the minimum and restoring action to motion pictures.

Public Must Pick Stars

"The public must, during 1933, play its part in accepting new faces and new names.

"These are the stars of tomorrow.

"There can be no cheapening of product, although there is a cheapening of production costs. The industry is merey eliminating waste."

Offers Heartiest Congratulations

QUIGLEY PUBLISHING COMPANY, Inc.
1790 Broadway
NEW YORK
Office of the President

December 12, 1932

Dear Mr. Laemmle:

I note that you will soon be celebrating the twenty-seventh anniversary of your entrance into the motion picture business.

May I, in this connection, offer to you our heartiest congratulations on your twenty-seven years of successful accomplishments in the industry and express the wish that there shall be for you many more years of successful and happy attainment in the world of motion pictures.

Mr. Carl Laemmle, President,
Universal Pictures Corporation,
730 Fifth Avenue,
New York City.

Cordially yours,

Martin Quigley

ADS LIKE THESE

On these two pages are small-size reproductions of the newspaper ads taken direct from the press book. Get your copy and use every possible one of the scores of exploitation angles the book presents!

WIRE EM IN

This is a BIG picture. Give it a BIG newspaper campaign and it will pay you BIG dividends. Spread yourself in planning your campaign . . . double your usual budget . . . and watch the dollars roll in!

At Last — Walter Winchell in a Motion Picture

Rowland and Brice sign famous columnist for a series of four Radio Star Featurettes in Broadway's most spectacular scoop.

First picture now ready for release entitled "I know Everybody and Everybody's Racket."

Joan Castle seated at the table; Paul Whiteman, famous orchestra leader, weighing one hundred pounds less than in "King of Jazz"; Walter Winchell, famous columnist, and Jack Fulton soloist with the Whiteman Orchestra at the Biltmore.

Above: *Art Jarrett, radio star, and Ruth Etting, Ziegfeld Follies girl, radio singer and vaudeville headliner.* At right: *Joan Castle, stage actress, and Walter Winchell in scene from Winchell's first release, "I Know Everybody and Everybody's Racket."*

Irene Taylor, who sings with Paul Whiteman at the Biltmore and in "I Know Everybody and Everybody's Racket."

THE Radio Star Featurettes are getting better, more starful and more entertaining every moment. The most recent of the Rowland-Brice productions to be screened is Walter Winchell in "I Know Everybody and Everybody's Racket." It is set for immediate release, and is bound to be a cleanup.

Think for a moment of getting Walter Winchell in a picture! Universal was ready to pay this Babe Ruth of Broadway columnists forty thousand dollars to appear in "Okay, America," but the time allowed for filming the picture did not fit in with Winchell's newspaper and radio plans and the plan fell through. Now Rowland and Brice have him on contract for four pictures. What a break! Walter Winchell, the man who made America columnist conscious.

Winchell Swell Actor

Winchell registers one hundred percent in his first picture. He's an actor as well as a reporter. Rowland and Brice took every precaution to make this first picture of his a pip. In the first place, they got another columnist, Mark Hellinger, to write the story. Then they got Paul Whiteman, star of the "King of Jazz" and his band, as the musical background, and his two soloists, Jack Fulton and Irene Taylor and the Four Rhythm Boys as the singing features. Much of the action is photographed in the Biltmore, where Paul Whiteman is playing every night and broadcasting.

Among those who appear incidentally in the picture are Art Jarrett, Ruth Etting, Nick Kenny, Arthur Tracy, the Street Singer, and his wife, and Mr. and Mrs. Freddie Martin. These radio and musical personalities are supported by several very well known screen players. One is Joe Smiley, who was in the original Imp Company that Carl Laemmle started and which included Mary Pickford, King Baggot, Tom Ince, Owen Moore and George Loane Tucker. Joan Castle plays the role of Lancaster Lil, who confounds the confident Winchell, who declares that he knows everybody and everybody's racket. Lancaster Lil, was one he didn't know. Another prominent player in this cast is Barry Townley.

NAGANA

WILL MAKE THEM FLOCK TO YOUR THEATRE TO SEE SIGHTS NEVER EQUALLED ON ANY MOVIE SCREEN! IT IS SIMPLY

TERRIFIC!

Universal Newsreel Reveals Sensation

Allyn Butterfield
Editor Universal Newsreel

Allyn Butterfield Invents The Giant Traveltype.

WITH its current issue No. 113 just released, the Universal Talking Newsreel has inaugurated a striking innovation, traveling titles, in which date line and heading introducing each subject moves across the screen similar to a traveling electric sign. The new development, the creation of Allyn Butterfield, editor of the newsreel, is called Giant Traveltype, and has been envolved as the result of much experimentation.

Three outstanding advantages are claimed for the new style titles. First, movement, in tempo with the subject matter of the newsreel. Second, better legibility due to the larger letters possible; and third, the introduction of a radical improvement.

New Titles Move

The new titles move across the screen like huge letters of brilliant electric bulbs against a dark sky, slowly enough for anyone to read easily and large enough to be seen from the back row of any theatre. The idea marks the first radical departure in the handling of newsreel titles in the entire history of this form of screen entertainment.

What It Will Do

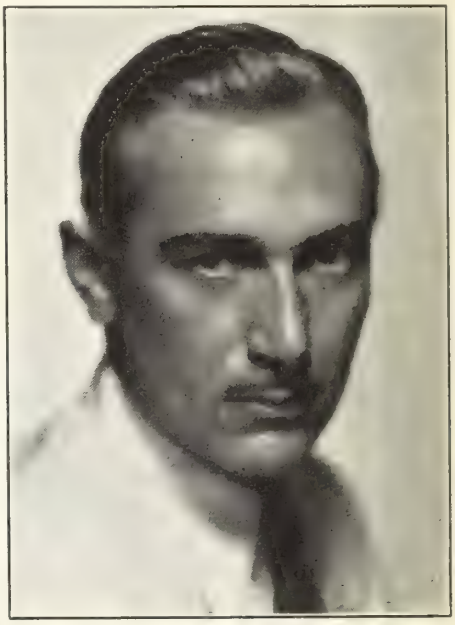
Its sponsors believe it will accomplish much in upholding the impression of minute-to-minute news, in keeping with the news events shown. Printed titles cause a certain let-down in audience attention, which is expected to be eliminated by the new method.

The Universal Talking Newsreel, in taking this forward step, is living up to its progressive reputation. It was this reel which first introduced voice description of news events, with the radio announcer, as the Universal signing of Graham McNamee, noted Newsreel Talking Reporter. Since this innovation, this method of handling news pictures has been widely adopted.

With Newsreel From Start

Butterfield, who is responsible for the Giant Travel-type, has been with the present Universal Newsreel since its inception. He is well known in the motion picture industry, having starred with Vitaphone in 1915 and having been identified in the production end of the business for the succeeding eight years, editing features and serials, for practically all of the major companies. He turned to the newsreel field in 1923, joining the International Newsreel editing staff.

When Carl Laemmle started the Universal Newsreel again, in 1929, with Sam B. Jacobson as Editor, Butterfield joined the new staff as Associate Editor. Last November, when Jacobson was transferred to an important production executive post at Universal, Mr. Laemmle selected Butterfield to handle the newsreel.



Paul Lukas
in "The Kiss Before The Mirror"

First Home Town Role

THE busiest leading man in Hollywood is Paul Lukas. In all the time he has been under contract to Universal, however, he has only played one Universal role, the lead in "Strictly Dishonorable." His role in "The Kiss Before The Mirror" is particularly fitted to this handsome Hungarian actor. The play was written by a Hungarian, Ladislaus Fodor. To the manner born, Lukas has added a splendid career as an actor in Budapest. His role in "The Kiss Before The Mirror," however, is his first home-town role.

There is a considerable cosmopolitanism about this picture. James Whale, its director, is an Englishman. Karl Freund, the photographer, is an Austrian: while Nancy Carroll is Irish Others in the cast are Frank Morgan, Gloria Stuart, Jean Dixon, who played in "Once in a Lifetime" in New York, Walter Pidgoen, who was in Universal's very first sound picture and Charles Grapewin.

"STRANGE AS IT SEEMS is one of the best short reels on the market. I feature my short reels the same as feature pictures and in many cases the shorts will save the show," says R. W. Reckman, Lyric Theatre, Greenville, Ill., in Motion Picture Herald.

The screen's team!
The scream team!
The scream of teams!
The team of teams!

SLIM
SUMMERVILLE
and **ZASU PITTS**

THEY JUST HAD to GET MARRIED

Crashing thru to absolute SMASH BUSINESS at Orpheum, Des Moines; Eckel, Syracuse; Alhambra, Milwaukee; Davis, Pittsburgh; Spreckels, San Diego; and in dozens of other key spots!

What They Say About Uni

GRANADA*REX
THEATRES
LEWISTON, IDAHO
EDWIN RIVERS - FORD BRATCHER

Sixteenth
January
1933

Mr. Carl Laemmle, Pres.
UNIVERSAL PICTURES CORPORATION,
New York City.

Dear Mr. Laemmle:

Congratulations on your 27th business Anniversary Celebration and also on your good judgment in re-establishing the good old UNIVERSAL WEEKLY.

It is full from cover to cover of good live news and suggestions and is the first-read of all the publications that hit our desk.

Also congratulations on the fine quality of picture entertainment and the showmanship-packed angles back of each production your studio is regularly turning out in this year of the great entertainment draught.

Business can still be had despite the times, provided that an exhibitor has product such as yours to sell and uses a little god-given brains and energy to do it.

Give us more hits with "handles" on them such as "BACK STREET," "ALL AMERICAN," "THEY JUST HAD TO GET MARRIED" and "AIR MAIL."

It's a real pleasure to go to work on them and see the crowds come rolling in just like in the good-old-days.

More power to you and best wishes from an exhibitor who buys Universal first every year and has yet to be sorry.

Cordially,

Eddie Rivers

GRANADA AND REX THEATRES

Lewiston, Idaho.

The Bigger You Bill
Him The More He'll
Mean to Your Show!

OSWALD
The Lucky Rabbit

versal and Universal Pictures

A FUNNY PAIR, INDEED AT THE RIALTO THEATER

ZASU PITTS and Slim Summeryille make a hilarious combination in a feature that is loaded with laughs, "They Just Had to Get Married." It is the main screen attraction at the Rialto Theater this week.

Cartoon in Four Columns by Ralph Faulkner in Washington Times

Boston Not "Afraid To Talk"

. . . works its audience up into a white heat of rage concerning corrupt practices in an unnamed city . . .

. . . it remains a pretty sharp indictment of petty politics in America . . . an excellent sort to see after the milk and water motion pictures that commonly come out of Hollywood . . . real strength lies in its story.

—Gordon Hillman,
Boston Daily Record

A dramatic picture of unusual merit . . . a powerful story . . . so well directed and so well acted, that it stirs the heart of the audience to sympathy and indignation . . .

. . . You'll watch it with absorbed interest.

—A. C., Boston Traveler

An unusually powerful film, one that directs a virile and terrible indictment at corruption in public life . . . This is a type of film of which Hollywood may be justly proud.

—Gordon Hillman, Boston Daily

"Clancy of the
is one of the
exciting serials
of the screen.
marvel at the
in every episode.
See it yourself!

the Mounted"

best and most

in the history

The world will

thrills that come

For heaven's sake

Suggested by the poem by

ROBERT W. SERVICE

With TOM TYLER, JACQUELINE WELLS, William Desmond, Rosalie Roy, Francis Ford. Directed by Ray Taylor. An Adventure Serial distributed by Universal.

STEP OUT WITH UNIVERSAL

"Love Birds" New Title Summerville-Pitts Feature

CARL LAEMMLE, Jr. announces that hereafter, "Niagara Falls," the new Slim Summerville-ZaSu Pitts co-starring feature comedy now before the cameras at Universal City, will be called "Love Birds."

New cast additions to support the comedy stars are Shirley Grey, who was substituted for Thelma Todd when the latter recently sustained serious injuries in an auto accident; Alexander Carr, and George Hackathorne. Rollo Lloyd who just completed his role in Universal's "Destination Unknown," and little Cora Sue Collins also have important parts. "Love Birds," which Sam Taylor is directing, marks Cora Sue's third featured assignment in the Summerville-Pitts comedies, the child actress having appeared prominently in "The Unexpected Father," and "They Just Had To Get Married."

Jobyna Howland Added to "Cohens and Kellys" Cast

JOBYNA HOWLAND, well known comedienne and character woman, has been prominently cast in "The Cohens and Kellys In Trouble" the newest and eighth co-starring vehicle for Charlie Murray and George Sidney, Carl Laemmle, Jr. announced yesterday at Universal City where the featured comedy is now in work. Other supporting players include Maureen O'Sullivan, Andy Devine, Frank Albertson, Arthur Hoyt, Herbert Corthell, Olive Cooper, Don Brody and Ed LeSaint. "Cohen" and "Kelly" will have no wives in this particular vehicle, written by Homer Croy and Vernon Smith. Geo. Smith is directing.

Tom Reed Returns

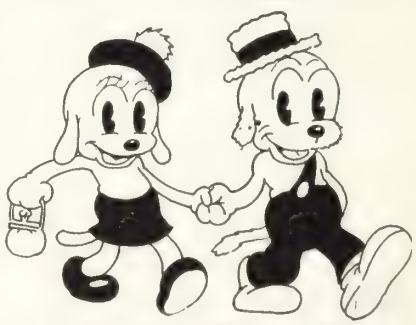
TOM REED, Universal scenarist, returned to Universal City this week to resume work following a four-month vacation in France, Spain, Italy, Austria, and Germany. While in Berlin, he spent a few weeks on the script of "S. O. S. Iceberg," Universal's forthcoming Greenland epic for which Tay Garnett and Dr. Arnold Fanch, who headed the film expedition into the arctic are now preparing the interiors in Universal's Berlin studio.

"Strange As It Seems" joins the popular craze with this Jig Saw puzzle in 11 x 14 size and striking color.

Two Expeditions to Gather Material for Hix Shorts

MANNY NATHAN and Jerry Fairbanks, producers of "Strange As It Seems," the Universal Short Subjects based on the John Hix newspaper cartoons, will utilize two expeditions into foreign countries this spring in quest of new material. They are now being prepared.

Curtis Nagel, photographer of "Romantic Journeys," will head the first group which will go to Haiti and Siam, working under the sponsorship of an eastern museum, the second expedition will plunge into the jungles of South Africa. Photographic records of strange and unusual happenings suitable for Hix to incorporate into his Universal featurettes, will be gathered by both expeditions.



POOCH The PUP

"These are always good," says Exhibitors Horn & Morgan, Star Theatre, Hay Springs, Neb.

"Lucky Dog" Now Chic Sale Title

CHARLES "Chic" SALE'S newest screenplay, "Pals," a story of the devotion between a man and his dog which the internationlly famous stage and screen comedian is making for Universal will be released as "Lucky Dog," Carl Laemmle, Jr. has announced.

"Lucky Dog," written and directed by Zion Myers, is now in its third week of production at Universal City and will be completed within the next few days. In addition to Sale and "Buster," the Wonder Dog, the cast includes Tom O'Brien, LaRita Parillo, Harry Holman, and Victor Sarno.

Wild Animal Break Feature Is Climaxed in "Nagana"

Universal, which started this thrilling picture action, puts on the greatest example of letting-the-animals-loose in it's Tala Birell production.

WITH the current cycle of jungle screenplays depending largely upon thrills for success, Hollywood movie producers are realizing more and more that the same basic elements that made a box office thriller fifteen years ago are just as effective today.

That there is nothing more thrilling than the release of several wild animals on the screen was first discovered back in 1917 by Carl Laemmle, pioneer film maker and president of Universal, when he produced an animal picture entitled "Joe Martin Turns 'Em Loose." "Joe Martin" was a monkey and he scored heavily with audiences—so heavily, in fact, that Mr. Laemme recently decided to inject a new 1933 version of the same idea in "Nagana," just completed at Universal City with Tala Birell and Melvyn Douglas in the leading roles.

A New Twist

"Nagana," a story of Africa, gives the fifteen-year-old thrill an entirely new twist. Instead of turning the animals loose to scare people to death, it is done in "Nagana" to save a life, and is the high dramatic point of this exciting production. But times have changed since Joe Martin turned them loose. Audiences now demand realism and they easily see through fakes. So in "Nagana" the animal jail break was accompanied by the most dangerous circumstances.

Vote of Thanks from Mr. Schulberg

ATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201 S

SERVICE

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

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MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

NS196 58 DL-MO HOLLYWOOD CALIF JAN 13 1933 1201P

CARL LAEMMLE
UNIVERSAL PICTURES CORPORATION

THE TWENTY SEVENTH ANNIVERSARY OF YOUR ADVENT INTO THE MOTION PICTURE INDUSTRY CALLS FOR A VOTE OF THANKS AND A PLEDGE OF GRATITUDE FROM EVERYONE ENGAGED IN MOTION PICTURES STOP FOR SO CLEANLY CLINGING TO YOUR IDEALS FOR SO COURAGEOUSLY AND STEADFASTLY FIGHTING FOR ALL THAT IS BEST ON THE SCREEN WE ARE ALL ETERNALLY IN YOUR DEBT

B P SCHULBERG

321P . . .

MOTION PICTURE
DAILY

Looking 'Em Over

"The Mummy"

(*Universal*)

It is a fascinating story that Universal weaves in "The Mummy," latest of the Karloff endeavors into the field of uncanny make-up.

Reminding of the mysterious fate that overtook Lord Carnarvon and Howard Carter, Egyptologists who unearthed the tomb of King Tut, the story gives living form to Karloff, high priest in the days of the Pharaohs, tells of his scheming among twentieth century moderns and his well-deserved end exactly at the moment when he is about to make away with Heroine Zita Johann.

Karl Freund, the German camera expert, who photographed that same "Variety" some years ago which sent Hollywood scampering to shifting photographic angles, directed. It is his first American picture and, while occasionally slow-moving, generally emerges as a very good job indeed. His vast knowledge of the camera serves him in good stead and does much for the picture as a whole.

Karloff's make-up is amazing and probably the most unique he has essayed to date. The rest of the cast, which includes David Manners in the romantic lead, does nice work.

"The Mummy" looks like entertainment built along popular lines. The paying line at the Mayfair yesterday was formidable and the house crowded. That proved something.

KANN

Billion Dollar Scandal

(*Paramount*)

IT'S THE TALK OF THE SHOW BUSINESS !

Not enough seats!

to take care of the Karloff fans who wanted to see "THE MUMMY" in Lincoln, Neb:

'The Mummy,' at the State, playing against a short-seated house, will show to more people than any other picture in town. The town has been 24-sheeted to capacity and looks good.

VARIETY

ROME E

A Lifetime of Adventure in One Night on a Train ! ! ! !

With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others. Directed by WALTER FORDE. A Gaumont Picture distributed by Universal. Presented by Carl Laemmle.

XPRESS
STEP OUT WITH UNIVERSAL

BOX OFFICE

Universal's "Air Mail" to Huge Albany Gross

Average Weekly Gross Figured as 100 Per Cent

Albany—Universal's "Air Mail," coupled with RKO Circus Internationale, playing at the Palace Theatre here this week, topped the attendance listings at 225 per cent with standing room only at every afternoon and most of the evening performances.

Exhibitors' Reports Tell the Story!

AIR MAIL: Pat O'Brien and Ralph Bellamy—Very good air picture. Played Nov. 27-28.—H. S. Kreighbaum, Char-Bell Theatre, Rochester, Ind. Family patronage.

AIR MAIL: Pat O'Brien, Ralph Bellamy—Good for any day in week. Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

AIR MAIL: Ralph Bellamy—Exceptionally good. Running time, 83 minutes.—G. W. Yeaton, Ioka Theatre, Exter, N. H.

MOTION PICTURE HERALD

AIR MAIL: Pat O'Brien, Ralph Bellamy, Gloria Stuart—This picture is a thriller. Draws all classes and pleases them. This picture is O.K. anywhere. We want more of this kind. Played Dec. 4-5. Running time, 83 minutes. W. H. Robson, Rialto Theatre, Albion, New York. Mixed patronage.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

BIG MEN IN SMALL CITIES

A Salute to Our Unsung Fighters!

HERE'S to the small-town exhibitor who campaigns his good pictures!

No thousand dollar newspaper advertising appropriation his! No costly front! No $200. billing campaign! No wad of money to spend on numerous side angles to a campaign!

He can't spend big money because he hasn't got big money to spend. And yet—**his problem to pull the people in is almost exactly the same as that which confronts the manager of the five-thousand-seat theatre in the big city!**

And HOW he meets that problem! He meets it with head work and leg work and a can't-be-licked spirit! Some of his methods might well be copied by a few of the bigger city showmen!

When he books what he thinks is a big picture that his people will go for, he aims right for that extra money—spending as little as he can to get it!

He cannot afford an extensive sniping campaign. But he **can** manage to buy half a dozen extra 1 sheets and get them posted in the six best spots in town. And several hundred heralds for hand picked distribution. He can pass the word on to everyone he meets about the great picture which is on the way. He teases it along on the screen and in his lobby well ahead of his playdate. He even manages to "promote" a 24-sheet location. When the papers from the bigger cities are telling the story about the success of the picture, he lets his people know at once that he is bringing it to them. He gets his daughter or son busy on the telephone calling up party after party telling them about the hit picture on the way. He ties up with the library if it is a "book" picture. He studies the pressbook well in advance and makes other tie-ups that are possible—tie-ups that cost but a few cents to carry out. He takes pains and trouble to make up attractive ads even for the home town sheet because he knows their typography is limited and a good lay-out helps.

And oh! The front he builds out of old composboard, wielding the paint brush himself—cutting and mounting his posters for a big flash effect!

He has to skimp and save and scheme on every little nickel he spends. But he DOES spend a little extra on the bigger ones and he creates plenty of noise about them in advance.

Does he get that extra business? You just bet he does. It is mighty hard work for him to do it—but he is in a post where he has to be a mighty hard worker. In hard times—and good times, too,—he keeps going by the sweat of his brow!

More power to the small town showman!

—JOE WEIL

A BIG OPPORTUNITY!

Your attention is directed to page 28 announcing the "NAGANA" Exploitation Contest with cash awards for exceptional showmanship.

Read it carefully; and then study the pressbook, with special exploitation stunts, prepared for "NAGANA." Put on your thinking cap and get busy, now, with your plans for one of the best and most practical campaigns you ever put over! Not only will your box-office benefit, but you, too, will be in the running for one of the cash prizes.

Effective Advance Display

Mummy case display used as advance lobby announcement by George Henger for the Warner Midwest Theatre, Oklahoma City, Okla.

BOY! — WHAT A SMASH "CO-OP" THIS IS!

Edwin B. River's double truck in the Lewiston Tribune announcing his third annual New Baby Contest for "They Just Had To Get Married" campaign at the Granada

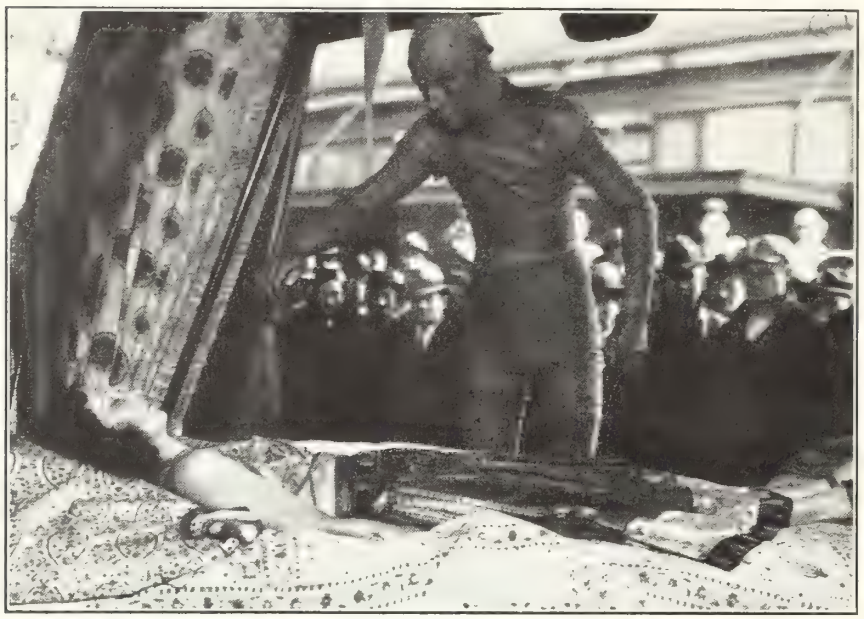
NEW BABY CONTEST SELLS "MARRIED" IN LEWISTON!

AS the feature stunt for his campaign on "They Just Had To Get Married," Edwin B. Rivers, smashed over his third annual New Baby Contest under the auspices of the Granada Theatre and leading merchants of Lewiston, Idaho.

River's contest last year for "Unexpected Father" met with such great success he decided to repeat it this year for the current Summerville-Pitts comedy. The idea is to get the merchants to offer merchandise and services to the first baby born in Lewiston after the opening of the picture. Sixteen business houses came in on the stunt which was announced in a double page flash carrying an ad announcement from each one and a full page from the theatre as shown at the left.

The New Baby Contest created a whale of a lot of talk in Lewiston and helped put "They Just Had To Get Married" over to the biggest gross since "Frankenstein." Try it for your campaign. It's easy to put over and is a great business stimulator for all concerned!

"MUMMY" CAMPAIGN "WOWS" DETROIT—"HAD TO GET MARRIED" BALLYHOO DRAWS



The mummy starts the girl on her 80 hour sleep in Detroit department store window. One of the stunts in the Fox Theatre's "Mummy" campaign.

AWARE of the big profit possibilities with "The Mummy" and that they had a big picture, worthy of a big campaign, Messers Dave Itzel, manager and Fred Schader, publicity manager of the Fox Theatre, Detroit, got together ten days before the playdate and mapped out a comprehensive group of showmanship stunts that put the picture over with a resounding bang!

Over a week in advance a mummy and case, prepared by the Universal Home office Exploitation Department, was set up in the lobby with a green spot playing on it. Two giant plaster bas relief masks of the mummy, with blinking lights in the eyes, were used for front displays with a marquee hanging sign that also featured large heads of the mummy with flashing eyes.

A classified ad addressed to persons believing in reincarnation brought over two thousand inquiries which were answered with a post card ad for the picture. This card was sent to members of the local Rosicrucian Order also, to arrange for theatre parties.

For a ballyhoo, a tie-up was effected with a large department store and a mummy and girl act put on in the window. The mummy was delivered to the store in a truck bannered with the picture billing. After being placed in the window with the girl, the mummy "came to life." He then put the girl in a trance. For the next eighty hours the girl slept in the store window. On opening night she was taken to the stage of the Fox theatre and awakened by the mummy. During the time the girl was sleeping in the window the mummy put on a mechanical man stunt with signs selling the picture. A special detail of three mounted and five regular policemen were required to handle the crowds drawn by the ballyhoo.

Tie-ups were secured with the Detroit Museum, Detroit University and the public libraries. Large newspaper space was used the day before and on opneing day. Andy Sharick, Universal exploiteer assisted.

Bride and Groom Ballyhoo Draws Crowd for "Married"

J. C. MOHRSTADT, manager of the Missouri Theatre, Hayti, Mo., used two house attaches for a bride and groom ballyhoo to plug his engagement of "They Just Had To Get Married" and secured splendid results not only from Hayti but from surrounding towns as well.

The two men dressed as bride and groom left the theatre at the busy noon hour and paraded around the business section with a large crowd following them. When they had completed the circuit of the main streets Mohrstadt drove up in a car and picked them up. The car was painted with the picture and theatre billing and had tin cans, cow-bells, old shoes and white streamers tied to it. It made a few trips around the town and then proceeded to several nearby towns where the stunt was repeated with equal success. The gag was pulled on opening day and drew better business to the theatre than it had enjoyed in the past several months. Fine showmanship, Mohrstadt!

LIKES "U" ADS!

ADVERTISING DIRECTOR,
Universal Pictures Corp.,
New York City.

Dear Sir:

I have been intending to write to you for a long time . . . to congratulate you on the calibre of advertising material contained in your wonderful press sheets.

Especially is it important to the small town exhibitor that ALL TYPE MATTER be contained on the mat, as you are doing.

Small town newspapers have not the type facilities . . . nor the expert composers to duplicate the ads otherwise. Keep it up.

Sincerely,

Edwin B. Rivers
GRANADA AND REX THEATRES
Lewiston, Idaho.

"MUMMY" AND CROWDS ALWAYS TOGETHER

Here you see the "mummy" being delivered to the detroit department store where he "came to life" and put the girl to sleep, as a ballyhoo for the Fox Theatre's engagement of "The Mummy."

COMEDY GAG IDEAS THAT BROUGHT $ $ $ $ $ $MILE$ TO THE BOX-OFFICE!

THE WASHINGTON DAILY NEWS

Can You Draw Funny Faces?

Slim Summerville and ZaSu Pitts have funny faces. Here are Parts of both of them. Fill in the missing features and win a prize!

There are two "happily married" looks of bliss and contentment that fit perfectly into the above half-completed sketch.

Get your pencil busy and finish the portraits. When you are thru, what'll you have? Slim Summerville and Zasu Pitts, starring at the Rialto Theater in "They Just Had to Get Married."

Enter this Rialto-Daily News contest, send in your completed drawing and you may be lucky and win one of the following prizes—First, $15; second, $5; third, $5, and five additional prizes of $1 each.

All drawings must be in the hands of the Summerville-Pitts Contest Editor, Washington Daily News, by 6 p. m., Thursday. Winners will be announced Saturday. You can send as many entries as you like. This same blank-face picture will be run tomorrow and Wednesday.

A Newspaper Contest that tells its own story. See press-book for complete details.

The pleasure of your presence is suggested at the Marriage of

SLIM SUMMERVILLE
and
ZASU PITTS
in
They Just Had To Get Married

IT'S THE MOST HECTIC HAPPENING IN THE HISTORY OF MATRIMONY

with the following wedding guests

ROLAND YOUNG
FIFI D'ORSAY
VERREE TEASDALE
C. AUBREY SMITH
HENRY ARMETTA
CORA SUE COLLINS

UNIVERSAL PICTURE

TODAY AND ALL THIS WEEK RIALTO

Above: Wedding Invitation used as a Newspaper Gag, and also distributed in envelopes as a throwaway

CONFIDENTIAL!

WHAT A BRIDE SHOULD KNOW!

9th at G

THEY JUST HAD to GET MARRIED

SLIM SUMMERVILLE and ZASU PITTS

A UNIVERSAL PICTURE Presented by Carl Laemmle

The season's funniest picture starts Midnite Show Friday, Jan. 6th at the RIALTO Theatre!

...SLIM—THE GROOM—
...ZASU—THE BRIDE—
...in steps Lola, the naughty vampire! "Husbands need protection," yells Zasu.... and the fight's on!

DON'T FORGET—brides and grooms and everyone who ever was or ever hopes to be one—RIALTO—Fri. Jan. 6th—Midnight Show

CONFIDENTIAL!

WHAT A GROOM SHOULD KNOW!

9th at G

Four page teaser booklet throwaway used successfully by the Rialto Theatre, *Washington*.

$100.00 IN PRIZES!

FOR THE BEST EXPLOITATION CAMPAIGN ON

"NAGANA"

ROTOGRAVURE HERALD

SHOWMANSHIP CONTEST

EXHIBITORS! Universal offers SIX CASH AWARDS for the best all-around exploitation campaigns actually executed on "NAGANA." Big money for tried and proved box-office ideas.

"NAGANA" is a natural for exploitation! It has two great angles: THE TERRIFIC WILD ANIMAL THRILLS p—l—u—s EXOTIC LOVE IN THE JUNGLE! It's a challenge to any man's showmanship!

As you see from this page, great accessories are ready to help you. All are reproduced in the press-book! If you've booked "NAGANA", get your copy of the big press-book right away and start working out your plans pronto!

CONTEST CONDITIONS

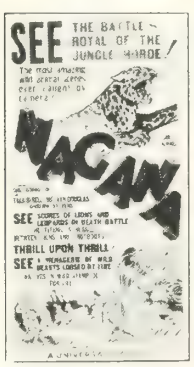
1. Prizes will be awarded by Universal Pictures Corp.
2. Any person actually executing a campaign on "NAGANA" may enter.
3. Awards will be made for the best all-around campaigns, which include newspaper advertising, lobby display, publicity stunts, etc. (Prizes noted in box at right).
4. Entrants should submit ad clippings, samples of publicity, photos of stunts, and a typewritten summary of the campaign.
5. All entries must be mailed not later than April 15th, 1933.
6. Awards will be announced in the Universal Weekly within two weeks thereafter.
7. The judges will be Charles E. ("Chick") Lewis, Editor of the Managers' Round Table Club of Motion Picture Herald; Epes W. Sargent, Exploitation Editor of "Variety"; Joe Weil, Director of Exploitation, Universal Pictures Corp.
8. Address all entries to "NAGANA" Showmanship Contest, c/o Universal Pictures Corp., 730 - 5th Ave., New York City.

FIRST PRIZE
$50.00

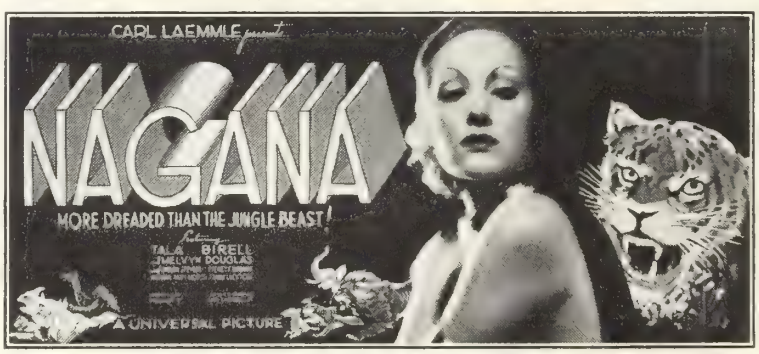
SECOND PRIZE
$25.00

THIRD PRIZE
$10.00

3 PRIZES OF
$5.00 EACH



ROAD SHOW 3-SHT. and 1-SHT.



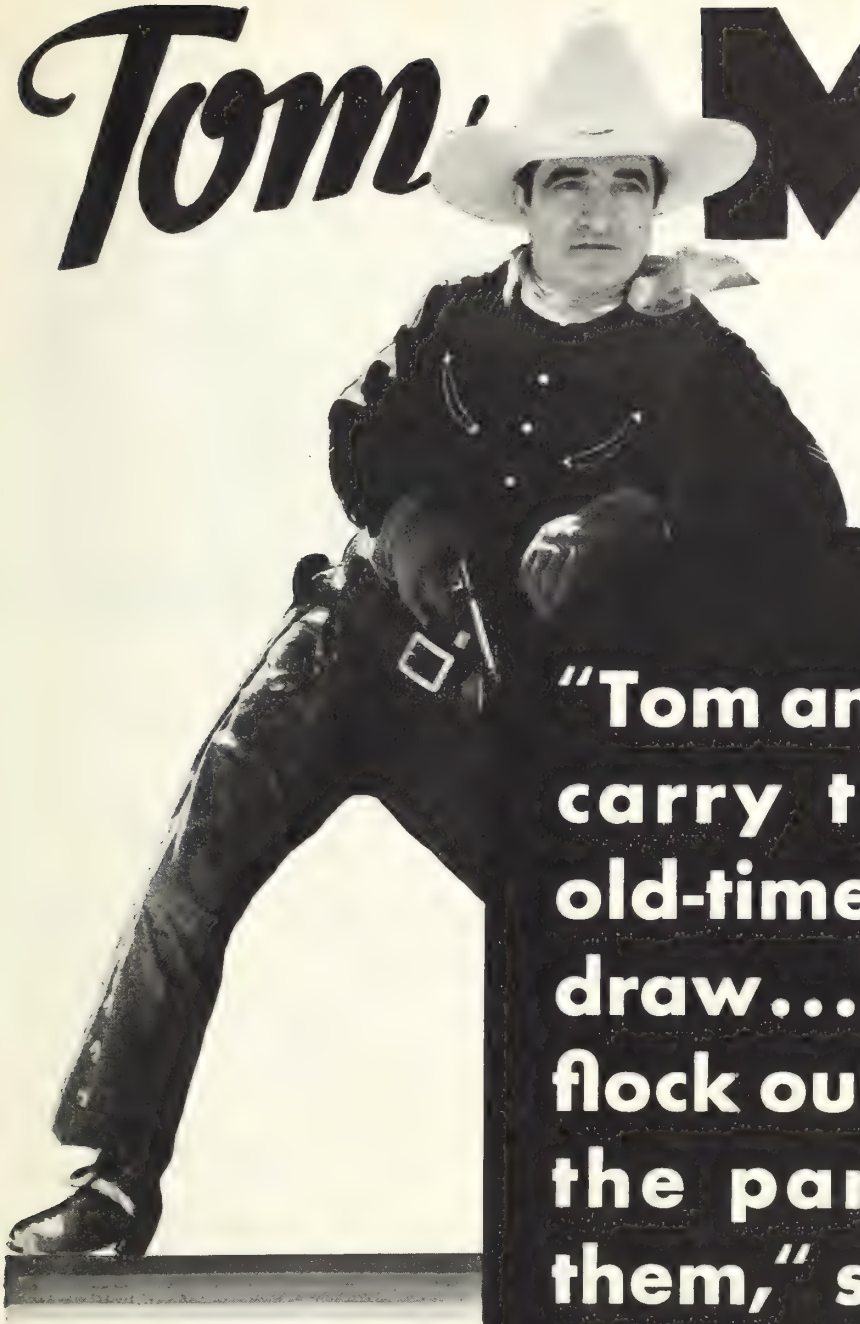
TWO 24 SHEETS

ABOVE—PICTORIAL 24-SHEET STAND
BELOW—ROADSHOW CIRCUS "24"

THE BIG COMPLETE PRESS BOOK

GET YOUR COPY NOW!

Tom MIX



"Tom and Tony still carry their good old-time box-office draw...The kids all flock out and bring the parents with them," says Exhibitor Eddie Rivers, Granada Theatre, Lewiston, Idaho.

"THEY JUST HAD TO GET MARRIED" — "AIR MAIL" — BOOSTED IN MILWAUKEE, INDIANAPOLIS, BY RADIO — NEWSPAPERS — FRONTS

A FOURTEEN day newspaper contest and a seven day radio contest featured Ken Collins' campaign for "Air Mail" at Dolle's Apollo Theatre, Indianapolis, Ind.

The Indianapolis Times sponsored the model 'plane building contest that won the co-operation of all schools, the Boy Scouts, Boys' Department of the Y.M.C.A., the Aviation Club of Indianapolis, the Chamber of Commerce and several hundred boys under the supervision of the local park board. The newspaper devoted several stories to the contest and the picture, and gave it daily breaks on its radio station. The planes were exhibited in the lobby of the theatre and turned over to the Salvation Army for distribution to poor children after the run of the picture.

The radio contest conducted over station WFMB offered ticket prizes for the best poems on "Air Mail." It was sponsored by a local baking company whose drivers gave a house-to-house distribution to 5,000 heralds.

Through co-operation of a local airport a plane was flown low over the city with fog horn blowing. The pilot dropped several thousand dodgers advertising the picture. Included were 250 blue tickets good for admission to the Apollo. This stunt was played up in the theatre ads.

The front display consisted of two large shadow boxes, several accessory airplane hangers and half a dozen large toy planes in action.

Display tie-ups were secured with the post office, the library and two dozen downtown stores.

ALHAMBRA GIVES SUMMERVILLE-PITTS COMEDY FINE FRONT AND LOBBY DISPLAY

THE very attractive front display, shown above, featured Fred Myer's and Al Kvool's campaign for "They Just Had To Get Married" at the Alhambra Theatre, Milwaukee, Wsic.

Following a pressbook suggestion the display was built up over the box-office and capped with a baby buggy and doll. The buggy was arranged so that it rocked back and forth mechanically adding animation. Around the lower part of the box office there was a display of babies' rattles, bottles, teething rings, etc., and a large ball and chain on which was painted: MEET THE WIFE . . . THE BALL AND CHAIN.

The front panels were adaptations of the posters with cut-outs of the stars and a full length of Fifi D'Orsay to add spice to the display. The outer lobby was decorated with six 40 x 60 inch panels of enlarged stills pepped up with humorous lines from the dialogue. Bright, attractive colors were used throughout to build up the gay, party atmosphere of the display.

A 24 sheet cut-out of the heads of Summerville and Pitts was placed on top of the marquee together with a mounted title. This was lighted with a baby spot at night.

INDIANAPOLIS BOYS BUILD 'PLANES FOR "AIR MAIL"

The lobby exhibit of model 'planes entered in the contest that was part of Ken Collins' campaign for "Air Mail."

The parade of UNIVERSAL WEEKLY CERTIFICATE OF MERIT winners marches on with five new names added to the honor ranks this week. Here they are:

ROBERT SISK and **TERRY TURNER,** of the RKO New York office, for a real seat-selling front and ballyhoo at the Mayfair Theatre on "The "Mummy."

HARRY FURST, manager of the Palace Theatre, Lawrence, Mass., for a fine campaign on "The Mummy."

ROY ROWE, manager of the Warner Theatre, Pittsburgh, Pa., for exceptional work on his "Mummy" campaign.

SIMON GRIEVER, Manager of the Adams Theatre, Detroit, Mich., for unusual showmanship in exploiting "Laughter In Hell."

Congratulations, showmen! Your certificates, signed by Carl Laemmle, are in the mail!

"The MORTON DOWNEY 2-reelers are great entertainment," says the manager of the Roxy Theatre, Tacoma—

—and he and you and every other exhibitor will say the same of every one of Universal's 16 Radio-Star Subjects, featuring such big names as

WALTER WINCHELL

BOSWELL SISTERS

THE STREET SINGER

NICK KENNY

LOUIS SOBEL

ART JARRETT

PAUL WHITEMAN

RUTH ETTING

—and scores of other big-time NAME attractions.

Produced by
William Rowland-Monte Brice Productions, Inc.

SOME FORTHCOMING UNIVERSAL PRODUCTIONS

TITLE	TYPE—AUTHOR—DIRECTOR	CAST
"COHENS AND KELLYS IN TROUBLE"	Comedy—Homer Croy and Vernon Smith, authors; George Stevens, director.	George Sidney, Charlie Murray, Maureen O'Sullivan, Frank Albertson, Arthur Hoyt, Jobyna Howland, Herbert Corthell.
"DESTINATION UNKNOWN"	Sea Drama—Tom Buckingham, author; Edward L. Cahn, director.	Pat O'Brien, Ralph Bellamy, Betty Compson, Alan Hale, Russell Hopton, Noel Madison, Tom Brown.
"DANGEROUS TO WOMEN"	Drama—Written and to be directed by Tom Buckingham.	
"LOVE BIRDS" *(Formerly "Niagara Falls")*	Comedy — Preston Sturges, Dale Van Every, Tim Whelan, authors; Sam A. Taylor, director.	SLIM SUMMERVILLE, ZASU PITTS, Shirley Grey, Laura Hope Crewes, Cora Sue Collins, Alexander Carr, Geo. Hackathorne, Rollo Lloyd, Maude Fulton, Henry Armetta.
"ONLY YESTERDAY	Drama—From the book of Frederick Lewis Allen, Screenplay by John M. Stahl, Arthur Richman, George O'Neill, William Hurlbut. John M. Stahl to direct.	
"LUCKY DOG" *(Formerly "Pals")*	Comedy-drama—Written and directed by Zion Myers.	CHIC SALE, Buster the Wonder Dog, Tom O'Brien, Harry Holman, Frank Beal, Victor Sarno, LaRita Parillo.
"PRIVATE JONES"	Drama—Richard Schayer, author; Russell Mack, director.	LEE TRACY, Gloria Stuart, Donald Cook, Russell Gleason, Shirley Grey, Emma Dunn, Walter Catlett, Richard Carle.
"S. O. S. ICEBERG"	Epic Melodrama—Story by Frank Wead and Dr. Arnold Fanck. Directed by Tay Garnett.	Leni Riefenstahl, Gibson Gowland, Ernst Udet, Sepp Rist, Walter Riml.
"THE BIG CAGE"	From the book by Clyde Beatty and Edward Anthony. Screen story by Edward Anthony and Frederick Reyher; directed by Kurt Neumann.	CLYDE BEATTY, Andy Devine, Vince Barnett, Raymond Hatton, Anita Page, Mickey Rooney, Ed Peale.
"THE INVISIBLE MAN"	Mystery melodrama—Book by H. G. Wells, screenplay by Gouverneur Morris. Directed by E. A. Dupont.	KARLOFF
"THE KISS BEFORE THE MIRROR"	Drama—Play by Ladislaus Fodor. Directed by James Whale.	Nancy Carroll, Paul Lukas, Frank Morgan, Jean Dixon, Gloria Stuart, Charles Grapewin, Walter Pidgeon.
"THE REBEL"	Drama—Story by Luis Trenker; directed by Edwin H. Knopf.	Vilma Banky, Luis Trenker, Victor Varconi.

FORTHCOMING TOM MIX PRODUCTIONS

TITLE	CAST	TITLE	CAST
"TERROR TRAIL"	TOM MIX, Naomi Judge, Raymond Hatton, Arthur Rankin, Francis MacDonald, John Sainpolis and Tony Junior.	"RUSTLER'S ROUND UP"	TOM MIX, Diane Sinclair, Noah Beery, Jr., Roy Stewart, William Desmond, and Tony Junior.

PRIVATE JONES

One of the greatest characters ever screened . . .

— as played by

LEE TRACY

With GLORIA STUART, Donald Cook, Emma Dunn, Frank McHugh, Russell Gleason. Story by Richard Schayer. Adapted by Samuel Spewack, Bella Cohen, George Jessel. Produced by Carle Laemmle, Jr. Directed by Russell Mack. Presented by Carl Laemmle.

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

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U. S. POSTAGE
Paid
New York, N. Y.
Permit No. [illegible]

MANAGER
MELROSE THEATRE
MELROSE MASS

S·O·S

ICEBERG

Printed in U.S.A.

UNIVERSAL WEEKLY

Vol. 32 No. 10
February 18 1933

That Delicious Little Devil
MAUREEN O'SULLIVAN

The Cohens and Kellys in Trouble
with
Sidney and Murray

The
BIG
CAGE
a
Universal
Special

They Just Love It!

The new moving subtitle on the Universal Newsreel tickles good showmen to pieces. Have you seen it? Isn't it smart?

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

COME ON BACK!

No. 710 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

We need you old time showmen back in the theatres!

We need you pioneers, you old-timers, you men who always sizzled with showmanship to your very finger-tips!

Come on back! Get back in the theatre! Vitalize it with your ideas. Dynamite it into life again with your knowledge of what the fans want and how they want it served up to them.

You know you haven't been as happy since you got out. You know you miss being on the firing line. You know you are not ready to retire. You know you can take losing theatres and pump the old life-blood back into them.

You haven't fallen behind the parade since you quit. The parade has fallen behind you! You know almighty

WE NEED YOU!

well what's the matter with the business. You know the pictures are all right — even better than when you were in the theatre business.

You know that the theatre needs nothing but the good old human touch — the master touch of the wise showman. You know that each single theatre has a separate individuality and that no one knows better than you how to develop it.

Take off your coat. Quit pretending that you like to act like a retired millionaire. Get back into harness. Show the way again. Thousands of other exhibitors will watch you and copy you, and the first thing you know you'll have this industry humming like mad again!

Carl Laemmle

"HOORAY FOR UNIVERSAL,"

wires Manager L. K. Buchanan, of the Washington Theatre, Bay City, Mich. "Give us more like this. BROKE ALL RECORDS and now three weeks after run we play return engagement starting tomorrow. This first time history theatre any picture ever brought back but popular demand made same necessary."

•

"Exactly doubled average business at the RKO Hippodrome, Cleveland. Gross: $14,000; Average: $7,000.—"

—*Motion Picture Daily*

STEP OUT WITH UNIVERSAL

SLIM
SUMMERVILLE
ZASU PITTS in

THEY JUST HAD to GET MARRIED

IN EDITORIAL VEIN

Motion Picture Heads Should Heed Laemmle's Plea of Co-operation

QUICK and energetic response was immediately evident to Carl Laemmle's Straight-from-the-Shoulder Talk last week, entitled "Never Kick a Man When He's Down." Al Sherman, motion picture editor of the Morning Telegraph, in his paper quoted the entire editorial on the first page. On an inside page he commented on the appeal under a full page banner head,

MOTION PICTURE HEADS SHOULD HEED LAEMMLE'S PLEA OF COOPERATION

Then entire comment is too long to quote here. These are the more pertinent parts of it:

FACE BIG CRISIS

By AL SHERMAN
(Motion Picture Editor)
The Morning Telegraph

THE elder Carl Laemmle, one of the men in the film industry who has managed to keep a sane viewpoint on motion picture affairs, makes the plea—printed elsewhere in this paper—that, in these trying times, all those associated with the cinema should stick together. He points out, with bromidic but sincere emphasis, that unless film executives hang together they stand a good chance of hanging separately.

The Carl Laemmle who has survived a score and more of battles within the film industry knows whereof he speaks. Whether his rivals will listen to him remains to be seen. That they should—is a foregone conclusion.

Face a Crisis

The makers of movies today face a crisis. They face the uncertainties of receivership, a public apathy and internal dissension that, in itself, is enough to cause qualms even among the most optimistic.

None of the executives seem to realize that while they are cutting here and slicing there, they are selfishly creating ill will among the rank and file of the film industry. For the stenographers and script girls, the bookkeepers and the salesmen, the extras and the ushers cannot understand why, in the economic scheme, they must suffer, while high-priced executives continue to maintain expensive hobbies and run about in Rolls Royces.

Should Turn to Each Other

Naturally, the producers by the risks they have taken in the past, are entitled to the monies gained by their investments. I wouldn't be quite so communistic as to declare otherwise. But these same producers should turn to each other now for support and help—instead of gloating in ill-concealed eagerness every time a rival finds himself in financial straights, or flaunting their two-flattering paychecks in the faces of the less fortunate.

Should Cut Down

If there is housecleaning to be done in the film industry—it should be done among the men who sit close to the mighty. And the mighty, instead of wasting time worrying about what the others are or are not doing should give heed to the public which wants only good pictures and doesn't give a damn about the headaches faced by producers. The public, after all is king—and if film producers want to be court jesters then it is up to them to do a good job of that—and that alone.

Welcome, Mr. Spandau

MR. JERRY SPANDAU has been appointed by General Sales Manager Schlaifer as manager of the Universal Omaha exchange. By the time this issue of the Weekly appears, he will have taken charge. Universal Weekly congratulates both the exhibitors in the Omaha territory on this appointment and Mr. Spandau. His ten years service in the Buffalo exchange have marked him as not only a hustler, but as a right guy. The congratulations of hundreds of exhibitors in Syracuse and the Buffalo territory in general go with him to his new post and promotion.

New Murder Story

SAM JACOBSON, Universal associate producer, has been assigned to supervise "The Murder at the Post," being adapted for the screen by Adrian Johnson from an original story by Dale Van Every, and Fred Niblo, Jr.

The Voice of the

"Be Mine

BEFORE UNIVERSAL BOUGHT PREVIEW AT THE RITZ THEATE ENCE REACTION OF THAT PR SIVE THING THAT CONFIRMED BEHELD. TIME AFTER TIME TH THE END, THEY STOOD AND C THE SENSATION OF EUROPE, AMERICA. ITS SUCCESS WILL LIC HAS SPOKEN.

Will Attract Thousands

The biggest success the West End will have known for some months. It stars the tenor, Jan Kiepura, and consists of a series of lovely songs and lovely scenes, with just a little romance, a pinch of comedy thrown in. This is just the mixture to attract cinema-goers in their thousands in weeks to come. — Daily Sketch, London.

Here are the Post Card replies:

"The picture was wonderful. Feraro's singing was magnificent."
(No Name)

✦ ✦ ✦

"A marveous production; clever direction, beautiful 'shots,' excellent cast. Any music lover will be particularly thrilled. The tenor lead is a sensation. Advise me when and where it will be released and I'll go again."
M. G. Higby
132 S. Hayworth Avenue
Los Angeles

✦ ✦ ✦

" 'BE MINE TONIGHT,' is one of the best pictures I have ever seen and Ferraro's voice is as good or even better than Caruso's."
H. O. Zarsky

✦ ✦ ✦

"We liked the show at Ritz Thursday night so much. Singing so wonderful. Just time for a new one, too."
Mrs. A. D. Goud
Los Angeles

✦ ✦ ✦

"It was swell, and who was that wonderful singer?"
(No name)

Here are the Post Card replies:

"We say 'BE MINE TONIGHT'—and we want to tell you it was the finest play we've see for **years.** The sweetness and clearness of it was positively refreshing and will remain in our memory for a long time. The scenery was wonderful and the music — Ferraro — was so splendid. I'm boosting it to **all** my friends as a picture they must see. If we could only have more such plays. But how are we to know when such good plays are released?"
Mrs. W. M. Webster
4931 Angeles Vista Blvd.
Los Angeles

✦ ✦ ✦

"I saw the preview 'BE MINE TONIGHT' at the Ritz last evening, and want to say it is one of the best and most entertaining pictures have had the pleasure of seeing in a long time. Clean, wholesome and the most wonderful singing I have heard in ages. This picture should be a huge success, and I hope there will be more like it."
W. W. Morrison
1101 Chester Williams Bldg.
Los Angeles

✦ ✦ ✦

" 'BE MINE TONIGHT' most marvelous picture I have seen in some time. All deserve great praise. The leading man wonderful."
Mrs. D. Power
6282 Stuart Drive
Los Angeles

✦ ✦ ✦

"One of the best pictures of the year. The demonstration by the audience was amazing. Congratulations!"
Earl Blackwell
Correspondent Atlanta Constitution
1735 N. Wilcox Avenue
Los Angeles

Here are the Post Card replies:

"One of the finest pictures I ever saw—splendidly directed—beautifully photographed—artistic in every particular—thrilling, entertaining, and bound to take with the public. The stars were simply perfect, the little lady simply charming. 'Enrico Ferraro' was wonderful. He sings superbly, and the public will have a $10 entertainment at the price of a picture show. Good luck to you — you will surely have brilliant success with this production."
(Miss) Faith Chevallier
Los Angeles

✦ ✦ ✦

"Best production we have seen and heard this winter."
Mr. & Mrs. Edwin E. Cor

✦ ✦ ✦

"I was charmed with picture and think it splendid."
Beatrice Sweeney

STRANGE AS IT SEEMS

"A very fine 1-reeler, will build up any bill," says Bert Silver, Family Theatre, Greenville, Mich.

Public Proclaims

Tonight"

E MINE TONIGHT" IT HELD A
IN LOS ANGELES. THE AUDI-
IEW WAS THE MOST IMPRES-
PREVIEW GOERS HAD EVER
ICTURE WAS APPLAUDED. AT
EERED. "BE MINE TONIGHT,"
VILL BE THE SENSATION OF
E INTERNATIONAL. THE PUB-

Here are the Post Card replies:

"A new idea, and well done."

A. D. Gould
9568 S. Bronson Street
Los Angeles

✚ ✚ ✚

"I think that the picture 'BE MINE TONIGHT' was very good. I have no fault to find with it at all."

Clinton Hardin
3627 Fifth Avenue
Los Angeles

✚ ✚ ✚

"I would like to compliment you on bringing us something different and would say that the hero's voice was marvelous—the girl **splendid**—awfully cute—the scenery gorgeous—direction and camera work fine."

Yours truly
R. F. Shewalter
1775 El Cerrito Place
Los Angeles

Here are the Post Card replies:

"A picture that will make history. The first I ever applauded. Great! Let's have some more like this and the movies will come back."

R. T. Hoisch
217 E. 8th Street
Los Angeles

✚ ✚ ✚

"Very good—something different. Glad to see something that isn't mystery or sex appeal."

Dr. E. Bailey Webb
606 So. Hill Street
Los Angeles

✚ ✚ ✚

"I am glad to say it is one of the best pictures I have seen for a long time. Would like to see more pictures of this type."

Mrs. W. W. Morrison
827 S. Mansfield
Los Angeles

✚ ✚ ✚

"Most interesting and decidedly entertaining. The picture, as product, cast, especially the young tenor, of real class. May you create many such."

Ray C. Smith
929 N. Rexford Drive
Beverly Hills, Calif.

✚ ✚ ✚

"My wife and I attended the Ritz Theatre last night and witnessed the preview of the play and we both decided that the play should be highly commended. The entire absence of the prevailing torrid sex scenes is notable and praiseworthy."

V. C. Gray
Beverly Hills

Outstanding Entertainment

The finest of the new films available in London to-day is "Tell Me To-Night," a significant as well as triumphant production. With its superlative direction, its wonderful singing, its joyous gaiety, and its glittering and glorious Alpine settings, "Be Mine Tonight" is an outstanding entertainment.

—Daily Mail, London

Here are the Post Card replies:

"The young man who played the part of Enrico Ferraro in the picture previewed at the Ritz Theatre Thursday night is the greatest discovery since Caruso and his possibilities are even more pronounced. He possesses a voice that already takes its place among the "great" and his charm, manly physique and intelligent face combine to make one of the most unusual combinations that has ever appeared on the talking screen. The way that cynical audience responded to his inspired singing was a revelation.

Edward W. Hennessy
713 Kings Road
Hollywood, Calif.

✚ ✚ ✚

"It pleased me more than any film I have seen in months and I have seen all the first class ones. It gave so generously of good music—a rare and beautiful thing. The genuine response of the audience showed its appeal."

Mrs. Ruth B. Hartes
1070 Glenden Ave.
Westwood

YOU GET THE SCREEN'S BIGGEST COMEDY NAMES IN
UNIVERSAL'S TWO-REEL COMEDIES

A

BOX-OFFICE BOMBSHELL!

LEE TRACY

more brilliant, more dynamic, more appealing, more humorous than ever before, as the soldier who staged a one-man revolt against discipline — and proved himself a hero after all!—

PRIVATE JONES

With GLORIA STUART, Donald Cook, Emma Dunn, Shirley Grey, Frank McHugh, Russell Gleason, Walter Catlett. Story by Richard Schayer. Adapted by Samuel Spewack, Bella Cohen, George Jessel. Produced by Carl Laemmle, Jr. Directed by Russell Mack. Presented by Carl Laemmle.

Box Office Power of "They Just Had To Get Married," "The Mummy" and "Nagana" Being Daily Demonstrated. "Private Jones" Preview Wow

NOW it is "They Just Had to Get Married" which is dominating the box-office headines of the daily trade papers. Almost every theatre where "They Just Had to Get Married" is opening, plays to more than the average business of the theatre. some times it runs in phenomenal proportions. For instance, in Portland, Oregon, John Hamrick's Oriental Theatre, which ordinarily grosses $3,000, rolled up in its first week a total of $6,000. Incidentally, it was playing against "The Mummy" at the Orpheum and "The Mummy" too went $500 over the average of the house. In Detroit the first seven days at the Downtown Theatre "They Just Had to Get Married" brought $500 above the average business of the house.

In Louisville, Kentucky, the Rialto got $4,000, over its normal amount in a truly remarkable week's business. In Cincinnati the Albee kicked in with $8,000 over the previous week's business, and $5,000 over normal.

At the Majestic in Columbus, "They Just Had to Get Married" went 33-1/3% over normal business. At the Golden Gate in San Francisco, the sad-eyed comedians got within $2,000 of the record-breaking week registered by "The Mummy."

"The Mummy" also rolled up the biggest business in Buffalo during the week, playing at the Great Lakes Theatre to $1,500 more than normal business.

As we go to press, "Nagana" has just opened in Boston, and everything points to a $12,000 week in this $10,000 house.

As we go to press, too, the industries sales managers and executives who journeyed to Proctor's in New Rochelle to see the preview of "Private Jones" are just recovering from the tremendous laugh-fest which greeted this comedy-drama starring Lee Tracy. No picture within the last two years has been received as vociferously and as whole-heartedly by a preview audience as was "Private Jones." To use a trade phrase, "Private Jones" is in the bag.

Britain's Flying Aces Praise "Air Mail"

"Air Mail" opened its London, England run at the 3,000-seat Dominion Theatre, owned and operated by Gaumont-British Pictures Corp., Ltd., in a blaze of glory. The Daily Film Renter, in referring to it, said:

"With more than 7,000 paid admissions for the two shows, queues for hours to see the picture, and the appearance of Mr. and Mrs. J. A. Mollison, Universal's 'Air Mail' had a flying start in its premiere at the Dominion Theatre, W., on Sunday.

"Business at the theatre was at high pressure all the evening. Queues started forming before four o'clock for the six o'clock show, and by the time the program started, at six o'clock, seating and standing capacity had been reached. Towards the beginning of the second house crowds six and eight deep stretched righ around the theatre, down New Oxford Street, along Tottenham Court Road, and down side roads by the theatre."

Among the invited guests were Mr. and Mrs. J. A. Mollison, England's most famous and adventurous air pilots. Amy Johnson, among other records has just established a solo record between London and South Africa, and Jim Mollison has topped his solo flight to America by one between London and Natol. He had the inspiration of "Air Mail" in his heart as he started out on this latest exploit. In a letter addressed to Universal, signed by both of them, they used such expressions about "Air Mail" as "both realistic and thrilling."

The GIRL in the BIG CAGE

ANITA PAGE is that rare type of beauty, a Spanish blonde. Although she was born in Flushing, Long Island, her parents were Spanish, and her grandfather was at one time Spanish Minister of Finance. From her childhood days, Miss Page was "movie struck" and looked with longing eyes on the film studios in Long Island City, near her home. Finally, to satisfy her, and also to put a stop to her "foolishness," as her parents deemed this movie-craze of their otherwise sensible daughter, they took her to the Paramount studios in Long Island City, where a screen test was made. It "clicked" at once,

"BIG $25,000

at Keith's Boston, says Variety, to which it adds reports like: "Phila. Neat $12,000" — "Denver, Okay $11,000" — "Lincoln, Neb., Exceptional $2,400." — "San Francisco, Going into 2nd week." — "Pittsburgh, In the dough at $8,000." — etc., etc., EVERYWHERE!

KARLOFF
(The Uncanny) in

The MUMMY

The Films Most Famous Director Asks A Few Pertinent Questions

D. W. GRIFFITH

New York, N. Y.
1619 Broadway,
February 3rd, 1933

Who of the "Old Guard" is still on top? —CARL LAEMMLE

Who has conducted a big business successfully for years and years, and yet is nice to everybody, high and low? —CARL LAEMMLE

Who was and is and we hope may long continue to be "a regular guy" —CARL LAEMMLE

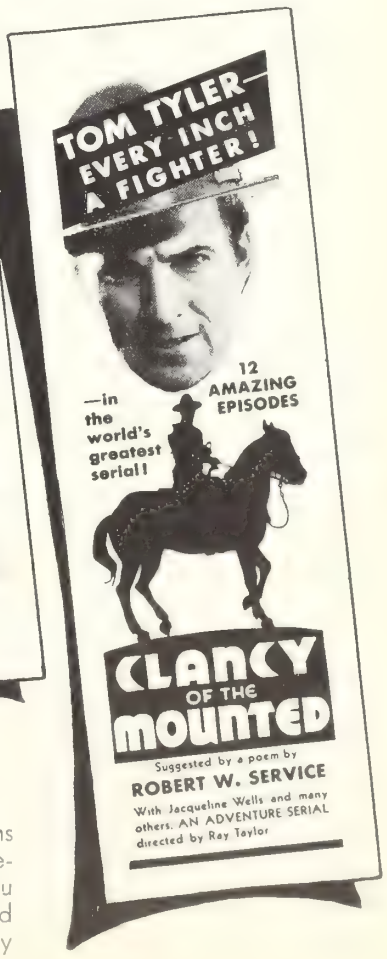
And yet who, as I understand, was wise enough to forget about theatres at just about the right time? —CARL LAEMMLE

That he may live long and prosper is the sincere wish of

D. W. Griffith

Great Ads For A Great Serial!

Universal supplies you with every possible aid to put over this BIG serial in a BIG way. The newspaper ads pack that "come-on" punch that will get the crowds for the first episode. After that the serial will build every week, because it is that kind of a serial. GET BACK OF IT!



To the left and above are reproductions of two-column ads; to right are one-column ads—just samples of what you get from Universal—and every mat and cut contains the type matter exactly as shown here!

Boston Likes Universal Pictures

Karloff's Mummy Outdoes Original

By HARLEIGH SCHULTZ

(Boston Evening American)

Karloff has been freaked so fantastically and so excellently, so many times, that you wouldn't think they could concoct another disguise that would be the best of them all. Yet here he is, outdoing the most perfect mummy you have seen in a museum. He, and two foreign gentlemen, turn "The Mummy," now at RKO B. F. Keith's, into an exceedingly good horror film, and give the screen the class needed to vie with one of the niftiest variety bills the theater has had in months.

* * *

You may have read the story on which the picture is based. We did. Its illustratoins intrigued us into perusal. It had the quality of novelty, plus mechanical ingenuity in plot construction. In the cinema it is even more excitingly weird; and there are three reasons for this. One is Karloff whose performance is all that you would expect. The other two are the contributions of a couple of Continentals. Of late, Hollywood has been raiding the European studios, since German and other movies began to establish a box office appeal in this country. One importation was Karl Freund, a Teuton who is perhaps the greatest of all motion picture camera experts. Freund directed "The Mummy." The other alien touch is that of Willy Pogany, who devised the settings.

Here's a trio that gives the perfect result. Karloff inspirits the theme with the human thrills, Freund weaves the action and the all vital lens atmosphere. Pogany injects the bizarre. Hence "The Mummy," getting such rare treatment all around, has all the elements of superior horror photoplay.

"The Mummy" and "Laughter in Hell" Get Critics' Praise

TWO Universal pictures are playing this week in opposition to each other in Boston. Both of them, according to the Motion Picture Daily, are running 'way ahead of the averages in those theatres. The Motion Picture Daily *credits "Laughter in Hell," at the Boston Theatre, with piling up a gross of* $20,000 *against an average of* $18,000, *and "The Mummy" with a gross of* $19,500 *against an average of* $18,000. *"The Mummy" is playing at Keith's and on this page will be found two interesting reviews, one from Harleigh Schultze in the Boston American, and the other by Gordon Hellman in the Daily Record.*

Henry Armetta

is

"Hunting Trouble"

A UNIVERSAL TWO REEL COMEDY

Keith's Has Rare Screen Thriller in "The Mummy"

By GORDON HILLMAN

(Boston Daily Record)

A really good horror picture and an all-star vaudeville show are the order of the week at Keith's.

The film, "The Mummy," displays Karloff in his most remarkable disguise to date, boasts settings by Willy Pogany and had none other than Karl Freund, the German cameraman, for its director. Those three gentlemen have done wonders with their material.

Given a macabre, fantastic and highly unbelievable story concerning a mummy that comes to life here and now, they have invested it with a high degree of weirdness, a great deal of suspense, and much excitement.

Cold Chills

In general, horror films never attain their object, which is, of course, to send cold chills creeping down the spectators spines. But "The Mummy" does. Mr. Freund wreathes his scenes in a sort of unholy atmosphere, Mr. Pogany provides ghastly effects, Mr. Karloff acts with grim intensity.

From The Critic of Boston Traveler

A blood-curdling follower of the hideous Frankenstein and the uncanny Dracula is "THE MUMMY", a fantastic and fascinating film with a bizarre plot . . .

. . . you must see "THE MUMMY" for we recommend it as a cure for worries about depression, grippe and kindred ills. If you shiver for an hour, you'll be so glad you're in Boston and not in a museum that nothing else will seem important.

Boris Karloff, as usual, does an extraordinary piece of acting as the mummy. His make up alone is a supreme achievement. His voice and manner contribute vastly to the film's spine-chilling moments . . .

Give Universal Pictures Credit

Laughs and Sobs in Summerville, ZaSu Pitts Film

By HARRIET PARSONS
(Los Angeles Examiner)

There's a love story at the RKO-Hillstreet this week portrayed by a romantic team that makes the Harlow-Gable combination look like amateur night. I hereby nominate as the screen's most appealing lovers Mr. Slim Summerville and Miss ZaSu Pitts.

In "They Just Had to Get Married," Universal has turned out a super-comedy packed with both laughs and heart-throbs. The story based on Cyril Harcourt's play, adapted by H. M. Walker and Gladys Lehman, and directed by Edward Ludwig, provides a perfect framework for the superb clowning of Summerville and Pitts. And what grand teammates they are!

It may seem inconceivable that the ludicrous Slim with the baloon-tired eyes, and the absurd, helpless-handed ZaSu could play a love scene that would be anything but farcical—but, if you'll stop and recall the many times Charlie Chaplin's pathetic, frustrated romances have brought tears to your eyes, you'll realize it's quite possible.

For there are moments in "They Just Had to Get Married" which give you that same laugh-with-a-sob feeling that you got from "The Gold Rush," "City Lights" and other Chaplin epics.

Universal has lined up a splendid cast for this excellent comedy. In addition to the two stars there are Roland Young, Vera Teasdale, Fifi D'Orsay, C. Aubrey Smith, Robert Greig, David Landau and others.

I recommend "They Just Had to Get Married" as a sure cure for depression. And I'd like to suggest that putting M. Summerville and Mme. Pitts in the White House might solve the nation's problems.

Andrew Saso is the manager of John Hamrick's Oriental Theatre in Portland, Oregon. He is the first-run in this far western city. Universal's exchange manager there, A. J. O'Keefe, heard him saying how funny "Hesitating Love," one of Universal's two-reelers featuring Louise Fazenda, Vince Barnett, Marie Prevost and Bert Roach, was, and asked him if he would write a letter which would express his satisfaction for this comedy for the Weekly. Here it is:

✦ ✦ ✦

John Hamrick's
ORIENTAL THEATRE
PORTLAND, OREGON

Andrew Saso, Resident Mgr.

Universal Film Exchange,
Portland, Oregon.

Dear Mr. O'Keefe:

In answer to your request of an audience reaction on "Hesitating Love," I wish to state that the audience literally stormed the house with laughs. Louise Fazenda was extremely funny, with the support of Vince Barnett, who takes the part of the insect-powder salesman. Bert Roach and Marie Prevost add to the funny antics. This is one comedy that I would personally recommend.

Sincerely,
(Signed) ANDREW SASO

By Popular Demand

TELEGRAM

FEB 8 1933

BAY CITY MICHIGAN
CARL LAEMMLE PRESIDENT
UNIVERSAL PICTURES CORPN

HOORAY FOR UNIVERSAL STOP GIVE US MORE LIKE THEY JUST HAD TO GET MARRIED STOP THIS BROKE ALL RECORDS IN PAID ADMISSIONS AND NOW THREE WEEKS AFTER RUN WE PLAY RETURN ENGAGEMENT STARTING TOMORROW STOP THIS FIRST TIME HISTORY WASHINGTON THEATRE ANY PICTURE EVER BROUGHT BACK BUT POPULAR DEMAND MADE SAME NECESSARY SINCERELY

L K BUCHANAN

"Its A Natural"

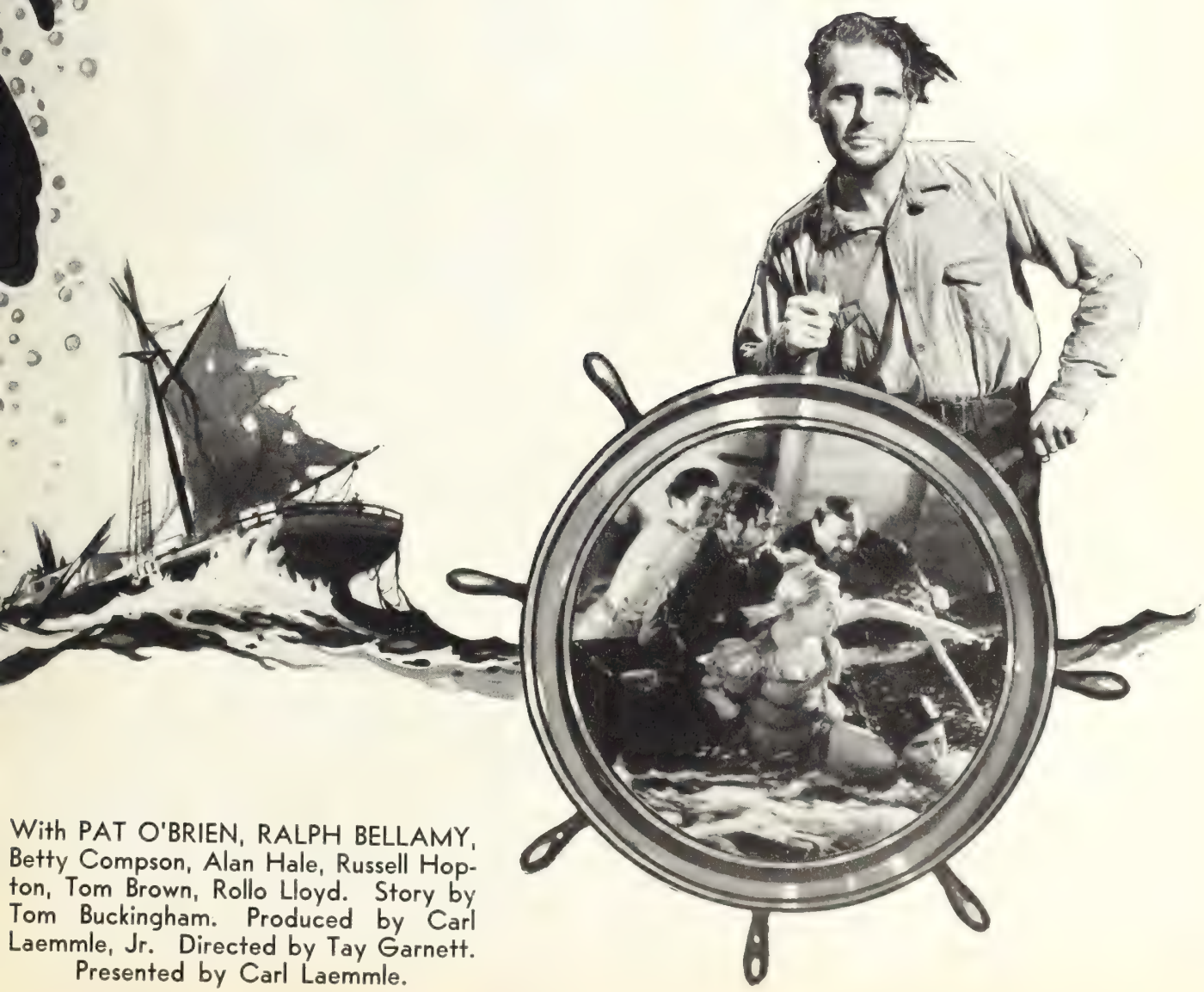
(Phila. Eve. Bulletin)

To make use of a colloquialism, a "natural" came to the screen at the Earle yesterday, with the appearance of Slim Summerville and ZaSu Pitts in the full-length comedy, "They Just Had to Get Married." After seeing this slim, sad couple grimace their way through the trials of newly acquired wealth and a marriage ceremony, one wonders why their being cast together has not happened oft before. For the most part, it is screamingly funny and it is worthy of note that in sustaining a thoroughly sympathetic attitude toward their respective roles, neither of these laugh-makers has lost the particular idiosyncrasies which gave popularity to each. Then there is Roland Young, with his sophistication and tongue-in-cheek comedy, to say nothing of the roguish glances of Fifi D'Orsay. Just a hint of the story: Slim is a butler and ZaSu a maid; they are in love; they become suddenly and awkardly wealthy—imagine the rest ("Do you take this woman . . . ?" asks the clergyman. "Very good, sir!" is the butler-bride-groom's reply.)

DESTINATION UNKNOWN

STEP OUT WITH UNIVERSAL

"Junior Laemmle already has acquired a reputation for daring to do the unusual," says Motion Picture Herald. "He has done it again with 'Destination Unknown.'"..."Something definitely out of the beaten track," echoes Hollywood Reporter.



With PAT O'BRIEN, RALPH BELLAMY, Betty Compson, Alan Hale, Russell Hopton, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

The Hollywood REPORTER says "'ROME EXPRESS' EXCELLENT"

Acting, Direction, Camera, Brilliant

"THE ROME EXPRESS"
Gaumont-Universal

"The Rome Express" is the first picture coming out of a British studio, seen by this reviewer, which he rates as top class and is a clear indication that the London producers have finally caught on. More of this type product will cause producers here in Hollywood to take notice and plenty of it. Not only will the American producer look with interest on this Gaumont production, but exhibitors, having had several cracks at running British pictures, with very bad results, will sing a different tune to the clang of their ticket machines, for Hollywood would have a tough time duplicating this production.

Clifford Grey has written an excellent yarn. It has movement, suspense and interest in every foot of the picture as directed, quite ably, by Walter Forde. The weakest thing in the picture, and which in no way hurts its entertainment, is the performance of an American player, Esther Ralston. Aside from that performance, the acting of the cast is well nigh perfect. And what a production Gaumont has given it!

The entire story takes place on the Rome Express from the time it leaves Paris until it arrives in Rome. The characters are made up of people in all walks of life and, before the story reaches the half way mark, each and everyone of them becomes involved in the interesting tale.

We see a young wife, running away with another's husband. You are intrigued by the actions of a suspicious individual even before he gets on the train. You have a pair of international crooks. You become acquainted with the inner-door manners of a famous millionaire. You are introduced to a young thing we know as a picture star riding on the crest of phony publicity, and you are given yards of the publicity plants of her manager. And there is the train pest, butting into everyone's business. Add to these train porters, conductors, dining car chefs, waiters, French and Italian police.

Using the theft of a famous painting as a starter, then put them all in a hat, shake them up well, add some of the best photography and camera movements you have ever seen, and you have "The Rome Express," a swell picture in any man's country.

No doubt Miss Ralston was put in for the "name," but you will forget about her when leaving the theatre and contemplating the other performances.

Walter Forde has done an inspired job in the direction and Gunther Kumpf swung a swell camera. The lighting, the sound, and every other technical point in the production is added credit to the picture.

Mr. Exhibitor, don't shy away from a Universal salesman when he tries to sell you this one. Make the best deal you can and grab it for an early booking. Exploit it to the best of your ability and then shout from the housetops to your patrons that you have a good show for them. You won't be sorry.

Hollywood Reporter

Here's A Tip Hot Off The Bat

"THE BIG CAGE"—(Universal) *If you have not seen Clyde Beatty in his circus performances you will get the thrill of your life out of "The Big Cage."*

The story is based on his life and contains two or three sequences that, to people who have not seen his act, should rank with the big scenes of the year.

Although only twenty-seven years of age Clyde Beatty is admittedly the best "cat-man" in the world and there is certainly no other, to the best of your reviewer's knowledge, who is in the habit of getting into a big cage containing forty-four lions, tigers, leopards, etc., of mixed sexes and sizes and making them all sit up and behave. Somehow, you can't help feeling that "this may be the last time" and . . . we are telling you . . .it is a thrill.

This is a picture that the family should agree upon.

New Movie Magazine For March

U. S. ARMY MOTION PICTURE SERVICE

New York Branch
39 Whitehall Street
New York, N. Y.

February 13, 1933

Universal Weekly
730 Fifth Ave.,
New York City

Dear Mr. Gulick:-

Since receiving the first issue of the UNIVERSAL WEEKLY I have intended to write you an expression of my gratitude for the re-issue of this splendid paper. It seemed like the return of an old friend and was as cordially welcomed.

The constructive policy of the Universal Weekly should be helpful to exhibitors and to the industry as a whole and I congratulate both you and Mr. Laemmle on its return to circulation.

Yours very truly,
(Signed) THOMAS H. MARTELL,
Director of Bookings

Popular Editor Congratulates Carl Laemmle

MOTION PICTURE DAILY
1790 Broadway
New York

Dear Mr. Laemmle:

Twenty-seven years is a long time in any business and several lifetimes in this.

It seems almost unnecessary to tell you of the goodwill in which the exhibitor body at large holds you and Universal. Its existence has come to mean something built into the structure of the industry itself.

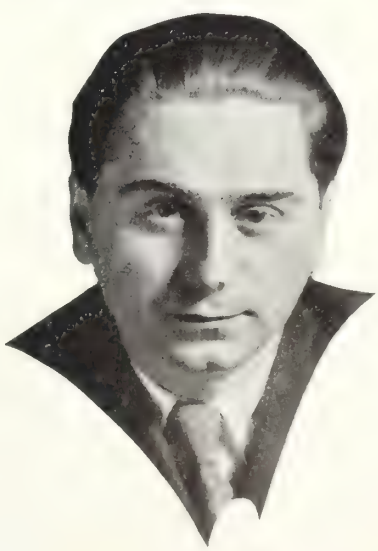
May I congratulate you on your long stewardship and express the hope it will continue actively without end?

Mr. Carl Laemmle,
Universal Pictures Corporation
730 Fifth Avenue
New York, N. Y.

Yours,

Red Kann

A Quigley Publication Editor



A Lifetime of Adventure
In One Night On a Train!
With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others. Directed by WALTER FORDE. A Gaumont-British Picture distributed by Universal. Presented by Carl Laemmle.
ROME E

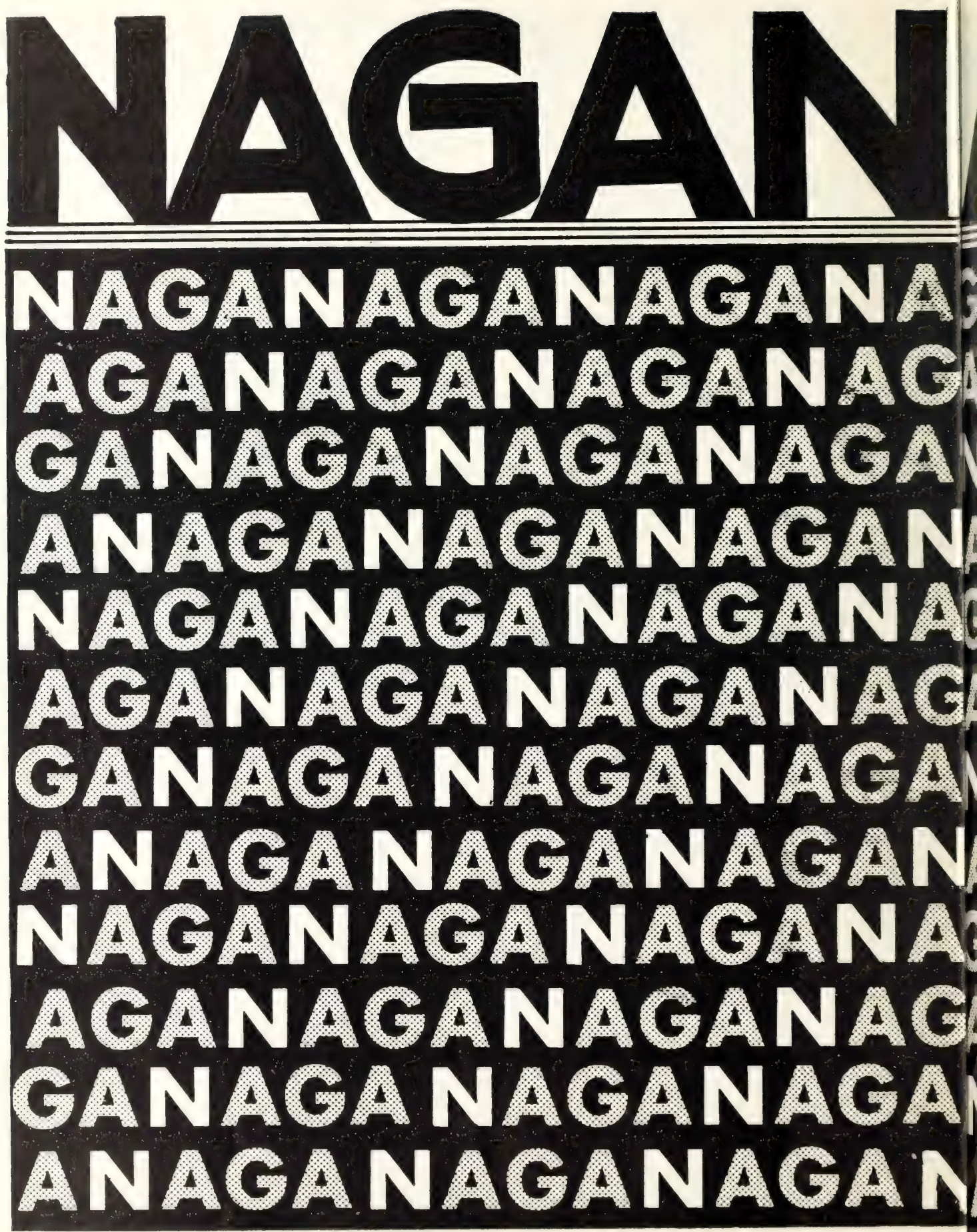
"A grand piece of entertainment . . . a box-office picture."

—Associated Publications

"Excitement prevails throughout . . . Good entertainment . . . Done in the 'Grand Hotel' style."

—Harrison's Reports

XPRESS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A . . . BOX OFFICE ANY WAY YOU LOOK AT IT!

"Highly exciting"

—Mae Tinee, Chicago Tribune

"Breathless with excitment"

—Carol Frick, Chicago Herald & Examiner

"Full of thrills"

—H. P. C., Milwaukee Leader

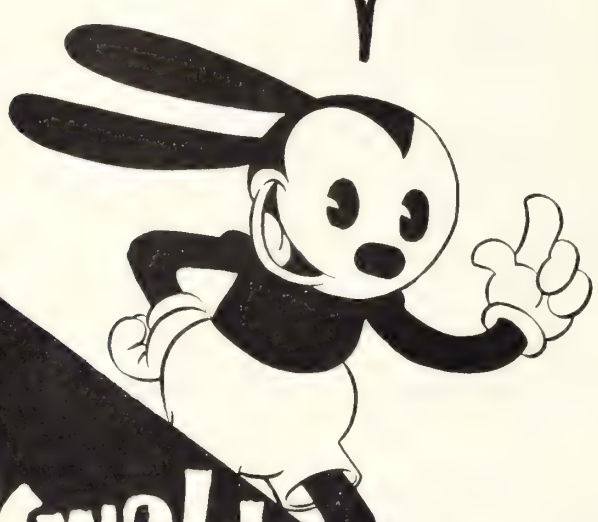
"Action reaches an intensity that will have you biting your finger nails,"

—Dawn O'Dea, Milwaukee Sentinel

"More impassioned action than any similar picture yet released,"

—Clark Rodenbach, Chicago Daily News

"FOLKS, MEET THE BEST DARN CARTOON COMEDIAN IN THE COCK-EYED WORLD!"



Oswald
The Lucky Rabbit

Pooch
The Pesky Pup

UNIVERSAL
ONE-REEL
CARTOONS

SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

FOLLOW THROUGH! — DO YOU?

You can have the cleverest head in the world, but, if you do not use it, it is worthless to you and to anyone else.

You can have the finest showmanship idea of the year, but if you do not put it into effect, it does not mean a thing.

You can have the greatest campaign ever devised lined up for a picture—but if you do not follow through on it, it is worse than wasted. It is then not only useless to the picture for which it has been planned, but it has taken your time away from other pictures you might have been working on when you planned it.

Good intentions without a follow through never could bring good results. Getting things done means more than all the good intentions in the world.

In other words—what's the use of planning a fine campaign if you do not also plan your work so that you can put it over?

The exhibitor with less brilliant ideas, but with the ability to follow through on what he does conceive, brings more money into the box office than the brilliant showman who lets his marvelous ideas peter out in thin air at the very last minute.

One completed stunt is better than five hundred ideas. Remember, it is only the completed stunt that has a chance to bring you in any money. Time wasted on all the others is just time WASTED!

We've sat in on many campaigns. We've seen many comprehensive layouts of ideas that would cover the city from end to end. Then, as the playdate approached, we've seen them discarded one after the other because there was no time to carry them out—or a contact couldn't be made—or newspaper didn't get enough notice—or supplies had not been ordered in time . . . you know some of the reasons!

Far better it is to boil down your campaign to the essentials and then concentrate beyond that on one or two outstanding stunts. Start them well in advance. Have all your material ready. And then when the zero moment arrives FOLLOW THEM THROUGH.

Carrying out what you planned is the hardest part of the job. It is the man who follows through who does his job well. A campaign is not a campaign unless it is followed through right to the box-office.

Get the follow through habit!

JOE WEIL

SHANBERGER 24-SHEETS "NAGANA" IN BIG BALTIMORE DISPLAY

A barrage of 24 sheets, large striking ads and a big flash on the marquee, featured Lawrence Schanberger's "Nagana" campaign for his Keith's Theatre, Baltimore. Seventy stands were used, half each of the wild animal and the pictorial were spotted in Baltimore's choicest locations.

The front, which is shown at the right, flashed a cut-out head of Tala Birell and the cut-out title from the pictorial 24 sheet, with the big electric display above it featuring the title and cast. Wild animal cut-outs were used on the front under the marquee.

Cards with special message were mailed to doctors and scientists; the schools and colleges were contacted with blotters and roto heralds. Talks were given to the Baltimore Kiddie's Club and to the various luncheon clubs.

A radio contest, which ran daily for five days in advance of the opening, offered ticket prizes for the best answer to the question: What Mental Picture Does Nagana bring to you? A brief description of a scene from the picture was given by the announcer. The contest drew big interest.

Several downtown window displays were secured including one on the national tie-up with the Tala Birell Chamois Jacket, and a jungle window in a local pet shop. Albert S. Nathan, Universal exploiteer assisted on the campaign.

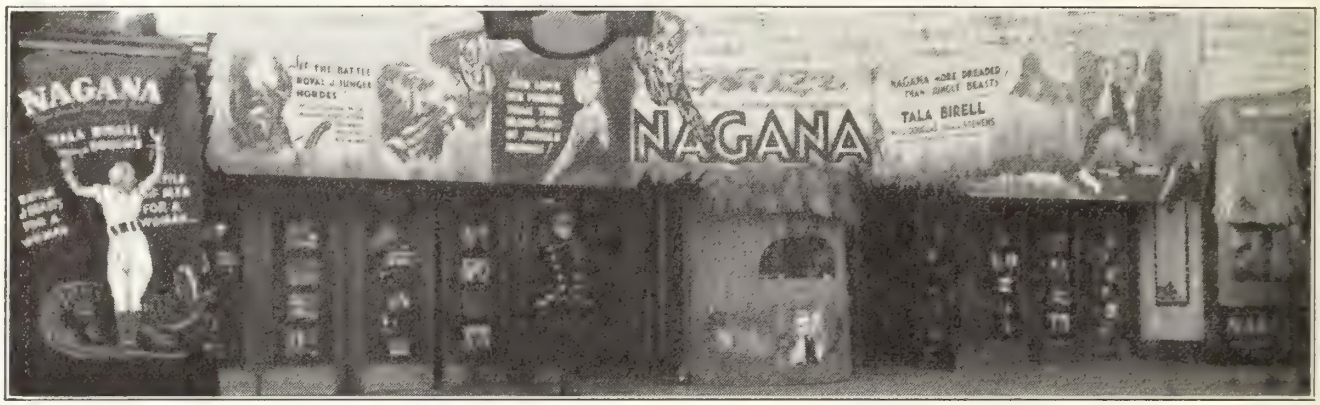
Marquee and Lights Flash

Schanberger's flash "Nagana" front display at Keith's, Baltimore.

SMALL AD DOMINATES

Don Thornburg, manager of the Family Theatre, Marshalltown, Iowa, make a small ad "steal" the page. Plenty of white space and an irregular black border surrounding the type, which is set at an angle, does the trick. Nice work, Thornburg!

HERE'S SHOWMANSHIP PLUS! "NAGANA" CAMPAIGN BRINGS BIG CHICAGO OPENING



Above: Under marquee flash, at State-Lake Theatre, Chicago, as designed by Harry Goldberg, manager and John Joseph, publicity manager, for their "Nagana" campaign.

Below: Attractive group atop marquee. Attraction sign is devoted to selling catch lines. See story on opposite page.

Front panel. A live girl, replaced cut-out figure during busy hours.

Real thatched roof canopy and enlarged cut-out in shadow box effect. This panel played up woman angle.

Left: Witch doctor passed out roto heralds. Girl posed on front in place of cut-out figure shown above. Note native hut effect over box-office.

Right: Sound truck street ballyhoo. Illuminated at night. Used to cover outlying districts.

SMASH FRONT—STREET BALLYHOOS—RADIO USED TO EXPLOIT BIRELL-DOUGLAS FEATURE IN WINDY CITY

CHICAGO movie fans, roused by a nicely planned showmanship campaign on "Nagana," flocked to the State-Lake Theatre and gave the house the biggest opening day's business since it changed its policy. The campaign is a fine example of the great showmanship possibilities of the picture. Following are the details as put over by Harry Goldberg, manager, and John Joseph, publicity manager, with the assistance of Duke Hickey, Universal exploiteer.

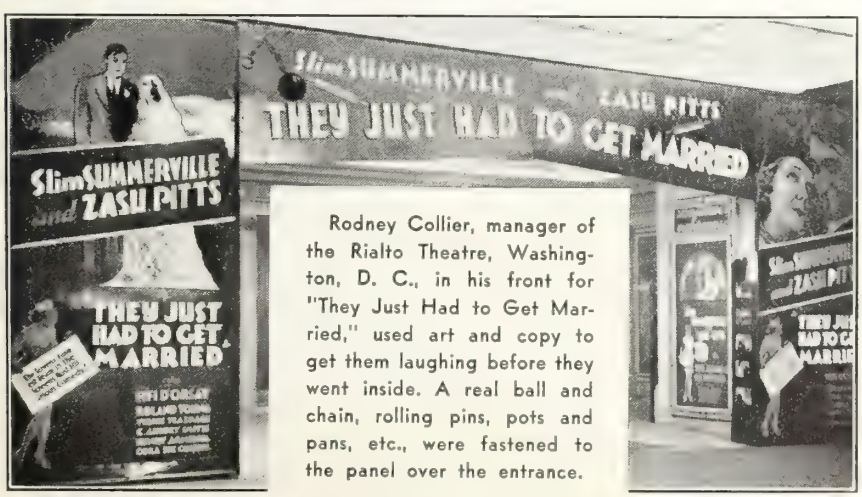
Three street ballyhoos covered all the important drawing areas of Chicago. A man dressed as an African witch doctor and carrying a placard advertising the picture, covered the downtown streets. A girl dressed as Tala Birell was employed to hand out roto heralds in front of theatre and to pose on front panel. This panel is shown on the opposite page. A real tree was used and the girl tied to it, when weather conditions permitted. A heavy, sound equipped truck was used to cover outlying sections. The wild-animal 24 sheet was mounted on one side and the pictorial 24 on the other. The car was illuminated at night.

Through a tie-up with the Chicago American a description of Tala Birell was broadcast over station WENR. Autographed photos were offered to those who properly identified her. A plug for the picture preceded the description of the star. The fifteen minute radio script was used by the NBC Dramatic Stock Company for their regular week-end broadcast.

The striking front, illustrated on the opposite page, emphasized the wild animal angle with large cut-out animals and figures of Birell and Douglas. The big flash atop the marquee was particularly attractive and was topped by a large electric sign reading simply: THRILLING NAGANA. A thatched roof native hut was built over the box-office. Extensive use of heralds, one sheets, three sheets and window cards, and large newspaper space, completed the campaign.

Another "talking mummy" jams up traffic! This time it is in front of the RKO Albee Theatre, Brooklyn, N. Y. Credit Harry Weiss, manager and Larry Cowan, publicity manager, for cashing in on this pressbook suggestion.

FRONT STARTS THEM LAUGHING OUTSIDE



Rodney Collier, manager of the Rialto Theatre, Washington, D. C., in his front for "They Just Had to Get Married," used art and copy to get them laughing before they went inside. A real ball and chain, rolling pins, pots and pans, etc., were fastened to the panel over the entrance.

Uses Bedroom in Lobby for "Had To Get Married"

Cliff Rust, manager of the RKO St. Paul Theatre, St. Paul Minn., and his assistant, Art Steagall, startled patrons of the RKO theatre, recently with a striking lobby display for "THEY JUST HAD TO GET MARRIED." A complete bedroom was set up in one corner of the lobby with appropriate signs around it. The material was borrowed from a local furniture shop. For a ballyhoo they used a man, dressed up to resemble Slim Summerville, who pushed a baby carriage, appropriately bannered through the streets.

A SELLING CONTEST - DISPLAY FOR "AIR MAIL"

TIES INTO MODEL 'PLANE EXHIBIT FOR "AIR MAIL" CAMPAIGN STUNT

G. A. PETTERSON manager of the Garden Theatre, Flint, Michigan, put the whole works back of his "Air Mail" campaign. The city was holding a model air plane show and Petterson, always on his toes, arranged a perfect tie-up. First, he managed to place "Air Mail" display cards all over the auditorium so that when the thousands of visitors arrived they were greeted with plenty of Garden Theatre advertising. Following this he staged a special "Air Mail" party for the winners of the exhibit and conducted a follow-up contest of his own with the Boy Scouts and high schools. Model planes were given to the city's poor children, after judging and display in the theatre lobby.

Not satisfied with this start, Petterson distributed 5,000 glider novelty planes, as illustrated in the pressbook, through an arrangement with a local milk company who gave them to customers' children in imprinted envelopes. In co-operation the milk company give the picture several breaks on their radio program and mentioned the give-away and picture in their newspaper ads. Other stunts incuded a classified ad tie-up, a display in the local post-office and a giant banner carrying the billing across the entire front marquee.

Convicts? No! Ballyhoo!

Harry Lyons, manager and Harry Mandel, publicity manager, at the Capitol Theatre, Union City, N. J., used three men, chained together, as a ballyhoo in their campaign for "Laughter In Hell."

SHOWMANSHIP AWARDS!

Congratulations to two more showmen who have earned certificates through meritorious work in exploitation! Here they are:

GEORGE HENGER, of the Liberty Theatre, Oklahoma City, Okla., for his street ballyhoo on "They Just Had to Get Married."

SAMUEL SILVERMAN, manager of the Rivoli Theatre, Schenectady, N. Y., for a real campaign on the chapter play, "The Jungle Mystery."

A LITTLE SHOWMANSHIP DOUBLES YOVIN'S GROSS

Jose A. Yovin, manager of Warner's Liberty Theatre, Tacony, Pa., with his campaign for "Air Mail" managed to more than double his usual gross. He landed the airplane insignia contest from the press book in two local papers, used two ushers dressed as aviators for a street ballyhoo and plenty of lithos and window cards around town. A painted compo-board airplane was hung from the marquee.

HONOR FOR THE SHOWMAN

Hard work deserves recognition. The Universal Weekly offers it to you with this CERTIFICATE OF MERIT. Send details of your campaigns with photographs to SHOWMANSHIP EDITOR, 730 Fifth Ave., New York Ctiy.

ANIMATED WITH LIGHTS

Paul Break, Strand Theatre, Battle Creek, Mich., used this unique display. Flashing lights inside gave animation to the figures in the windows.

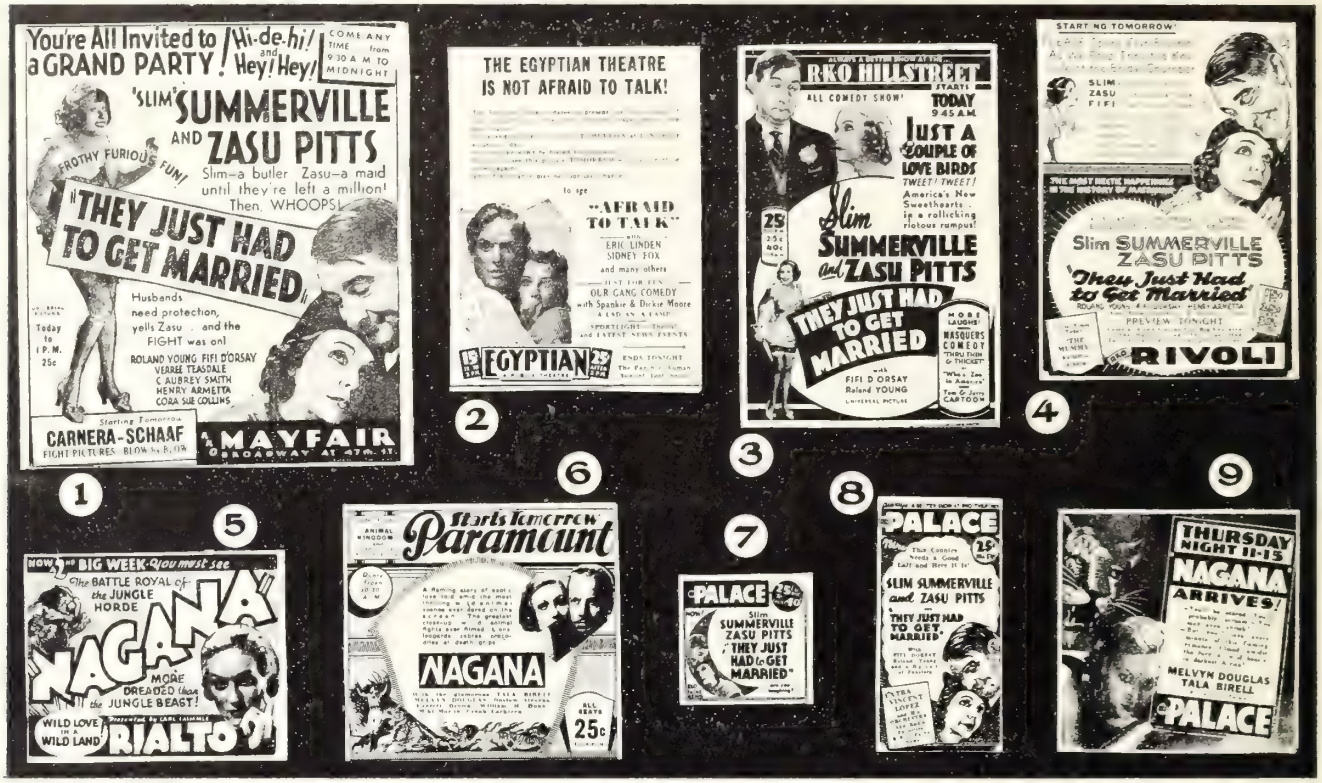
"TOM MIX

ALWAYS BRINGS THEM IN FOR ME"—J. E. COURTER, Courter Theatre, Gallatin, Mo. in Motion Picture Herald.

STEP OUT WITH UNIVERSAL

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

ADS THAT ARE FILLING SEATS!



(1). 3 *Column, 7" "party invitation" ad used by Mayfair, New York.* (2.) *Egyptian, Sioux Falls, S. D., plays up sensational angle in 2 columns, 5½".* (3.) *A neat 2 columns, 6" from Hill Street, Los Angeles.* (4.) *A suggestion of intimacy in 2 columns 6" from the Rivoli, Toledo, O.* (5.) *Rialto, Washington, holdover ad in double column 3".* (6.) *2 columns, 4" from Paramount, Springfield, Mass,* (7.) *Nice 1 column 2" spot ad from Palace, Rochester, N. Y.* (8.) *Single column 4" from Palace, Akron, O.* (9.) *Double column, 4" in half-tone from Palace, Rochester, N. Y.*

$100.00 IN PRIZES FOR THE BEST EXPLOITATION ON "NAGANA" — HERE ARE CONTEST RULES

1. Prizes will be awarded by Universal Pictures Corp.
2. Any persons actually executing a campaign on "NAGANA" may enter.
3. Awards will be made for the best all-around campaigns, which include newspaper advertising, lobby display, publicity stunts, etc. (Prizes noted below.)
4. Entrants should submit ad clippings, samples of publicity, photos of stunts, and a typewritten summary of the campaign.
5. All entries must be mailed not later than April 15th, 1933.
6. Awards will be announced in the Universal Weekly within two weeks thereafter.
7. The judges will be Charles E. ("Chick") Lewis, Editor of the Managers' Round Table Club of Motion Picture Herald; Epes W. Sargent, Exploitation Editor of "Variety," Joe Weil, Director of Exploitation, Universal Pictures Corp.
8. Address all entries to "NAGANA" Showmanship Contest, c/o Universal Pictures Corp., 730 - 5th Ave., New York City.

FIRST PRIZE
$50.00

SECOND PRIZE
25.00

THIRD PRIZE
$10.00

3 PRIZES OF $5.00 EACH

(ONE OF THE MANY CAMPAIGN AIDS—THE WILD ANIMAL 24 SHEET)

SEE PRESSBOOK FOR COMPLETE LINE OF SHOWMANSHIP CAMPAIGN AIDS

SET YOUR PLANS NOW FOR ONE OF THE WINNING CAMPAIGNS.

"I have played BACK STREET at one of my theatres three times, and each time it is bigger than the last, and I expect to bring it back again."

F. E. Lieberman, Pres.
Ellangee Amusement Corp.
Capitol, Victory and
Rialto Theatre, Lowell, Mass.

"Step out, boys, on this one,"
says I. W. Rowley, Ward Theatre, Pismo Beach, Cal.
"Swell flying, comedy, drama, thrills and a little of everything,"
says J. G. Caldwell, Princess Theatre, Aurora, Mo.
"Believe this the best airplane picture we have had. Made us an excellent show,"
says D. E. Fitton, Lyric Theatre, Harrison, Ark.
"One of the most highly praised and generally satisfactory pictures we have had in a long time,"
says Elaine S. Furlong, Star Theatre, Heppner, Ore.
"Air pictures draw and please if done on large scale and this is done as the public thinks it should be done,"
says Joseph J. Greene, Illinois Theatre, Macomb, Ill.
AIRMAIL

Coming to Chase Those Blues Away!

George
SIDNEY
Charlie
MURRAY
in
The COHENS and KELLYS
in "TROUBLE"

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

MANAGER
PRINCE THEATRE
PRINCE MASS

Printed in U. S. A.

June KNIGHT
in "CROSS COUNTRY CRUISE"
UNIVERSAL WEEKLY
JAN. 27, 1934

COMING!

Him and Her

Goofier than ever
— in positively
the most hilarious
picture of their
hilarious careers--

LOVE BIRDS

"He Steals the Show!"
A UNIVERSAL ONE-REEL CARTOON
Oswald
The Lucky Rabbit

SURE CURE FOR

No. 757 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

In strictest confidence, let me tell you something about sales managers of picture companies.

You think they are hot-air artists. You think they are bluffing you and fighting you all the time.

I have a different viewpoint. I say they are the biggest belly-achers in the world.

When they talk to their studios, every picture is rotten. It cost too much. The ending isn't right. The direction is terrible. The cast has no box-office value. The photography is lousy. There is no showmanship in the picture. There is nothing to sell!

Boy, I've heard that wail for more years than I care to talk about.

But I shut one of them up the other day — none other than Jimmie Grainger, sales manager for a concern known as the Universal Pictures Corporation.

I had him out at the studio and I forced him to go into the projection room with me. I made him sit through some pictures.

I showed him "Cross Country Cruise." Much against his will, he laughed right out loud at the comedy and he got

A BELLYACHE!

a kick out of the drama and thrill out of it. He admitted it would be easy to sell you, because he FELT the whole picture himself.

Then I showed him "Madame Spy." He had never liked the story in manuscript form, but when he saw the picture he got hopped up. He admitted he could sell it as easy as falling off a log.

And then I showed him "Beloved." He hadn't been crazy about the synopsis he had read, but do you know, he actually found a few tears dropping down on his vest before the final fade-out scene?

You see, this puts him in a spot!

He has already seen enough FINISHED Universal pictures to know that he has a soft job in selling them to you. He hasn't got a thing to belly-ache about, not a kick to make. And when any series of pictures has this effect on a professional sales-manager, the pictures must be great.

Well, they are! And he'll sell them to you because he knows they are hot stuff.

A mustard plaster is not the only sure cure for a belly-ache!

Carl Laemmle

"Should Sca

Starring GLORIA STUART and ROGER PRYOR

with MARION MARSH

Shirley Grey, Onslow Stevens, Lucille Gleason, Mickey Rooney, Eddie Gribbon, Merna Kennedy, Mae Busch. Story by Harry Sauber. Screenplay by Chandler Sprague and Joseph Santley. Dances staged by Max Scheck. Songs by Conrad, Mitchell and Gottler. Directed by Harry Lachman. Presented by Carl Laemmle.

A Stanley Bergerman Production.

I LIKE

e Complete Satisfaction!"

— Showman's Round Table

"This one is built for general family patronage and should score complete satisfaction," says Showman's Round Table. "Brilliant direction and camera manipulation produce lavish and extravagant production effects."

Says Hollywood Spectator:

"It should prove popular entertainment of a wide appeal . . . Has theme song entitled 'I Like It That Way' which is destined to be a success."

IT THAT WAY

FAY WRAY — NILS ASTHER

Edward Arnold — John Miljan — David Torrence
Robert Ellis — Vince Barnett, in

MADAME SPY

ANOTHER UNIVERSAL HIT!

Original story by Max Kimmich, Johannes Brandt, Joseph Than,. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle. Associate Producer, Edmund Grainger.

HUGE CAKE FOR CARL LAEMMLE

As 300 Close Friends Celebrate His 67th Birthday.

A section of the party which greeted Mr. Laemmle in the sound studio at Universal City as a prelude to his 67th birthday party celebration which was attended by three hundred of his friends. It is difficult to identify some of the people in this picture, and where identification was impossible to him, ye Editor has placed an "X".

Front row: Hugh Enfield, Lenore Kingston, Peggy Terry, Eddie Buzzell, Chef Sam Lain of the General Foods Company, who baked the huge chocolate cake, Lois January, Carl Laemmle, Carl Laemmle, Jr., Margaret Sullavan, Lowell Sherman, Alice White, Julius Bernheim, Sam Von Ronkel, Edmund Grainger.

Second row: —X—X—, Dean Benton, James Scott, David Werner, Vince Barnett, Ken Maynard, Boris Karloff, Max Marcin, —X—X—, Edwin L. Marin.

Third row: —X—X—, —X—X—, Stanley Bergerman, William Wyler, —X—X—, Andy Devine, Harry Zehner, Alfred Stern, Edward Laemmle, Mrs. Edward Laemmle.

Back row: Joe Weil, Earl Snell, Jack Freulich, —X—X—, Jack Ross, Maurice Fleckles, —X—X—, Jack Foley, Clarence Marks, John M. Stahl, (half hidden), Henry MacRae, Edgar Ulmer, Harry Sauber and Emil Forst.

ON January 17th, 1867, Carl Laemmle was born in the City of Laupheim, Wuerttemberg. That was sixty-seven years ago. It has become the custom of Hollywood to celebrate Carl Laemmle's birthday, and well they might. No man in the picture business is held in higher regard, in greater affection or with more sincere respect than Carl Laemmle. An informal gathering saluted him in the studio, where a huge chocolate cake, made by the General Foods Company was presented to him, the ceremonies being presided over by Margaret Sullavan and Carl Laemmle, Jr. Following this the formal celebration of the birthday party took place that evening at the Laemmle estate, attended by three hundred of Carl Laemmle's close men friends and well-wishers. Among them were: Messrs. Stanley Bergerman, Jay Emanuel, Carl Laemmle, Jr., Henry Henigson, Frank Mastroly, Joe Weil, Harry H. Zehner, Martin Murphy, Edward Dodds, John Lawton, Russell Gausman, Frank Graves, George Graves, John Foley, C. Roy Hunter, Gilbert Kurland, Sidney Reiser, Morris Weiner, John Freulich, Roman Freulich, Ansel Friedberger, Maurice Fleckles, Maurice Pivar, Samuel Robinson, Jack Ross, Hugh McCarron, Jack Pierce, Norman Krasna, Edward Buzzell, Edward Ludwig, B. F. Zeidman, Charles D. Hall, Stanley Fleischer, William Nolan, Felix Schiff, Julius Bernheim, John LeRoy Johnston, Samuel Behrendt, Myron Selznick, Edgar Ulmer, Arthur Caesar, William Hurlbut, Clarence Marks, Max Marcin, Joseph McDonough, Sam Thompson, Charles Whittlesey Deming, Jerome Fairbanks, Norbert Brodine, Fred Campbell, Edward Laemmle, Ernst L. Frank, Max Alexander, Paul Lukas, John M. Stahl, Russ Columbo, Kurt Neumann, Chester Morris, Hugh Enfield, Boris Karloff, William Anthony McGuire, Lew Ayres, E. M. Asher, Warren Doane, Vince Barnett, Henry MacRae, Louis

(Continued on Page 26)

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
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Universal Pictures Corp.
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JANUARY 27, 1934
Vol. 34 No. 7

News You Should Know About Uni

Chester Morris, with whom Universal just signed a new two year contract. His next Universal picture will be "The Practical Joker."

Chester Morris Ill

CHESTER MORRIS, Universal star, who recently scored the outstanding hit of his present comeback with "King for a Night," is confined to his home with influenza and a heavy chest cold, according to advices from Universal City. Morris is under the care of Dr. William E. Branch.

It is expected that Morris will be confined to his home for at least a week, providing complications do not develop. He hopes to be fully recovered in time to leave alone for New York City to play the leading role in "Frankie and Johnnie," which will be produced in New York City by Chester Erskine, for release through United Artists.

Following this, Morris will return to Universal City for the title role in "The Practical Joker," written by William Anthony McGuire.

MATRIMONIAL COMPLICATI

Remarkable Coincid Attacks Prominent All At The S

THE love bug has smitten Universal. Strangely enough, too, the bonfire of love madness has been achieved without benefit of press agentry. But it has achieved national publicity for Universalites which even outstanding performances on the screen have failed to elicit. The week's matrimonial news was started off by Graham McNamee. The Universal Newspaper Newsreel Talking Reporter took unto himself a wife, the comely Miss Annie L. Sims of the Greenwich Village Follies. Graham did the thing up right, too. He got married in Elkton, Maryland. This is the famous "Gretna Green" of America. He was married by the Reverend William W. Thompson, pastor of the Presbyterian Church.

Margaret Sullavan Went Fishing

The big news of the week, however, was the disappearance of Margaret Sullavan from Universal City, timed with the airplane arrival of a prominent New York stage producer. This manager was instrumental in bringing Margaret Sullavan to the notice of New York Theatre goers and almost secured her consent while she was in New York to appear in one of his plays.

Miss Sullavan has already achieved a publicity flair by her independence of Hollywood tradition and costuming and hero worshipping. Hollywood is therefore certain that Margaret Sullavan had eloped. It would think that. It had all the newspapers thinking that, too, and that just on the eve of Margaret Sullavan's undertaking the role of Mary, Queen of Scotland. "Elizabeth and Mary" with Mrs. Leslie Carter, Margaret Sullavan and Lowell Sherman, goes into production on Monday at Universal City.

Not for June Knight

June Knight is the next matrimonial suspect. Just because June got an engagement at the swanky Miami Bath and Tennis Club, the papers jumped to the conclusion that the old romance with Max Baer has started up all over again. Max is headed south. A dispatch to the Daily Mirror, however, puts this right as far as June is concerned. Here is the dispatch:

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KEN MAYNARD STARTS "HONO

KEN MAYNARD, ridin' fool and "king of cowboys" is coming back again in a new picture—and this time in a dual role!

The picture is Universal's "Honor of the West," in which Ken rides, fights, and performs miracles of acrobatics to save the honor of his brother and the name of his sweetheart.

"Honor of the West" is founded on actual facts, though the names and places are not disclosed. The facts, too, have been jazzed slightly for dramatic effect.

"The most difficult task for American historians today is to try to get true stories," said Maynard in discussing the story. "I have studied book after book, article after article, trying to fit this and that together properly. I have had little success.

"I have read as many as eight different versions of one single spectacular and dramatic happening during the days that western America was opened to the rancher, the miner, the cowboy and the roustabout. The great tragedy of this period is that we have no concrete records."

Maynard, from his exhaustive research, has pieced together the story of one brother, a sheriff, and a weakling twin, the local store keeper of a small western town to make "Honor of the West."

The cast which Ken Maynard has

versal Stars And Feature Players

ONS OF UNIVERSAL STARS

ce Of Love Affairs t Universalites Same Time

MIAMI BEACH, Fla., Jan 21—Just because a man likes fishing, it doesn't follow that he's in love with the fish.

And even if a girl loves prizefights, it doesn't mean that she must also love a fighter.

Thus does June Knight, film star, dismiss renewed reports of her engagement to Max Baer, playboy pugilist.

Arriving here for a month's sunbathing and an engagement at a Miami Beach night club, Miss Knight, who has just completed her latest picture, explained the reports of the romance with Mr. Baer thus:

"My mother used to go to school with his manager, and so you can see how all the talk started."

That point cleared up, Miss Knight admitted that Mr. Baer had proposed, but added:

"Of course, Max proposes to everybody."

After acquiring a Florida suntan, Miss Knight will return to Hollywood

(Continued on Page 26)

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OF THE WEST"

selected to interpret this typical story of the west includes Cecilia Parker, who was previously with him in "Gun Justice" and "The Trail Drive, Fred Kohler, whose latest triumph is with Great Garbo in "Queen Christina" and who was also with Maynard in "The Fiddlin' Buckaroo," Frank Hagney, James Marcus, Jack Rockwell, Franklin Farnum, Helen Gibson, Slim Whitaker, Grace Cunard and Wally Wales. "Honor of the West" is being directed by Alan James. This is the 328th motion picture, long and short, with which Alan James has had his name connected since he entered the business in 1910.

THE GIRL on the COVER

JUNE KNIGHT

WITH the possible exception of Margaret Sullavan, no star has appeared on the screen this year who has the potential opportunity for success enjoyed by June Knight. Her physical equipment includes every qualification for stage success. She has rare beauty of face and figure, she has a vivid personality, a remarkable flair for clothes. She has the natural grace and poise of a professional dancer and a voice which would get her by on the stage or screen without any of these other abounding qualifications. June knight has just finished "Cross Country Cruise" with Lew Ayres.

"Myrt and Marge" Starts New Cycle

THOSE with their ear to the ground for signs and portents in the movies declare that "Myrt and Marge" has started a new cycle in motion picture production. It is a behind-the-mike cycle with one or more radio personalities of note and lots of atmosphere and technology of the radio studio and the radio business as its background. Universal is in the forefront of the cycle with "The Love Life of a Crooner" and one of radio's most attractive personalities in Russ Clumbo as its star. Other companies have also started on the new behind the mike cycle.

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Paul Lukas Works With Arm in Brace

ALTHOUGH still wearing a brace on his right shoulder, to protect a broken collar bone, the result of a fall from a horse, Paul Lukas started work last week on the Universal lot in "Countess of Monte Cristo," in which he is co-featured with Fay Wray.

Ironically, the first scene Lukas appeared in, called for him to drive a spirited team of horses. It was quite a thrill to the cast to watch Lukas handling the steeds with but one hand. He there and then proved himself the accomplished horseman he is.

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J. F. Dermody Appointed Universal District Manager For New England States

J. F. DERMODY has been appointed by James R. Grainger, general manager of Distribution for Universal, as District Manager. He will have headquarters in Boston and his territory will include New England and the Albany Exchange. For the last few months Mr. Dermody has been acting in almost this capacity in the territory. Mr. Grainger called him in yesterday, however, and officially appointed him District Manager.

UNIVERSAL NEWSREEL SCORES TWO BEATS

● *The Universal staff cameraman, from the roof of the Presidential palace in Havana, photographed this belligerent mob of Grau San Martin's adherence, protesting his abdication. Note the armored car in foreground.*

● *10 seconds later. The first threatening gesture from the troops starts a pell-mell retreat of the unarmed revolutionists. Already the guns have spoken. Unhappy Cuba.*

● *Another 10 seconds. With bodies lying about the park and the last of the disputants fleeing, the insipient rebellion is crushed. The United States has now officially recognized the new regime.*

WHEN a news reel in these days of acute competition and airplane communication scores a beat it is something to brag about. When the Universal Newspaper News Reel scores two beats in its issue number 216, it is an occasion for a full page spread in the *Weekly*.

An intrepid Universal cameraman named Abelardo Dominga, fearlessly and luckily shot the remarkable scenes in the left-hand column showing the stern repulse of an insipient rebellion against the newly constituted government of provisional president Carlos Hevia in Havana. In the last column are shown first pictures to be flashed on the screen of the arrival of the Navy's epic making mass hop to Honolulu.

● *Edsel Ford is shown being quizzed by Ferdinand Pecora of the Senate Investigating Committee. Number 215.*

● *The moment of victory. Here is the fourth of the series of pictures taken directly from the motion picture clips showing the abortive revolt in Havana. The army is still in command.*

● *The arrival of the first of the group of United States army bombers after the record breaking hop from San Francisco to Honolulu. Exclusive picture from Newsreel No. 216. The country and the whole world was thrilled by this audacious flight.*

● *Like all honored visitors to Havana. The natives welcoming the commander and crew of the over-night armada from San Francisco with the traditional lei. An especial effort was put forth by the News Reel to enable these pictures to reach New York in time to be included in number 216. Another beat.*

● *Father Coughlin in a News Reel talk following the interview with the President urges the country to back the President's gold bill and explains how a revalued dollar will bring permanent and lasting prosperity to the Nation. Number 215.*

Millions of folks missed seeing this picture when it was first shown. Now everybody *wants to see it. It's a national craze!*

ONLY YESTERDAY

YOU

can make money by taking advantage of this situation . . . If you've never run it—PLAY IT NOW . . . If you've played it once — bring it back for even bigger profits!

Mrs. Leslie Carter in "Elizabeth and Mary"

MRS. LESLIE CARTER, recognized as one of the "twenty immortals of the American stage," has been signed by Carl Laemmle, Jr. for the role of Queen Elizabeth in Lowell Sherman's production of "Elizabeth and Mary." It will mark Mrs. Carter's talking screen debut. Featured with the famous stage actress will be the brilliant young star of "Only Yesterday," Margaret Sullavan, in the role of Queen Mary. Lowell Sherman, the director, will play the part of Black Douglas. Seldom, if ever, has a finer trio of stars been assembled.

For more than a quarter of a century, Mrs. Leslie Carter has been an outstanding figure on American and English stages. Born in Lexington, Kentucky, she made her debut in New York at the Broadway theatre as Kate Graydon, the leading part in "The Ugly Duckling." She followed this with a series of triumphant stage roles, among them "Zaza," "Camille" "Mrs. Tangueray," "Madame X," "Magda," "Tosca," "DuBarry" and Maryland Calvert in Belasco's "The Heart of Maryland." So successful was Mrs. Carter as "DuBarry" that she was compelled to appear in this part for more than three years

In 1928 and 1929, Mrs. Carter made a highly successful tour of America as the star of "Shanghai Gesture." In April, 1931, she was called upon for a revival of that stage hit in Los Angeles. Upon completion of the engagement she moved to Hollywood intending to retire from the theatrical field, but when Lowell Sherman sought her out and made several screen tests of her she agreed to impersonate colorful Queen Elizabeth on the screen. Enthusiastic about her screen role, Mrs. Carter hopes to make it as memorable as any of her stage triumphs.

The screen adaptation of "Elizabeth and Mary," Adrian Johnson's epic romance, is now being completed under the hand of Arthur Caesar, and production is scheduled to begin February 1st. More than thirty name parts will be required for the impressive cast. "Elizabeth and Mary" is to be Universal's most elaborate costume drama since "The Hunchback of Notre Dame" and "Phantom of the Opera."

With the appearance of "Elizabeth and Mary," the romantic drama cycle which is now opening, will reach its highest point. Carl Laemmle, Jr., expects to be back from Europe in time to oversee the completion of the film at Universal City. In his expectation, it will be the high spot in the present vogue of unabashed romanticism.

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Constance Cummings Cast in "Glamour"

CONSTANCE CUMMINGS

CONSTANCE CUMMINGS has been chosen for the role of the exquisite actress who plays the lead in Edna Ferber's novel, "Glamour." This production will go before the cameras at Universal City on January 29th. Other featured players are Paul Lukas and Russ Columbo. William Wyler, who directed "Counsellor at Law," will hold the megaphone on "Glamour," from a screenplay by Doris Anderson.

This role was originally scheduled for Gloria Stuart, but this beautiful leading lady was required for Universal's newspaper story, "Where's Brown?" starring Edmund Lowe. Pat O'Brien will create another star reporter, while Gloria Stuart plays the princess about which the unusual plot by Lincoln Quarberg and Dale Van Every revolves. Mr. Van Every is in New York at the present time working out the details of the story.

Constance Cummings is an international beauty. Last year she invaded the British Isles after they had had an opportunity to see her in "Washington Merry Go Round" and appeared in the British Gaumont's picture "Channel Crossing" and a number of others which gave her a tremendous vogue in the British Isles. More recently she has been seen in "Broadway Through A Key Hole" in which, by the way, Russ Columbo, who plays with her in "Glamour," was also one of the featured players. She has just completed a feature for R.K.O entitled. "Transient Love."

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"Love Birds" New Summerville-Pitts Title

UNIVERSAL has definitely and officially changed the title under which the current Summerville-Pitts picture was made in the studio, to "Love Birds." The last studio title of this picture, which was written by Dale Van Every, H. M. Walker, Henry Myers and Clarence Marks, was "Two Clucks." It was directed by William Seiter with a cast which includes Mickey Rooney, Hugh Enfield, Emmett Vogan, Maude Eburne, Clarence Hummel Wilson, Merna Kennedy, Arthur Stone, Gertrude Short.

Coast advices place this latest comedy at the very top of the Summerville-Pitts series.

Here's the Kind of Product You Get When You STEP OUT WITH UNIVERSAL!

MORE THAN 300 NEWSPAPERS

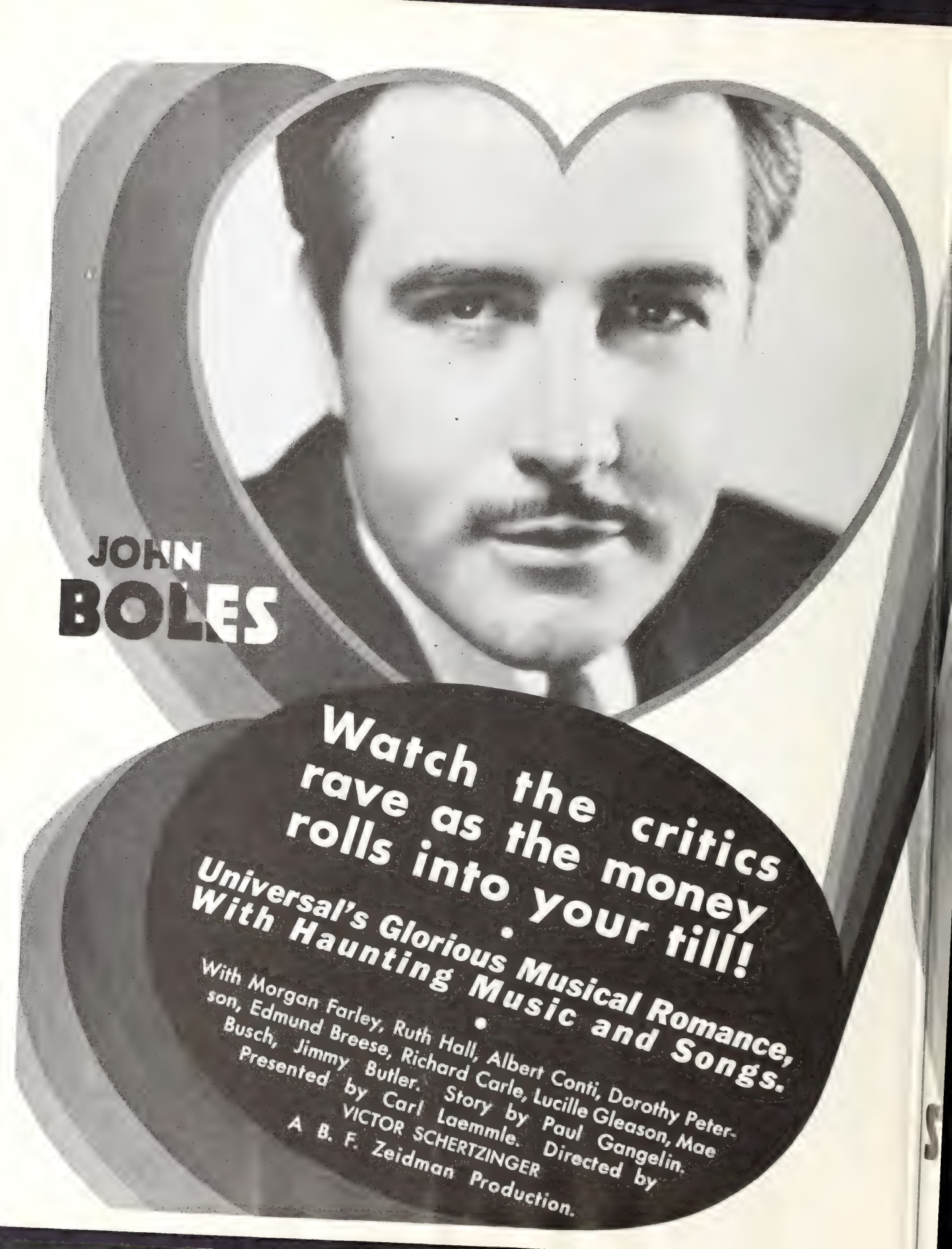
run the "Strange As It Seems" Drawings by John Hix, upon which Universal's Famous One-Reel Novelties Are Based. Here's a Partial List:

Baltimore Sun
Bedford, Ind. Times
Brockton, Mass. Enterprise
Brooklyn, N. Y. Eagle
Burlington, Ia. Hawk-Eye Gazette
Calexico, Calif., Chronicle
Charlotte, N. C. Observer
Claremore, Okla. Progress
Davenport, Ia. Times
El Paso, Tex. World News
Enid, Okla. News Eagle
Erie, Pa. Dispatch-Herald
Eugene, Ore. News
Fullerton, Calif. News Tribune
Greensboro, N. C. Daily News
Greenville, S. C. News
Harrisburg, Pa. Telegraph
Herrin, Ill. Journal
Hollywood, Calif. News
Honolulu, Hawaii, Advertiser
Indianapolis, Ind. News
Iowa City, Ia. Daily Iowan
Jeffersonville, Ind. Post
Lincoln, Neb. Star
Lake Charles, La. American Press
Lyons, Kans. News
Birmingham, Ala. News
Auburn, N. Y. Citizen
Dubuque, Ia. Catholic Tribune
Gary, Ind. Post Tribune
Hoboken, N. J. Jersey Observer
Huntsville, Ala. Times
Leavenworth, Kans. Times
Mauch Chunk, Pa. Times News
Muncie, Ind. Press
Providence, R. I. Journal
Schenectady, N. Y. Union Star
Staten Island, N. Y. Advance
York, Pa. Dispatch
Manitowoc, Wisc. Herald News
Martinsburg, W. Va. Journal
Minneapolis, Minn. Journal
Monterey, Calif. Peninsula Herald
Muscatine, Ia. Journal
Nevada, Mo. Mail & Post
Newark, N. J. Ledger
New London, Conn. Globe
Oakland, Calif. Tribune

Omaha, Neb. World Herald
Parkersburg, W. Va., Sentinel
Philadelphia, Pa. News
Pocatello, Idaho, Tribune
Ponca City, Okla. News
Portland, Ore., News Telegram
Reading, Pa. Eagle
Rocky Mt., N. C. Telegram
St. Louis, Mo. Star & Times
San Bernardino, Calif. Sun
Seattle, Wash. Star
Seymour, Ind. Tribune
Spartanburg, S. C. Herald
Sterling, Colo. Advocate
Vancouver, Wash. Columbian
Washington, D. C. Post
Ottawa, Canada Citizen
Toronto, Canada, Telegram
Chicago, Ill. Illustrated Times
Denver, Colo. Rocky Mt. News
Hackensack, N. J. Record
Huntington, W. Va. Herald Dispatch
Lawrence, Kans. Journal World
Little Rock, Ark. Arkansas Democrat
Miami Beach, Fla. Front Page
Phoenix, Ariz. Republic Gazette
Roanoke, Va. Times World
Springfield, Mo. Leader
Vincennes, Ind. Post

Ken Maynard Is King of the Cowboys

KEN MAYNARD is the only cowboy star now working for a major producing company. He deserves this honor. Contrary to the expressed belief of the stars who have passed, western pictures are still a tremendous drawing card in many territories in the United States. Maynard's current picture is "Wheels of Destiny" and he has already started on "Honor of the West.


JOHN
BOLES
Watch the critics rave as the money rolls into your till!
•
Universal's Glorious Musical Romance, With Haunting Music and Songs.
•
With Morgan Farley, Ruth Hall, Albert Conti, Dorothy Peterson, Edmund Breese, Richard Carle, Lucille Gleason, Mae Busch, Jimmy Butler. Story by Paul Gangelin. Directed by VICTOR SCHERTZINGER
Presented by Carl Laemmle.
A B. F. Zeidman Production.

BELOVED

GLORIA
STUART

CHARM
Your
Patrons
With—

BE MINE TONIGHT

— the picture
with the
long-run
records—

Starring
JAN KIEPURA
the singing hero

" 'BELOVED' IS JUST THAT," Says L. F. in the *Philadelphia Record*

"BELOVED," which opened at the Karlton yesterday, presents through the fine filming of a sensitive love story a musical panoramic review of the last century. This Universal picture which marks the return of the musical romantic type of entertainment to the screen, is well up to the standard the Karlton has set for itself in the new policy of its first-run pictures.

John Boles enacts the part of a musician born a baron in Vienna. After the Revolution he comes to America, finds his beloved (Gloria Stuart), and with her starts on his musical career.

Boles has several beautiful songs to sing. His sensitive acting, as well as his singing, gives the picture its strength. The musical score for the production, a beautiful accompaniment to its romance was composed by Victor Schertzinger, director of the picture. His direction of the two players, who grow old in the story, is real wizardry.

At first Boles and Miss Stuart are seen as romantic young lovers parted by the Civil War. Later they are the anxious parents of an erring son who loses his life in the Spanish-American War, leaving to their care his orphaned infant son. The couple go through poverty, a trial at musical exploitation and a renunciation of it to greatness and death.

Sentiment Justified

The sentimental quality of the picture is justified by the story, which covers a large canvas. Revolution in Vienna, the Civil, Spanish-American and World Wars, the old South, the Bowery of the '60's, the New York of today, each finds a place in the logical and coherent central story.

"Beloved' is a complete record of the changing styles in dress and in house furnishings for a century. The attention to detail is a delight.

There are some excellent scenes in the picture. The only criticism is that the few of them could have been omitted.

Final Parts Excellent

The grandest scenes are in the final part, where John Boles, now an old man accused of imitating the music of his jazz-writing grandson, braves poverty again to work in an attic on his beloved symphony.

The final scene shows the concert which the grandson has arranged for the presentation of the old man's masterpiece. The death of the old man here is an unnecessary addition to the dramatic grand finale.

"Beloved" covers the sweep of a century, but it has none of the historical significance of "Cavalcade." The history is merely background for the story of the musician, his devotion to his beloved and to his music.

✚ ✚ ✚

"Gentle, Touching Love Story," Says *Phila. Daily News*

A GENTLE and touching love story set like the gem that it is in a suitable setting of music is provided in "Beloved," which opened at the Karlton yesterday. The story is that of Carl Hausmann, and it starts in his early youth and progresses with him through a richly colored and eventful life of love and aspiration, heart-break and desperation.

In the leading role John Boles brings just the right touch of romance; as the idealistic youth, and as the mellowed old man, he has a strange warmth of feeling that is intensely compelling.

The lovely Gloria Stuart plays opposite him, contributing a splendid piece of workmanship.

Atlanta Critic Praises "Bombay Mail"

Southern Edition of Box Office—January 13, 1934

ATLANTA—Not one frame devoted to a nonessential of entertainment, Universal's "Bombay Mail," featuring Edmund Lowe, screened for a select crowd of theatre men recently, proved to be one of the surprise films of the year. Filled with real marquee names, such as Ralph Forbes, Hedda Hopper, Onslow Stevens, Tom Moore, John Wray, Brandon Hurst and Shirley Grey, the picture is devoted to a couple of murders and their unraveling all in the time it is supposed to take a train to cross India. It really out-sherlocks Sherlock Holmes in that practically every character on the train is marked by strong suspicion, and every character has a remarkable line of reasoning to relieve each of the odium of murder and yet each suspected character has a strong reason for wishing the murdered men out of the way. Lowe plays his best part as the inspector of police—and doesn't overplay it—and the story moves so swiftly that the time element is lost to the auditors. It's real box office.

The importance of direction is distinctly attested in the picture, as the story has no unusual angles nor does it present any startling new features either in story or in acting. However, every character is perfectly cast and every movement in the finished product has a place in the telling of the story. So much so that its seventy minutes passes with the auditor under the grip of its perfect spell and a sense of supreme satisfaction suffuses the onlooker that nothing has been overlooked in the making of a perfect piece of entertainment.

EARLE E. GRIGGS

Great Radio Break On "I Like It That Way"

SONG hits from "I Like It That Way" have sprung into immediate popularity with radio audiences. The publishers and Universal's exploitation department have co-operated to give these songs more publicity than any in a Universal picture since "King of Jazz."

The radio build-up has been tremendous. Since January 1st the song numbers "I Like It That Way" and "Put Two and Two Together" have been broadcast on at least forty programs emanating from New York and Chicago stations alone. The chief stations of both National and Columbia broadcasting chains were represented, among them WEAF, WABC, WJZ, WGN and WBBM.

On the West Coast the songs have been heard over the San Francisco KPO circuit, and the Los Angeles-KGO-KFI circuit. Programs which include these songs have been broadcast virtually every day, and several times on some days.

The song hits have been rendered by well-known orchestras, and vocalist groups. Among the orchestras are Emil Coleman's orchestra, Henri Busse's from the Granada Cafe, Louis Panico's, from the Canton Tea Gardens, and Jack Berger's, from the Hotel Astor. Radio vocalists such as Bob Haring, the Leaders Trio, the Demarco Sisters, the Three X Sisters and Jack and Loretta Clemens are included in the list featuring the songs.

"I Like It That Way" song hits will continue to be broadcast in view of their increasing popularity. On Tuesday evening, January 30th, at 10:30 P. M. the Ry-Krisp program will feature the two numbers in a broadcast over the WEAF red network. On February 4th at 8:00 P. M. "I Like It That Way" will be heard during the Chase and Sanborn hour over a Coast to Coast network of the National Broadcasting Company. It will be rendered by Rubinoff and his orchestra.

"Voice of the Vatican"

His Holiness,, The Pope
From a Photo Presented to Mrs. Thos. A. McGoldrick

For Ash Wednesday

FEBRUARY 14th is Ash Wednesday, the beginning of the holy Lenten season which continues until April 1st. For showing during that period, Universal still has the appropriate and remarkable short feature, "Voice of the Vatican." In this unusual reel Pope Pius XI breaks all precedent by allowing the motion picture camera to record his speech.

Already exhibitors in several de luxe theatres have made requests for "Voice of the Vatican" which was enthusiastically received upon its release last season. Most of these theatres have previously shown the reel, but because of its quality and timeliness are anxious to run it for a second time.

In addition to exclusive views of Pope Pius XI, "Voice of the Vatican" contains other scenes appropriate to the season. There are pictures of St. Peters Cathedral, brilliantly illuminated during a celebration which is

(Continued on Page 26)

Universal Newsreel Ready For War

CARRYING out the tradition of the newsreel, to be ready before it happens, Universal Newspaper Newsreel is ready for the Russo-Japanese War. Carl Laemmle has already directed its Managing Director to organize units to accompany both armies and cameramen have been assigned to accompany both the Russian and the Japanese forces when the fighting breaks out.

Good showmanship demands that there must be a war between Japan and Russia. Carl Laemmle cannot believe that there can be a build-up for a war like this without something definite and exciting coming out of it. Naturally, the newsreel plays no favorites. He has chosen men best adapted by experience, temperament and courage to carry the Universal newsreel camera as near the front line trenches as possible.

Mr. Laemmle selected J. S. Kanematz, staff cameraman of the Yokohama office, to go with the Japanese army. Kanematz has already laid a foundation for this work. He recently photographed the practice attack of the Japanese air force upon Tokio as well as the battle maneuvers of the Imperial fleet. He also covered the review of the Japanese army by the Emperor.

George T. Krainukov, staff cameraman of the Universal Pictures Shanghai office, will go with the Russians. He is a Russian, himself. At the present time, Krainukov is getting experience under fire, covering the many wars in China. He was lately at the front lines during the campaign of General Chiang Kaishek against the Communist rebels, in the Kiangsi and Fukien provinces. To obtain satisfactory newsreel pictures, he set up his camera in the trenches at Nanchang, carried it in a plane during a government air raid, and rode with it in an armored car along the bandit-infested highway into Fuchow.

Universal's
Latest
Serial
Sensation!
Richard TALMADGE
PIRATE TREASURE

EDNA MAY OLIVER and EDWARD EVERETT HORTON in THE POOR

THE BIG LAUGH SHOW

WITH AN ALL-COMEDIAN CAST including: Thelma Todd, Leila Hyams, Andy Devine, Grant Mitchell, John Miljan, Una O'Connor. Produced by Carl Laemmle, Jr. Screenplay by Ebba Havez and Dale Van Every. Presented by Carl Laemmle.

Directed by EDWARD SEDGWICK

"A comedy that gathers laughs all the way . . . the giggles are down to earth, rich and broad, with special appeal to the masses . . . A near murder, a funny nut detective and a surprise, climax the story with A SERIES OF HOWLS . . . Director Edward Sedgwick squeezes every cackle out of the situations, which have the timely slant."
—Motion Picture Daily
RICH
STEP OUT WITH UNIVERSAL

San Francisco Praises "By Candlelight"

"CANDLELIGHT'S" SCINTILLATING

Beams at Orpheum
(Call-Bulletin)

IN "Candlelight," Director James Whale, with the touch of a Lubitsch or Mamoulian, has taken a splendid cast and equally good story and produced one of those rare frothy continental pieces that "clicks." There's no slapstick and the comedy is elevated—but the best testimonial to its audience appeal was in the screams, squeaks and roars of laughter which at times drowned out dialogue.

The vehicle is a well written, well acted and aptly titled play in which Miss Landi and Lukas, both real-life patricians, act roles of domestics acting as nobility. Like his prince-master, Lukas makes love by candlelight—with success as fruitful, if not as smooth as that of his exemplar.

The English-Italian Landi, the Hungarian Lukas, supported by the Swedish Nils Asther, who makes a perfect prince, lend a true continental touch to a delightful comedy.

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Critic of News-Week Hails James Whale For "By Candlelight"

HOLLYWOOD can be deft, charming, and urbane in a "Continental" comedy. That is, if James Whale directs. This is proven in "By Candlelight" (Universal).

Mr. Whale selected Elissa Landi, Paul Lukas and Nils Asther for the leading roles. They emerge triumphant. "By Candlelight" is still the lightest of comedies, but the brilliant young imported English director has filled it with so many delightful camera touches that the burden of keeping it going is not left entirely to the players.

"CANDLELIGHT" FINE COMEDY

by Katherine Hill
San Francisco Chronicle

A FACE, a room, takes on a gentle glow by candlelight. A woman can be gracefully wooed by candlelight. Mistakes may be made, too, under the elusive flicker—a fact that prompted a cynic to advise, "Never choose your woman nor your linen by candlelight."

Universal makes use of this theme in the delightful romance, "By Candlelight,' which came to the Orpheum screen yesterday with Elissa Landi, Paul Lukas and Nils Asther.

"By Candlelight" is advisedly called delightful. It combines wit and genuine feeling in the depiction of troubles arising from a man servant's attempt to copy a philandering prince. Theatre goers may recall the legitimate comedy of a few seasons ago. It was admittedly well played in San Francisco by Eugenie Leontovich, Alan Mowbray and Reginald Owen.

"By Candlelight" is a deft and charming comedy. The best shot: Joseph's expression when into the room where he is entertaining his adored enters the prince carrying a candlestick and asking, "Are you ready for the champagne, sir?"

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"STERLING'S AUNTS"

Sterling Holloway and Olive Cooper in a scene from "Sterling's Aunts."

Another of the long and clever series of Warren Doane productions. It has created a definite place in every motion picture program. "Sterling's Aunts" has a cast including Sterling Holloway, Gloria Shea, Fern Emmett, Virginia Howell, Otis Harlan, Herbert Corthell, Brooks Benedict, Mickey Daniels, and Olive Cooper. It is a

UNIVERSAL TWO REEL COMEDY

(From Motion Picture Herald)

INVISIBLE MAN: Claude Rains, Gloria Stuart—Here's one that you never saw anything like before. Story is interesting and well told. Will appeal to persons liking the horror type of picture. Follow the press book in advertising it.—H. G. Settmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

KING OF JAZZ: John Boles—I name John Boles as the star because of his excellent singing. A most spectacular and beautiful production. Good enough for any theatre in any part of the world. Beautiful color effects. Played Dec. 2.—George Lodge, Green Lantern Theatre, Claymont, Del. General country patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—Fine picture. Did fine business. Better than average musical. — Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles.—A very good picture. It's clean. Margaret Sullavan wonderful in this. She plays her part great. Give us more pictures with this little star in it. It's clean.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Your patrons are yearning for something DIFFERENT!

Give them

S.O.S. ICEBERG

—then stand in the lobby and listen to the deluge of compliments.

Depression Doomed By "The Poor Rich"

IF you don't believe that there is fun in being poor, see "The Poor Rich," a Universal laugh-fest co-starring Edward Everett Horton and Edna May Oliver.

Edward and Edna, scions of a wealthy family who, until the late lamented depression, have travelled around and around the world, suddenly discover that they've only enough money to get home, a place designated as Spottiswood Manor, near Old Haven, Conn.

The "manor" has fallen into decay with their fortunes. The only bright spots are Andy Devine, as an unemployed cook, and Grant Mitchell, in the role of an ever-loving deputy sheriff. And on top of this, Lord and Lady Featherstone decide to drop in for the week-end, when all there is on the floors is a carpet of dust and in the oven a stolen duck!

Add to this the appearance of a pseudo Indian prince, sought by the police, an overbearing police detective, the Featherstone's amorous daughter, played by Thelma Todd, and a fake saleswoman of aluminum, the beautiful Leila Hyams.

Scramble this collection and you have "The Poor Rich." Advance reports are that the combination is a scream to say the least.

The screenplay is directed by that veteran comedy director, Edward Sedgwick, from an original story by Ebba Havez and Dale VanEvery.

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TRAILERS ON MENTONES

ARRANGEMENTS have just been completed whereby National Screen Service will stock special trailers on each of the Mentone two-reel musical-variety subjects. These trailers, with appropriate musical background, will be absolutely deluxe in production value. In order that they may fit into your regular schedule of Coming Attraction trailers, each of the Mentone trailers is introduced with the words: SPECIAL FEATURETTE. Those subjects for which trailers will be prepared are: "BIG BENEFIT," "SUPPER AT SIX," "BIG CASINO," "VAUDEVILLE ON PARADE," "BROADWAY BREVITIES" and all subsequent Mentone releases. In each case the trailer will effectively stress the big name personalities involved. PLEASE NOTE: Because of their early release dates, there will be no trailers prepared for "All At Sea" and "On the Air—and Off." It may be accepted as a tribute to the quality of this series of Mentone-Universal two-reelers that National Screen Service has not heretofore stocked trailers on any similar series. As soon as your booking dates are received, order trailer direct from your National Screen Service office. Each trailer costs $2.00. This amount, which should properly be charged off to exploitation, is a decidedly worthwhile investment. It will be the means of telling your patrons that your next program will include an unusual short feature with a star-studded cast of names.

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Huge Cake for Carl Laemmle

(Continued from Page 7

Friedlander, Buck Jones, Edmund Grainger, Ken Maynard, William Wyler, Lowell Sherman, Frank Borzage, Andy Devine, Slim Summerville, Roger Pryor, Dean Benton, James Scott, David Werner, Onslow Stevens, John Boles, Leonard Spigelgass, Nelson Beck, Archibald Hall, Walter Lantz, James Dietrich, Edward Ware, Alfred Stern, Karl Freund, Mannie Lowenstein, Dale Van Every, Peter Ruric, Earle Snell, Edward Sloman, George O'Neill, Alan James, Jay Marchant Charles Hubbard, Manny Nathan, Charles Stumar, George Robinson, Fred Muhl, Edward Everett Horton, Edmund Lowe and Tom Reed.

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Matrimonial Complications of "U" Stars

(Continued from Page 9)

to start work on a new picture with Russ Columbo.

Miss Knight bears the distinction of being the last girl to be glorified by Ziegfeld, having been featured in his last production, "Hot Cha."

She also appeared on Broadway in "June Moon" and "Take a Chance," and was most recently seen in the movie of the latter name.

Asked if Baer would visit her in Miami Beach, Miss Knight replied: "Oh, he might come down and see me some time."

Star of "Midnight"

The fourth matrimonial item concerns Sidney Fox, the leading lady of Universal's picture, "Midnight." It seems that a lovers spat parted the newlywed Mr. and Mrs. Charles Beahan for a time, but the dispatches throughout the country now chronicle a reconciliation. So that's all for today.

For Ash Wednesday

(Continued from Page 20)

held but four times a century. Mussolini and the Pope are shown participating in an elaborate ceremony incidental to the establishment of the Vatican as an independent state. Many other scenes, equally pertinent, are also included.

During the Lenten season, it is the custom of many people to give up a certain amusement. Movies are often this amusement. But with the pictorial and religious significance of "Voice of the Vatican" the smart exhibitor will have an attraction making it worthwhile for these people to attend his theatre when they otherwise would not. Arrange now to book "Voice of the Vatican."

THE UNIVERSAL WEEKLY
SHOWMANSHIP SECTION
A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

MAKE CURRENT NEWS EVENTS SELL YOUR SHOW!

UTILIZATION of national news breaks in motion picture exploitation can often be made the outstanding feature of a campaign for a certain picture with very definite and pleasing box office results.

This method of exploitation scarcely needs accentuation as it is one of the pet tools in the kit of every live theatre manager or exploitation department. However the actual possibility in a definite case is sometimes lost sight of or not taken advantage of through lack of knowledge about certain phases of coming pictures or untimeliness of booking.

A case directly in point with interesting possibilities is Universal's "S. O. S. Iceberg." This picture might have been made to order to take advantage of the current big news breaks in connection with the Byrd expedition in Little America. Live showmen will make plans immediately to play this picture, if they have not already done so, and ballyhoo the front of their theatre with blowups of the current front page news breaks the Byrd expedition is getting—particularly the recent story of Byrd's ship being threatened by falling ice cliffs. "The birth of an iceberg in "S. O. S. Iceberg" shows graphically what can happen to a ship thus threatened—and the picture itself can be billed as actually showing "the grave dangers that constantly menace those brave Americans now in the ice and snow of the Antarctic." This exploitation can be made to capitalize directly on the current nation-wide broadcasts and daily front page breaks resulting from the Byrd expedition activities and is being taken advantage of in every situation where live showmen are keeping in touch with the things that are commanding current public interest.

This particular picture serves nicely as an illustration of the tremendous exploitation possibilities of current news events. Doubtless there are other pictures that have similar possibilities for taking advantage of other big news events. Many managers scan the day's news every day with the thought in mind of coming pictures and in this connection it is well to have advance outlines or brief synopses of as many coming pictures as possible as many news events are anticipated or foreseen weeks ahead—or have a continuity, such as has the Byrd expedition which extends over some period of time and makes possible the planning of special bookings of particular pictures to take advantage of the opportunities offered.

A. J. SHARICK

Golden Sells "Counsellor" Big At Palace, Rochester!

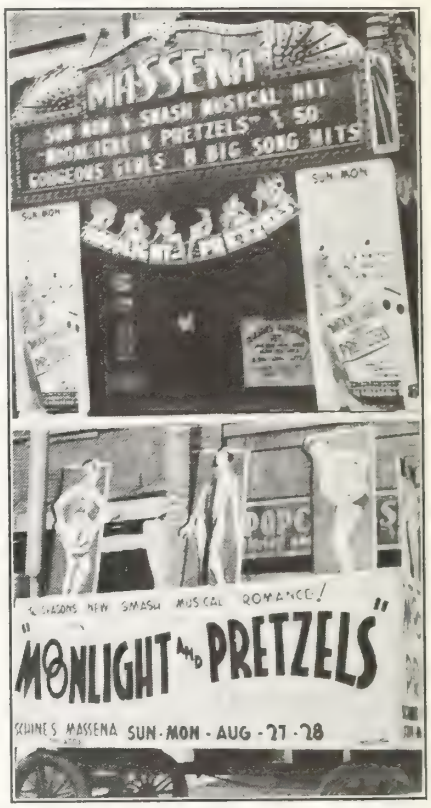
Jay Golden, manager of the Palace Theatre, Rochester, N. Y., gave his run of "COUNSELLOR AT LAW" a thorough campaign and completely sold the picture to the local fans.

The campaign featured a radio broadcast of a scene from the picture; 1,000 letters, as published in the pressbook, to local lawyers; a large window display on the Bebe Daniels dress tie-up; 400 cards on newsstands through a tie-up with the distributors of "Photoplay" (this secured on basis of Barrymore article in February issue); 5,000 napkins distributed through restaurants; and 40 x 60 enlargements of rave reviews.

Golden's advance lobby display, illustrated at the left, gave him a nice flash. The display was set against a velvet backdrop 14 x 22 feet. It was constructed in three planes with two sets of lights behind the circles framing Barrymore's head. Each set in different colors, and equipped with alternating flashers, gave a variety of color effects. Star's name and title in cut-out letters brilliantly decorated with silver and gold glitter. Albert S. Nathan, Universal exploiteer, assisted on the campaign.

SHOWMEN SELL "MOONLIGHT" WITH ACCESSORIES!

Poster cut-outs, hangers, stills and lobby photos are the main materials used in the above display at the Victory Theatre, Denver. J. B. Melton, manager, and C. B. Adams, p. a., also used the ballyhoo record on a decorated truck and on a radio broadcast.



Right—Abe Cohen decorated his front and ballyhoo truck with poster cut-outs, hangers and streamers. Massena Theatre, Massena, New York.

The Rob and Rowley road show ballyhoo truck, used for their entire circuit, was decorated with enlarged stills and poster cut-outs. The lobby display at the right reproduced the shadowgraph scene in the "Get Up and Go To Work" number, using a greatly enlarged scene still and two of the life-size cut-out figures. Flasher lights made it very effective.

One of the many attractive window displays arranged by the Fox Oakland Theatre, Oakland, Cal. Cut-out figures, hangers and streamers were used.

GREYHOUND IN NATION-WIDE TIE-UP WITH "CROSS COUNTRY CRUISE"

The poster reproduced on the opposite page is the first gun in the big tie-up campaign that the Greyhound Bus Lines have started with the release of "CROSS COUNTRY CRUISE." The tie-up, effected by the Universal Home Office Exploitation Department, will include the co-operation of every office of the bus company.

Printed on heavy stock by rotogravure process, the poster provides an attractive display for the picture. It is 18 x 27 and has ample space for imprinting theatre name and play dates.

As soon as you have bought "CROSS COUNTRY CRUISE" contact the nearest Greyhound representative. He will give you his hearty co-operation in pushing the picture. Below is a partial list of representatives. Additional names will be published next week.

F. W. Benefiel, 1157 S. Wabash Ave., Chicago; M. Burleigh, 3511 W. Fort St., Detroit, Mich.; H. S. Crawford, 1010 Liberty, Pittsburgh; J. Cumming, 26th and Girard, Philadelphia; N. J. Floan, 441 Morgan, Cincinnati; B. C. Hall, 1335 W. Morris, Indianapolis; P. C. Johnson, Crathmore Hotel, Grand Rapids, Mich.; L. C. Major, 14th and New York Ave., Washington, D. C.; W. L. Mullaney, 291 Court St., Buffalo; J. L. Sheppard, 3205 Nelson Tower, New York City; F. P. Wadley, 701 Hiawatha Blvd., Syracuse, N. Y.; B. Wahle, 301 Bradbury Bldg., Boston; L. P. Williams, 45 West State St., Columbus, O.; J. M. Wickman, 1210 Carnegie, Cleveland.

DETAILS ON OPPOSITE PAGE — CASH IN ON THIS!

BIG NATIONAL TIEUP ON

CROSS COUNTRY CRUISE

All aboard for

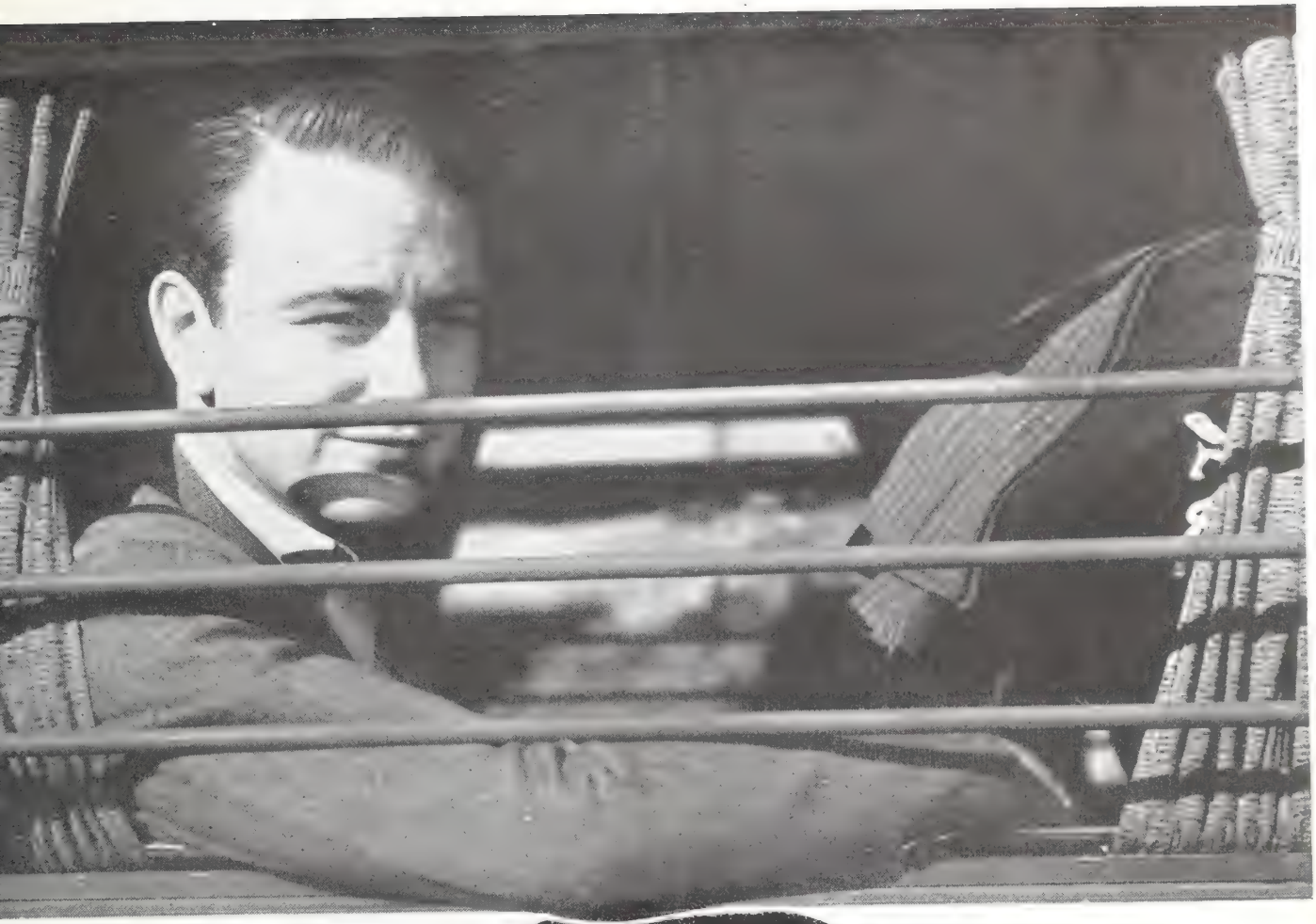
"CROSS-COUNTRY CRUISE"!

A thrilling new picture filmed aboard a transcontinental

Greyhound Bus

ROXY 7TH AVE. & 50TH ST. NOW

LEW AYRES *in* CROSS COUNTRY CRUISE *with* JUNE KNIGHT



A Hit at the ROXY, N. Y.

With ALICE WHITE, Alan Dinehart, Eugene Palette, Henry Armetta, Minna Gombell. Story by Stanley Rauh. Produced by Carl Laemmle, Jr. Directed by Edward Buzzell. Presented by Carl Laemmle.

STUDY OTHER SHOWMEN'S ADS—LOOK THESE OVER!

(1.) Double column x 7½" announcement from McVicker's Chicago. (2.) Advance ad in 1 column x 13" from RKO Hill Street Theatre, Los Angeles. (3.) Double column x 6½" from Palace, Fort Worth, Texas. (4.) Neat single column x 5½" from Lyric, Cincinnati. (5.) Double column x 10½" from New Roxy, Seattle, Wash. (6.) Double column x 8½" from Palace, Columbus, O. (7.) Hold over ad in 2 columns x 4" from Karlton, Philadelphia. (8.) Double column x 5" from Fox Theatre, Brooklyn, N. Y.

THE CROSBY CASE

A Mystery-Lovers' Special
With a Great Cast Including:

WYNNE GIBSON
ONSLOW STEVENS

SKEETS GALLAGHER — ALAN DINEHART — WILLIAM COLLIER, Sr. — J. FARRELL MacDONALD — WARREN HYMER — EDWARD VAN SLOAN — JOHN WRAY

Produced by Carl Laemmle, Jr. Directed by Edwin L. Marin. Presented by Carl Laemmle.

From

UNIVERSAL PICTURES CORP.

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UNIVERSAL NEWSREEL

"I consider Universal Newsreel the equal of, if not superior to, any newsreel on the market!

—John Hamrick
Blue Mouse Theatre,
Seattle, Wash.

with
GRAHAM McNAMEE
as The Talking Reporter

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL.34 NO.10 FEB.17, 1934

WYNNE GIBSON
in "The CROSBY CASE"

and coming in

"I GIVE MY LOVE"
by VICKI BAUM
Author of "Grand Hotel"

COMING!

Edna Ferber's GLAMOUR

—another big story from the writer of "SHOW BOAT" and a dozen other successes—

with

CONSTANCE CUMMINGS

PAUL LUKAS

and a big cast

Directed by

WILLIAM WYLER

Watch for

I GIVE MY LOVE

by

Vicki Baum

author of

GRAND HOTEL

Here's
One
Star
Who
Never
Disappoints!
A
UNIVERSAL
ONE-REEL
CARTOON
The Lucky Rabbit
OSWALD

YOU CAN'T FOOL

No. 760 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Over three hundred smart, alert, successful newspapers make a regular feature of the odd drawings of John Hix under the general title of "Strange As It Seems."

Tremendous numbers of readers watch for them religiously. Not only the grown folks but the kids. Just let one issue of "Strange As It Seems" miss a publication in any of these newspapers, and the editor is swamped with letters from readers demanding to know WHY!

You can't fool 300 newspaper editors.

They know what their readers are interested in. They are in daily contact with the likes and dislikes of the people. They are keenly sensitive to criticism and to praise. They are just as anxious to please their readers as you are to please your fans.

So, it is not just by accident that they run the John Hix "Strange As It Seems" series year after year.

It was because of the amazing newspaper interest in this series of John Hix cartoons that Universal bought the screen rights some years ago.

We determined from the start that the only way to help you cash in on the public interest in the Hix pictures was

300 NEWSPAPERS

to make a series of novelty shorts which would be every bit as good as the newspaper drawings—and better whenever possible.

We have more than lived up to this determination.

The result is that we can safely say no such series has ever shown such consistent fan interest.

There is no such thing as a poor issue of "Strange As It Seems." Every single one is packed with interest and entertainment.

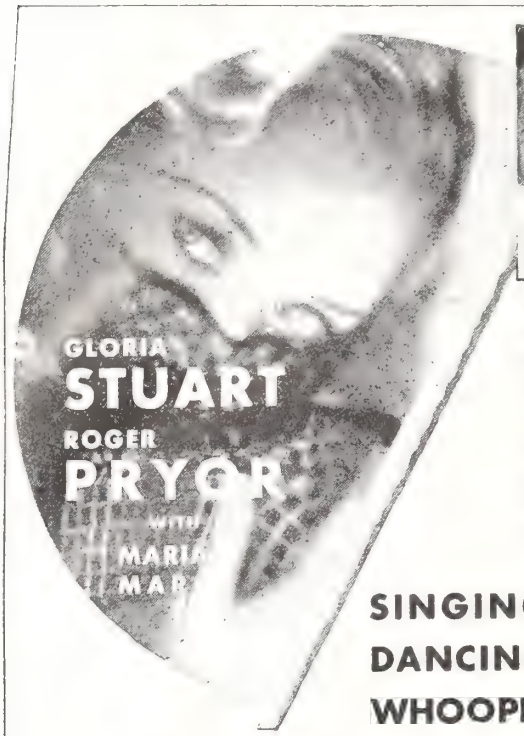
And they never grow old. If you have never run "Strange As It Seems," you could start back with Number 1 right now and run the whole series and add a real kick to your program.

The smartest showmen in the business are using "Strange As It Seems" and the editors of over 300 smart, successful newspapers are doing likewise.

There's no better "short" in all the world! That's a big statement but "Strange As It Seems" will back it up!

Carl Laemmle

Snappy Ad Mats Available



Oh, boy—look at those girls!... Oh, girl—look at those boys!... Revel in the Romance!... Sing with the Songs!... Giggle with the Gags!... Everybody have a good time—because it's here waiting for you in the snappiest picture since "Moonlight and Pretzels"... Loosen up, laugh, relax, come on out and ENJOY YOURSELF!

SINGING! DANCING! WHOOPEE!

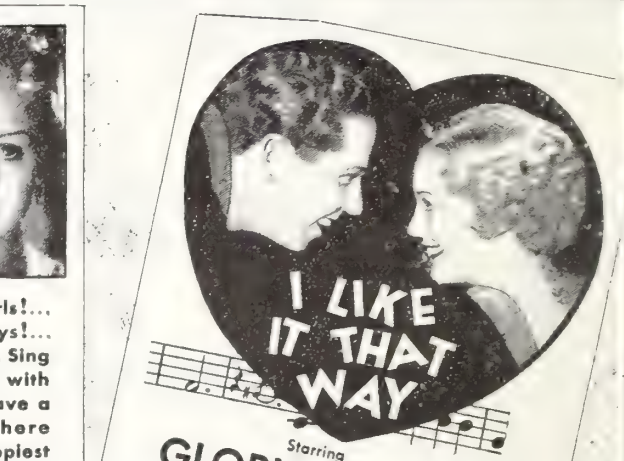
DRAMA! ROMANCE! COMEDY!

I LIKE IT THAT WAY

With Shirley Grey, Onslow Stevens, Lucille Gleason, Micke Rooney, Eddie Gribbon, Merna Kennedy, Mae Busch. Story by Harry Sauber. Songs by Conrad, Mitchell and Gottler. Dances staged by Max Scheck. Directed by Harry Lachman. A Stanley Bergerman Production. Presented by Carl Laemmle.

A UNIVERSAL PICTURE.

Ad No. 1—4 Col. Mat 40c, Cut $1.20



Starring
GLORIA STUART
and
ROGER PRYOR
with
MARIAN MARSH

Do you, too, like it that way?... Or do you like it this way?... Like what, which way?... Well, if you really want to know, come and find out, in the grandest piece of movie entertainment you've been offered in weeks... a sparkling, wise-cracking, high-powered romantic drama filled with mirth, melody and snappy dance numbers.

With Shirley Grey, Onslow Stevens, Lucille Gleason, Merna Kennedy, Mae Busch Story by Harry Sauber. Directed by Harry Lachman. A Stanley Bergerman Production. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

Ad No. 6—2 Col. Mat 20c, Cut 65c

See What Happened To The Wise Guy Who Couldn't Take "No" For An Answer!

See his night-club-dancer sweetie prove to this super-salesman that a good girl in a bad spot may still be p good girl!...Snappy songs!... Peppy dance numbers!... IT'S KEEN!

I LIKE IT THAT WAY

Starring
GLORIA STUART
ROGER PRYOR
with
MARIAN MARSH

Shirley Grey, Onslow Stevens, Lucille Gleason, Merna Kennedy, Mae Busch Directed by Harry Lachman Story by Harry Sauber A Stanley Bergerman Production. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

Ad No. 16—2 Col. Mat 20c, Cut 60c

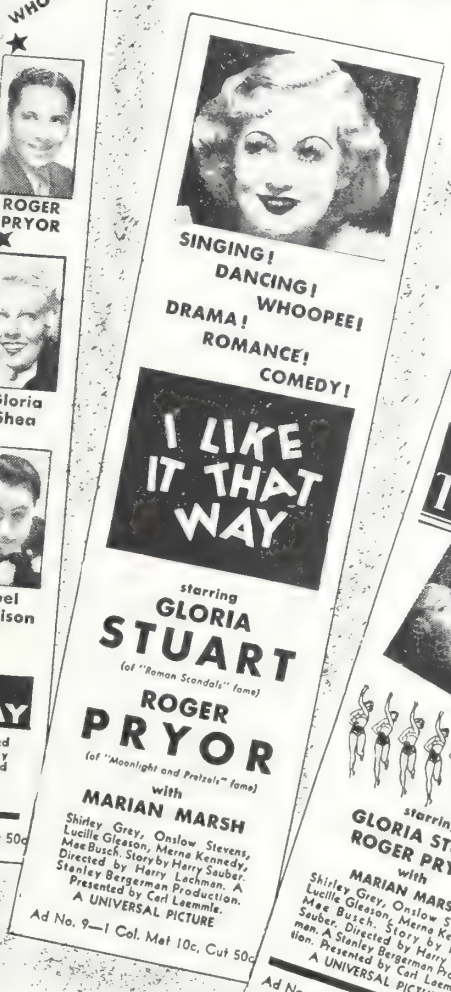
Ad No. 11—2 Col. Mat 20c, Cut 40c

Ad No. 12—1 Col. Mat 10c, Cut 25c

On This Snappy Picture!

Get Your Copy of The Campaign Book With Its Wealth of Ideas!

Ad No. 5—1 Col. Mat 10c, Cut 50c



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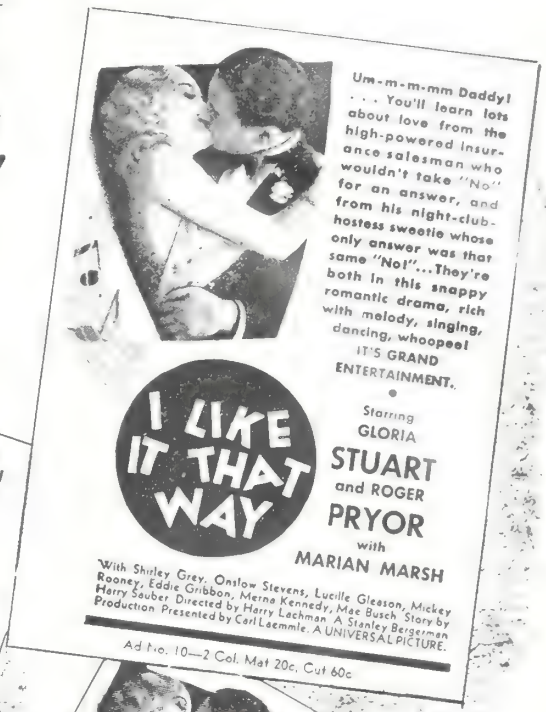

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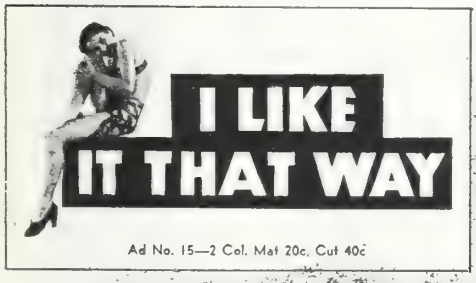

Ad No. 15—2 Col. Mat 20c, Cut 40c

Ad No. 13—1 Col. Mat 10c, Cut 25c

Neighborhood patronage.

Universal

BIG BENEFIT, THE: Mentone No. 3—The kids in neighborhood put on a benefit show to raise money for a swimming pool. Very cleverly done and very entertaining. Running time, 21 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BIG BENEFIT, THE: Mentone No. 3—If you want a comedy to please children as well as the adults, play this one. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

FIVE AND DIME: Oswald Cartoons—This is a very fine Oswald cartoon. Let's have more of them. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

IN THE ZOO: Oswald Cartoons—Don't miss running this cartoon. There's a big laugh when the moths eat the fur off the black bear, and Oswald gives the bear a hair tonic that restores the fur. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MERRY OLD SOUL: Here is a fine cartoon and out of the ordinary. Book it on your best nights.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MISTER MUG: James Gleason—A great comedy with Jimmie Gleason. A clever story and cleverly done. Pleased the grownups and also the kids.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CARL LAEMMLE IS ON THE AIR

Stenographic copy of Carl Laemmle's Radio Talk Tuesday Evening, Feb. 13, WEAF, 7 P. M.

ANNOUNCER: LUNDELL

Today marks the fiftieth anniversary of the arrival in this country of one of the pioneers in the motion picture industry, Carl Laemmle who is President of Universal Pictures Corporation. This man is so universally beloved that his friends and acquaintances in every part of the country call him "Uncle Carl." He has seen so many changes in fashions and customs during these fifty years and, following a musical introduction, he will tell some of the phases in the development of America which has interested him most.

Carl Laemmle has produced many outstanding talking and musical pictures but he tells us that he is particularly fond of these two songs from two of his pictures—the first is "IT HAPPENED IN MONTEREY" from "KING OF JAZZ" and the second—you all know—"OLD MAN RIVER" from "SHOWBOAT."

Interviewer: On behalf of the National Broadcasting Company and your countless friends, Mr. Laemmle, I want to congratulate you on this fiftieth anniversary.

WILLIAM LUNDELL

MR. CARL LAEMMLE Thank you, Mr. Lundell. This is a happy time, and I am grateful for your good wishes. I want to say to everybody who is listening—good evening, friends—and when I say "friends," I really mean friends,—thousands upon thousands of good personal friends whom I have met during just exactly fifty years, that I have lived in this country. It was just fifty years ago today that I landed in the United States, on a foggy day, as a very, very green small town boy from Laupheim, Germany. Your ears have already told you that I still retain some of my accent, but in spite of that, I am happy in the belief that I am as much of an American as anyone who may be listening to me. You see, I have grown up with America during the time of its fastest development.

Interviewer: That fifty years growth, Mr. Laemmle, has certainly changed the looks of this country. It's quite a different New York and quite a different United States from the day you landed?

Mr. Laemmle: I should say it is, Mr. Lundell. Let me tell you some of the things which did not exist fifty years ago. Then you can count your blessings as an American.

Carl Laemmle poses with his interviewer, William Lundell, the announcer of the hour, Howard Petrie, and Joseph Littau, who furnished the music for this NBC program over WEAF

Interviewer: Yes?

Mr. Laemmle: There was no such thing as a moving picture when I landed in New York. I mention moving picture first, because that is first in my heart, and because I was one of the pioneers of the moving picture business. As a matter of act, I had been in this country almost twenty years before moving pictures were given any real consideration.

Interviewer: Mr. Laemmle, do you remember where and when you saw your first moving picture?

Mr. Laemmle: Yes, I do. In Oshkosh, Wisconsin, in the fall of 1905, in a vaudeville house, where they used moving pictures as "chasers."

Interviewer: "Chasers?"

Mr. Laemmle: Yes, "chasers" were one reel movies, shown at the end of the vaudeville performance, and when I saw one I was very enthusiastic, and decided to go into the business.

Interviewer: Is that so? When did you produce your own first picture?

Mr. Laemmle: Well, you see, I began as an exhibitor in the White Front Theatre, on Milwaukee Avenue, in Chicago, in 1906. Then, I became a distributor. My first picture "Hiawatha" was produced in New York, three years later. Can you imagine how proud and happy I was when I saw my first production exhibited before the public?

Interviewer: That must have been a real thrill!

Mr. Laemmle: And that super production cost all of $1,000.

Interviewer: (laughs) When did you go to California to make pictures?

Mr. Laemmle: That was in 1912. Since then I've brought many famous personalities to the screen. Among the favorites who started for stardom in my pictures were—Florence Lawrence, Mary Pickford, Fay Wray, Janet Gaynor, Annette Kellerman, Colleen Moore, Lois Wilson, Wallace Reid, Betty Compson, Rudolph Valentino, Mildred Harris, Lon Chaney. Then of course there are many recent names, as for example, Margaret

(Continued on Page 24)

UNIVERSAL WEEKLY
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Paul Gulick, Editor
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FEBRUARY 17, 1934
Vol. 34 No. 10
NRA MEMBER U.S. WE DO OUR PART

● *Paul Lukas and Fay Wray, featured in "The Countess of Monte Cristo," just completed at Universal City.*

KARLOFF AND LUGOSI IN "THE BLACK CAT"

AND now, it's super-horror!
It had to come, along with super productions and super-casts and super-supers.

Carl Laemmle, Jr., pilot of Universal production destinies, announces that he has just signed a contract with Bela Lugosi, the menacing, sinister Count Dracula of one of the first of the "horror" picture series, "Dracula." Lugosi was outstanding as a long dead man who changed into a wolf, a wraith of mist or a vampire at will—and made everybody else vampires.

Lugosi will be teamed with Karloff, the gruesome, malformed monster of "Frankenstein," which holds a box-office record for "chillers" to date. Their vehicle will be "The Black Cat," described as a screenplay which will make the audience crawl under the seats. That master of mystery—probably the greatest writer of super-natural stories produced in America—Edgar Allen Poe, was the author of the original story.

Between Karloff, Lugosi, Poe and the cat, Universal executives are promising to present something which will make "The Invisible Man" appear a gentle homebody, and the fiend who lurked in "The Old Dark House" someone you'd like to know socially. Edgar Ulmer will direct. Peter Ruric is writing the screen play. Production will start on February 24.

Lugosi has been active on the New York stage as well as in pictures since "Dracula." He is terminating a personal appearance and vaudeville tour to play in "The Black Cat."

UNIVERSAL HOLDS NEW

OVER the week end the Universal sales force will hold a unique series of meetings. For the first time in the planning of a season, Carl Laemmle and Carl Laemmle, Jr. are definitely seeking the suggestion and the experience of the exchange managers. The week end sessions will include definite experience on types of pictures, individual pictures and on personalities as demonstrated during the past year.

In addition to that, the individual suggestions for story purchases and for screen personalities of the exchange managers will be sought and discussed in meetings to be held this week end in Chicago, Kansas City, Pittsburgh, and Boston. These meetings were determined at a two-day session which concluded Wednesday in the Universal offices, wherein Carl Laemmle and Carl Laemmle, Jr. were closeted with the Universal sales force and the heads of departments of Universal in long-continued sessions devoted to next year's program of pictures.

Who Was There

The Home Office sessions were presided over by James R. Grainger, general manager of distribution for Universal, and were attended by Carl Laemmle, Carl Laemmle, Jr., R. H. Cochrane, P. D. Cochrane, Charles B. Paine, E. T. Gomersall, F. J. A McCarthy, Edward Bonns, Sig Wittman, James Dermody of Boston, Sydney Singerman, W. M. Richardson of Atlanta, Leo Abrams of Big U, Paul Gulick, Ben Grimm, A. H. Sharick, Eugene Cox, William Kramer and Jac Thall.

Western Meetings

E. T. Gomersall left Thursday for Chicago, where the first western exchange meetings will be held at the Drake Hotel on Saturday. The managers to be brought in are H. M. Herbel of Chicago, George Levine of Milwaukee,

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First Time in Three Years

FOR the first time in three years, Sid Graumann's Chinese Theatre has booked a newsreel. A telegram to Edward Bonns, Short Product Sales Manager of Universal, from A. J. O'Keefe, Los Angeles Exchange Manager, states that Sid Graumann has signed a one year's contract calling for two issues weekly of the Universal Newspaper Newsreel. The Los Angeles Times is the sponsor for the newsreel in Los Angeles. This is a first run that will add still more prestige to the release in the Los Angeles territory.

TYPE SALES MEETINGS

Frank Mantzke of Minneapolis, Manny Gottlieb of Detroit, Floyd Brown of Indianapolis and W. J. Heineman who will fly from Los Angeles.

On Sunday Mr. Gomersall will continue his meeting with the Western Division at the Hotel Muhlbach in Kansas City. This meeting will be attended by Edward S. Olsmith of Dallas, R. I. Payne of Oklahoma City, William Benjamin of Kansas City, Louis Patz of DesMoines, J. E. Garrison of Salt Lake, J. J. Spandau of Omaha and John Rue of Salt Lake.

On Saturday in Pittsburgh, Sig. Wittman will hold a meeting at the Universal Exchange, to be attended by Dave Miller of Buffalo, Saul Resnick of Cleveland, Paul Krieger of Cincinnati and A. Barnett of Pittsburgh. On Sunday Mr. Wittman will move to Washington, where the same matters will be taken up with Edward Heiber, and on Monday a meeting will be held in Philadelphia with M. S. Landow.

The New Line Up

At the Home Office meeting, the line- up of the balance of the season was also definitely determined upon. The entire schedule of thirty-six pictures will be made. The high spots will be "Little Man, What Now?" starring Margaret Sullavan and featuring Douglas Montgomery. The national release date will be April 30th. Simon & Shuster, publishers of "Little Man, What Now?" have informed Mr. Grainger that the international sales of "Little Man, What Now?" have been exceeded only once in the last ten years by a book and that book is "All Quiet on the Western Front."

Other high spots of the balance of the season are "Imitation of Life," which John Stahl is putting into production this month; Lee Tracy in "I'll Tell the World;" Wynne Gibson in "I Give My Love" by Vicki Baum; and Karloff and Lugosi in "The Black Cat."

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Nils Asther in "The Humbug"

NILS ASTHER has been signed by Universal to play the lead in "The Humbug," the play which Max Marcin wrote and which he is adapting at Universal City and which he will direct. The balance of the cast will be announced by the end of the week as production will start on February 26th.

Nils Asther has played in two recent Universal pictures, "Madame Spy" with Fay Wray, which is now in its first runs, and "By Candlelight" with Elissa Landi and Paul Lukas.

● *ZaSu Pitts and Slim Summerville in their latest starring vehicle, "Love Birds." ZaSu is the latest Hollywood star to spring a sensation. She has been secretly married for three months and is now on a belated honeymoon to New York City.*

Chester Morris to Co-Star With Slim Summerville

AS soon as Chester Morris completes the film for which Universal loaned him to Chester Erskin in New York, he will return to Universal City to be co-starred with Slim Summerville. The production in which they will make their first appearance together is "The Love Life of a Sailor" by Dore Schary and Lewis Foster. This will be a B. F. Zeidman production, the second under his new producing arrangement with Universal. It is slated to go in production on March 12th.

As soon as "The Love Life of a Sailor" is completed, Morris will be starred in "The Practical Joker," a play by William Anthony McGuire.

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"UNCERTAIN LADY"

UNIVERSAL has decided upon "The Uncertain Lady," as the releasing title for "The Bachelor Wife." This play by Harry Segall will go into production next week under the direction of Karl Freund. Its cast will be headed by Edward Everett Horton and Genevieve Tobin.

"All Quiet On The Western Front" Will Be Reissued

Carl Laemmle examining the bullet-proof vests with which Charles Ford, manager of the Newsreel, is equipping Universal cameramen who are to accompany the armies in Russia and Japan, Cuban uprisings, Austrian Civil Wars and other stirring and dangerous events faced by intrepid Universal Newspaper Newsreel cameramen.

WITH the outbreak of civil war in Austria and the resultant tension among other nations of the world, Carl Laemmle announces that Universal will re-issue "All Quiet on the Western Front," Photoplay Medal winner as the best film of 1930, and the classic war picture of all time.

International conflict appears certain. Opinions to this effect are being voiced daily through press and radio. Father Coughlin, radio's crusading priest, recently stated that his European informant told him that Europe will be engaged in a major war before next June. Europe is an "armed camp." Foreign news dispatches admit the imminence of war between Russia and Japan. The Universal Newsreel has already appointed its cameramen to cover it. Everywhere the situation is alarming.

In regard to the re-issue of his war film, Carl Laemmle said over the radio, station WEAF, Tuesday night:

"If people today saw "All Quiet on the Western Front,' they would think less about going to war."

Universal first issued "All Quiet," picturization of Erich Maria Remarque's world-famous book, in April of 1930. It has made screen history. Not

(Continued on Page 19)

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"Little Man, What Now?" For Release April 30

"LITTLE MAN, WHAT NOW?" with Margaret Sullavan and Douglas Montgomery and directed by Frank Borzage, will be released the week of April 30th.

"Little Man, What Now?" will be one of the most important pictures released this season by any Company. Universal secured the rights of this story in competition with every other major distributing company. It is the year's best seller.

There will be an opportunity to cash in on this picture on the popularity of Margaret Sullavan, who established herself in "Only Yesterday" and on the name of Frank Borzage, who has established himself as one of America's foremost directors, having directed the most successful box office successes reaching back for over ten years—such as "Humoresque," "Good Provider," "Seventh Heaven," "Street Angel," "Bad Girl," "Farewell to Arms," "They Had to See Paris' and many others too numerous to mention.

His First Universal Press Notice

Printed in the Moving Picture Weekly of Nov. 17, 1927, the following item appears:

"Borzage in 'Fear Not' "

FRANK BORZAGE joined the Universal Company for a special engagement of one picture under the direction of Allen J. Holubar in "Fear Not," a Butterfly Picture. Borzage, before entering the motion pictures, was on the legitimate stage for several years playing in various stock companies. A little over four

(Continued on Page 28)

Frank Borzage getting ready for production of "Little Man, What Now?"

BIGGER TODAY THAN EVER!

Historical pictures are all the rage right now . . . ACTION and THRILL pictures ALWAYS were the rage . . . HERE'S ONE OF THE G R E A T E S-T COMBINATIONS OF BOTH EVER PRODUCED . . . PLAY IT N O W !

LUIS TRENKER
VILMA BANKY
IN
THE REBEL

WYNNE GIBSON

The Girl On The Cover

ONE of the most interesting faces and figures and one of the most compelling personalities on the screen today is that of Wynne Gibson. In the short space of two years, Miss Gibson has made as rapid and substantial an advance in popularity as any other young player who could be mentioned. Her training for the stage has immeasurably helped her screen popularity and it is a matter of distinct pleasure for the Universal Weekly to announce her next Universal picture. It will be "I Give My Love," by Vicki Baum, who contributed "Grand Hotel" and an entire new cycle of pictures as a result, to moving picture screens.

Winnifred Dunn is already adapting Vicki Baum's story to the screen and it will be produced by B. F. Zeidman, who already has "Beloved" to his credit and who is now making "Glamour." In the meantime, Carl Laemmle, Jr. has made a new arrangement with Mr. Zeidman whereby he will produce for Universal four new pictures of which "I Give My Love" is the first.

At the beginning of the season Carl Laemmle, Jr. gave a contract for two pictures to Wynne Gibson. The first completed was "The Crosby Case," which is ready for release throughout the country with a cast which includes Onslow Stevens, J. Farrel MacDonald, Alan Dinehart, William Collier, Sr., Warren Hymer and Edward Van Sloan. The second picture will be "I Give My Love" which will go into production about the middle of March as soon as Mr. Zeidman has completed the production of "Glamour" upon which he is now engaged.

Wynne Gibson, beautiful of face and figure, featured in "The Crosby Case" and "I Give My Love," by Vicki Baum, author of "Grand Hotel."

A Statement From Carl Laemmle

Carl Laemmle, president of Universal Pictures on Thursday issued the following statement from his New York office:

DURING the past few weeks, stories have been circulated to the effect that some of Universal's pictures are to be made by outsiders who call themselves "independents." There is no truth in these tales. Universal is so independent that it is even independent of the so-called independents.

My only object in issuing this statement of facts is to prevent any illegitimate financing from being done on the strength of Universal's name. So, to would-be-financiers I would like to say:—Don't do any financing on the strength of anybody's promise that an unknown picture can get a release through Universal's exchanges.

I'm always on the market for a good picture, no matter who might produce it, but Universal at present is making its own pictures just as it has done with very rare exceptions for a quarter of a century.

FAY WRAY CLICKS IN "MADAME SPY"

Now She Is To Be Featured In "Countess Of Monte Cristo"

+ + +

Mordaunt Hall in *New York Times* Praises "Madame Spy"

Beautiful Fay Wray, as she appears in "Madame Spy," a role she played so adroitly as to earn her the lead in "The Countess of Monte Cristo."

HAVING done extraordinarily well with a British espionage picture, the Roxy again turns to military secret-service activities in its new film, "Madame Spy," which was directed by that experienced German camera man, Karl Freund. It is quite evident that Universal spared no expense in the making of this screen contribution and Mr. Freund reveals his fine hand in the magnificent scenes.

It is a romantic melodrama which, notwithstanding that it is scarcely credible, succeeds in tickling one's fancy. If there be a weak spot Mr. Freund atones for it by his direction and his remarkable eye for camera angles. The story deals with a somewhat delicate situation in secret-service work during the World War, for a bride happens to be spying on her husband. She is a Russian and he a German, for the time being in Austria.

Mr. Freund has evidently learned something about intelligence activities, for here and there one discovers an ingenious trick. One of the most interesting episodes takes place in Russia, and the persons involved are General Philipow, neatly acted by Noah Beery, Maria, and Franz the latter having risked being backed up against a wall before a firing squad to see Maria, who has fled to her native heath.

There are some excellent war glimpses here, and at one moment the beautiful Maria is beheld crawling through the mud and mire of No Man's Land and finally reaching friendly trenches.

Miss Wray does well in her role and Mr. Asther is capable in his. Noah Beery is excellent as the elderly Russian roue, General Philipow. But the star of the picture is its director, Mr. Freund, who long ago made the camera talk without the aid of the microphone.

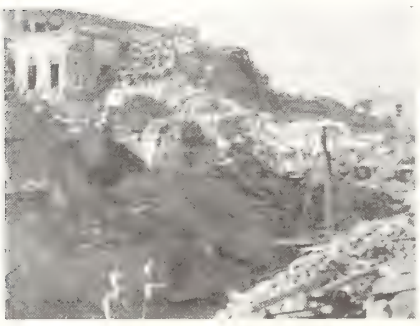
THE FIRST STILL OF "COUNTESS OF MONTE CRISTO"
Here is the first still of the "Countess of Monte Cristo" which features Fay Wray and Paul Lukas.

SPECIAL EXTRA

MORE PRAISE FOR "B

● *First pictures on any screen of the terrific destruction caused in India by one of history's greatest earthquakes. 30,000 are reported killed and millions are homeless.*

● *Another scene from this Special Extra which Universal sends out in connection with Newsreel No. 222. These buildings are an indication of the terrific force which did a hundred million dollars' worth of damage in Central India.*



● *Bird's-eye-view of the great Indian earthquake, the scenes of which were rushed by airplane, rail and steamship to be included in this issue of Universal Newsreel, scoring a beat on the entire newsreel field.*

Silver Screen For March Says:

The Art of Paul Lukas Captures the Spotlight!

"BY CANDLELIGHT"

Rating: Landi Loses Her Dignity — —and What Fun!—*Universal*

THOUSANDS'LL cheer for Landi after seeing her in this gay, intriguing picture of love and mistaken identities in romantic Monte Carlo. It used to be that every time Elissa appeared on the screen we knew there would be a Problem and a long-suffering lover, and it was all getting too, too depressing when suddenly Universal up and discovered that the little Landi girl is one of our best comediennes. She plays the role of a Viennese maid who poses as her mistress, a countess, even going so far as to borrow the countess' clothes and the count himself. Elissa proves what a clever actress she is by keeping the character of the maid when she is supposed to be the countess —and she's as bubbling as a glass of champagne, and far more intoxicating.

Handsome Nils Asther plays the prince, who goes in for beautiful women and candlelight, and Paul Lukas is his butler who so ardently admires his master's technique that he can't help but practice it in his master's absence. Of course that brings on difficulties and happy confusion—especially, one night, when Prince Asther comes home unexpectedly, to find Butler Lukas posing as the prince to impress Maid Landi who is posing as a countess with a jealous husband. There is nothing for Nils to do but pose as the butler—and he does with the most hilarious effects.

The dialogue is frothy and it is a very gay picture, guaranteed to put you in a good humor. Esther Ralston is beautiful and charming as one of the Prince's "affairs," and Dorothy Revier is quite lovely as the Countess. Grand entertainment.

MINNEAPOLIS JOURNAL

"BY CANDLELIGHT"
Farce Comedy
AAAAA

I YIELD to no man when it comes to taking pride in Bunker Hill, Yorktown, the charge of the immortal Minnesotans at Gettysburg and the exploits of Babe Ruth.

I even can enjoy a Fourth of July parade—from a front porch, supported by plenty of lemonade—but when it comes to putting graceful, delicate, seductive touches in farces, I claim those effete Europeans have it all over us. If that be slander, I'm prepared to pay the penalty.

Over here we have a jolly little tendency to slash out our light and frolicsome entertainment with a meat axe. We will turn slapstick, all our resolutions to the contrary.

The occasion for this assault (for which I hope I will not be expatriated) is to point out a startling exception in "By Candlelight," the film that is to follow "Waltz Time" at the World. This is as continental a piece as though it had dropped in direct from Europe's smartest places, and yet it was made in Hollywood.

Of course, there are a few circumstances that sort of restrain one's ardor, rather temper one's inclination to shout our own glories from the housetops, to keep our egotism from exceeding all decent limits. In the first place, the three principal players, Paul Lukas, Nils Asther and Elissa Landi were foreign born. Moreover, the director is an Englishman, James Whale; the author is Siegfried Geyer, a foreigner, and the action is supposed to take place in Vienna and Monte Carlo.

But I still stick to it that "By Candlelight" was made in Hollywood, under the sign of the Blue Eagle in the year 1933 A. D., in California of these United States of America, and I'll appreciate it if you'll all rise while I hum the Star Spangled Banner.

The picture is one continuous

"BY CANDLELIGHT"

NEWSREEL No. 222

MINNEAPOLIS STAR

"By Candlelight" on World Screen Pleasing Farce

"BY CANDLELIGHT"

Farce, Amusing adult fare with a touch of sophisticated romance.

ELISSA LANDI and Paul Lukas—theres' a virtually unbeatable combination. Doubters are referred to the World, where these two individuals are playing the leading roles in a delightful comedy, "By Candlelight."

The plot is not very new, but it is blessed with enough original touches to avoid the complaint of superannuation. And of the two principals with the aid of Nils Asther and a good supporting cast, give refreshing performances.

Paul and Elissa are servants who meet on a train bound for Monte Carlo. She mistakes him for his prince-employer; he believes her to be a society girl. At Monte Carlo he takes her to the home of his employer, Nils Asther, who walks in on them unexpectedly. Grasping the significance of the situation, Nils proceeds to play the role of butler, much to Paul's discomfiture. Naturally there is an expose, but since this is a comedy, everything ends most enjoyably for all.

CLEVELAND PLAIN DEALER

LANDI - LUKAS FILM IN ALLEN

By W. Ward Marsh

ONE of the season's pleasantest romantic comedies with fine excursions now and then into farce opened in the Allen Theatre yesterday. It is "By Candlelight," based on a Continental play, and played by an unusually strong cast.

"BY CANDLELIGHT"

The feature picture, "By Candlelight," is one of those vastly amusing tales which confounds its characters but permits the audience to spy on all secrets.

The leads are played by Paul Lukas, who is Prince Nils Asther's man servant, and Elissa Landi who is Countess Dorothy Revier's maid.

When Miss Landi flew through Cleveland a few weeks ago, she said she thought she had given her best performance in this picture. She is a good self-critic, but I should like to praise her further than that. I think her present role by far so much better than she has ever done that she is certain to be rated with the importance she has long merited—but failed to get through misdirection and miscasting.

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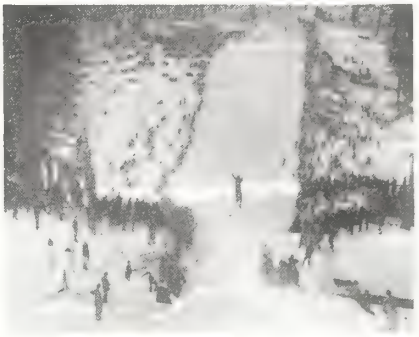
chuckle for days after you have seen it, running over in your memory its many delightful moments. It has charm, refinement, a vast amount of infectious humor and a dash of spice for a pleasant seasoning that makes it all the more palatable. In no sense is it wicked and it contains no scene that could hurt a fly.

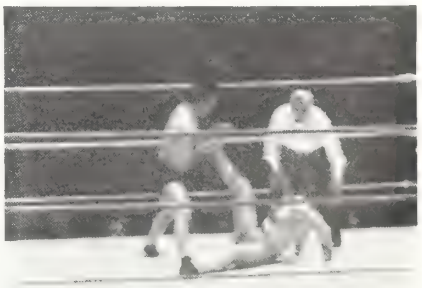
As the story unfolds, we are very shortly introduced to the Prince Alfred Von Rommer, a likeable fellow, who has a way with the women, and who is loyally aided in his little romantic escapades by his servant Josef. When one of his affairs in Vienna becomes too warm for solid comfort, the prince directs Josef to open the house at Monte Carlo. On the train, Josef, who has been an apt pupil of his master, meets and straightway falls in love with a beautiful girl. Through a misunderstanding she mistakes him for the prince and visits him in the sumptuous Monte Carlo apartments. So begins a series of mishaps that are constantly amusing. To betray any more of the story to you would be doing you no service.

MERLE POTTER



● *Breath-taking view of ski jumpers at Snoqualmie, Washington, where daring athletes risked their lives on one of the steepest ski slides ever constructed in America. This is one of America's most important annual winter sports gatherings.*

● *In New York's severest winter in decades, the inhabitants of Fire Island were isolated by the unusual freezing of Fire Island Inlet of the Great South Bay. Supplies had to be rushed to them by dog sled over an ocean which seldom in the history of man has ever frozen.*



● *Jim Londos, world wrestling champion, defeats Jumping Joe Savoldi, who relies on football charging and Notre Dame tactics. The battle went twenty-one minutes in the arena at Chicago.*

LOVE
BI
Slim
SUMMERVILLE

"Fast-moving comedy that should click," says Hollywood Variety. "Yarn and gags are above the standard previously set for Summerville-Pitts. Same goes for direction. Laughs are plentiful throughout." Says Hollywood Reporter: "Swarming with swell gags and grand farcical moments . . . The Summerville-Pitts fans will eat it up, and a lot of those who aren't fans will be won over."

•

With Mickey Rooney, Frederick Burton, Dorothy Christy, Hugh Enfield, Tom Kennedy. Story by Clarence Marks and Dale Van Every. Produced by Carl Laemmle, Jr. Directed by William Seiter. Presented by Carl Laemmle.

BE MINE TONIGHT

STEP OUT WITH UNIVERSAL

The exhibitor's poll in Motion Picture Herald rates this one as one of the TEN BEST BOX-OFFICE pictures of 1933

Starring

JAN KIEPURA

The Singing Hero

Maynard Doubles in "Honor Of The West"

Two stirring scenes from Ken Maynard's forthcoming Universal production, "Honor of the West." At the left, he is seen punishing one of the villains, while Cecilia Parker, his leading lady, looks on. At the right you see two Maynards

THE fierce battle of Ken Maynard to wrest thousands of dollars from outlaws to redeem the honor of his twin brother, and to win the girl he loves, is the powerful theme of "Honor of the West," forthcoming Universal western starring Maynard. In this production Maynard plays a dual role, jointly appearing as a fighting, honest, hard-working sheriff and as the weakling twin, operator of a general merchandise store in a small western town.

In fact, Ken really plays three roles, for, when in a tight spot in a saloon, he impersonates one of the entertainers in order to effect his escape. Blonde and attractive Cecilia Parker is the girl, while Fred Kohler, one of the screen's best known villains, is the head of a band of outlaws.

The most spectacular event is the blowing up of two massive cliffs which are supposed to guard Kohler's lair.

Also in the cast are Frank Hagney, Jack Rockwell, Jim Marcus, Al Smith, Slim Whittaker and Franklin Farnum. Farnum will be remembered as a star of the silent days.

To Reissue "All Quiet On The Western Front"

(Continued from Page 10)

only did it mark the high-point in the output of Hollywood, but it proved the making of two now-famous screen stars. It was in this picture that Lew Ayres, portraying the great role of Paul Baumer, established himself on the screen, and in it that Slim Summerville as Tjaden, gained his first real recognition. The picture, also, was the last triumph for the renowned character actor, Louis Wolheim, who died soon afterwards.

Such was the scope and intensity of "All Quiet" that it revealed Carl Laemmle, Jr., its youthful producer, as a man to be watched by Hollywood. He had put the picture on the screen in the face of the incredulity of the industry.

It took two years of preparation and cost $1,400,000 to produce "All Quiet on the Western Front." Locations in and around Universal City became battlefields and shell-torn villages, with the roar of guns heard constantly. At night the skies were lit up by the flash of exploding shells.

For three months the seven juvenile stars, Lew Ayres, Russell Gleason, William Bakewell, Ben Alexander, Walter Browne Rogers, Scott Kolk and Owen Davis, Jr., were made to live in camp and undergo much the same discipline that they would have in war time. This was Director Milestone's demand for authenticity. Sixteen hundred soldiers were used in the production, most of whom were recruited from American Legion posts in southern California. German and French uniforms scrupulously correct in detail, were imported from Europe; whole batteries of German guns were purchased. It was an actual re-enactment of a phase of the World War.

The task of transferring Remarque's novel to the screen rested largely upon Maxwell Anderson, celebrated author of "What Price Glory?" It was Anderson's deft touch that carried over the spirit and vitality of the novel into living motion pictures. Assisting him were Del Andrews, George Abbott and George Cukor, who directed the dialogue sequences of the picture.

"All Quiet on the Western Front," in addition to being acclaimed in America, was enthusiastically received in other countries. It won the First Annual Gold Medal of the Faculty of Arts, in London, and was awarded the Silver Cup by Movie Times, of Tokyo, Japan. There was a strong sentiment that Carl Laemmle and Erich Maria Remarque, the author, should be awarded the Nobel Peace Prize for 1930, such were the unassailable truths of the book and picture.

Universal's re-issue of "All Quiet on the Western Front" is set for May 15th. At that time it will be released nationally and internationally. Once again the screen's classic will come to life.

Bela

STEP OUT WITH UNIVERSAL

A Few Typical

Variety Reports:—

New York (Roxy) – "Good $28,000"

Baltimore (Keith's) – "Sound $5,000"

Indianapolis (Lyric) – "Okay $6,800"

Cincinnati (Capitol) – "Melodious $9,500"

Boston (Keith's) – "Nice $12,000"

●

JOHN BOLES – GLORIA STUART

With Morgan Farley, Ruth Hall, Albert Conti, Dorothy Peterson, Edmund Breese, Richard Carle, Lucille Gleason, Mae Busch, Jimmy Butler. Story by Paul Gangelin. Presented by Carl Laemmle.

A B. F. ZEIDMAN Production–Directed by VICTOR SCHERTZINGER

VED

Read This Great Review of It is by Lowell Lawrence in

MAINSTREET
PICTURE—"Counsellor at Law."
Star—John Barrymore.
Story—Film version of Elmer Rice's play concerning the crisis in the career of a self-made attorney.
Entertainment—Excellent.
SHORT FILM—Several good units.

ANOTHER outstanding example of Hollywood's ability to improve on the stage version of fine plays is on display at the Mainstreet theatre this week where the Universal production of "Counsellor at Law," starring John Barrymore, is the featured screen attraction.

This picture is a flawless screen transcription of Elmer Rice's vital play which highlighted the legitimate theatrical season here last March when it was presented on the Shubert theatre's stage with the original Broadway cast starring Paul Muni. Kansas City drama lovers who saw that splendid production may doubt that the movies could improve it. But even the most loyal of the stage devotees must admit that this film version is more effective dramatic entertainment than the original play and that Barrymore tops Muni's magnificent performance in the stellar role.

Being an ardent admirer of Mr. Rice's shrewd dramatic craftsmanship, I'll concede that Hollywood's ablest scenario writers could take no liberties with his original dialogue and situations and enhance their entertainment value. And that is just the point of the highest merit in this screen play. Hollywood has taken no liberties with the original script, except in a couple of minor instances. Mr. Rice, himself, adapted the film version and assisted in the supervision of the production. Hence, "Counsellor at Law" comes to the screen as an artful and authentic photograph of the stage play with its speed increased by the camera's fluid flow, its settings embellished with the movie's lavish hand and the characterizations strengthened by cameracraft which enhances the subtle shadings and brilliant highlights of the playwright's conception.

When Universal obtained the film rights to the play it hoped to secure Mr. Muni to recreate his original role on the screen. That star was not available, however, so the studio cast about for a substitute. The title role requires a great actor and Barrymore qualifies. He undertook the heaviest assignment of his screen career when he accepted the part and he threw himself into the characterization as he has never done before.

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SWELL SILVER SCREEN REVIEWS

"Beloved"

Rating: Sweet and Lovely.

One of the most beautiful and effective love stories ever to be screened. And if the quaint old-fashioned romance of John Boles and Gloria Stuart doesn't get you—then you're completely out of vogue . . . Director Victor Schertzinger has composed the incidental music for this picture, and his waltz theme will haunt your mind for many a day.

✚ ✚ ✚

"Bombay Mail"

Rating: Very Intriguing.

Here's a first class murder mystery that will keep you guessing up until the final five minutes . . . There are more weird, mysterious people traveling on that train than you have met up with in a month of Sundays—and every mother's son and daughter of them looks guilty. Among the suspects are Onslow Stevens, Ralph Forbes, Shirley Grey, John Davidson and Hedda Hopper. Lots of excitement and suspense.

STERLING HOLLOWAY in "HEARTBURN"

Sterling Holloway is featured in this Warren Doane production with a cast which includes Dorothy Christy, Gloria Shea, Hale Hamilton, Charles L. Coleand and Alene Carroll. It is a

UNIVERSAL TWO REEL COMEDY

✚ ✚ ✚

"NEW BARRY HAS DRAMATIC

By Everhardt Armstrong
Seattle Post Intelligencer

HERE'S a picture with voltage, a picture that strips wealth of its glamour, drags social problems boldly into the foreground, throws a glaring light upon small, self-seeking souls, and gives John Barrymore one of the great acting opportunities of his career.

"Counsellor at Law," I mean, the new attraction at the Music Box.

If you sometimes ask for "something different" in the way of film fare, see Barrymore's unflinching portrayal.

Elmer Rice wrote the play; and, more, he insisted upon the film folk adhering to his story—and that's why "Counsellor at Law" has more genuine dramatic quality than two dozen

"Counsellor At Law"

the *Kansas City Jou nal-Post*

In my opinion, this is Barrymore's most effective performance, for he does not impersonate Barrymore. He is George Simon, the steerageborn immigrant, raised in the Ghetto, who climbed by sheer force of will to the height of the legal profession in New York, married a socially prominent butterfly wife and then with sly cunning surmounted a crisis which threatened to ruin his career. Even Mr. Muni did not read the role with more sympathy and finesse. When you see Barrymores impersonation of George Simon I think you will agree with me that it is the most skillful acting of his illustrious career. Certainly he has never given one.

An effective presentation of "Counsellor at Law," however, demands considerably more than one great actor for the title role. A large share of the interest in the play centers in the many vividly diversified characters who come and go in the law offices of Simon and Tedesco where the entire action centers. And Universal deserves special commendation for the way in which the supporting roles have been cast to bring out their full value.

Six members of the original cast who appeared here in the stage play recreate their roles in the screen version. They include Angela Jacobs, as Goldie Rindskopf, that weary, broad-beamed secretary who walked with such mournful dignity; T. H. Manning, as Peter J. Malone, the Irish ward heeler; Malka Kornstein, the pleading Ghetto mother of a Communistic son; John Hammond Daly, as Charlie McFadden, a former jailbird, who, as a loyal process server and detective, helped George Simon out of his trouble; John Qualen, as Breitstein, the young fellow who tried to live down his past after Simon saved him from a life sentence, and Elmer Brown, as Francis Clark Baird, the blue-blooded head of the bar's grievance committee who lost his move to disbar the sly Mr. Simon when his philandering was brought to light. Those familiar faces on the screen, each one ideally cast, contribute materially to the enjoyment of the picture for persons who have seen the play.

Bebe Daniels does a fine bit of trouping in the role of Regina Gordon, Simon's devoted and efficient secretary. Doris Kenyon makes much of her role as the counsellor's vain and self-centered wife. Isabel Jewell is just about perfect as Bessie Green, the glib telephone operator. Mayo Methot appears to good advantage as the amorous acquitted murderess. Thelma Todd is just right as the haughty show girl in the breach of promise suit, Onslow Stevens, as John P. Tedesco, Simon's law partner, and Melvyn Douglas, as Roy Darwin, the man about town who breaks up Simon's home, give their roles perfunctory reading. Others in the cast include Marvin Kline, Conway Washburn, Bobby Gordon, Lena Simon, Barbara Perry, Richard Quine, Fredric Burton and Vincent Sherman.

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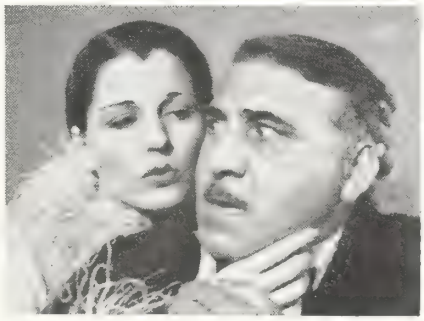
'YMORE FILM
'IC VOLTAGE"

fair-to-average movies. It cuts beneath the surface of things, and is at the same time rich in theatrical power. It evokes emotional response.

Barrymore's acting, smooth, restrained, realistic in a dynamic way, gives burnish to a play so effective that it would still be good with a less gifted player in the title part. There is merciless portraiture of a woman accustomed to easy living and no thinking in Doris Kenyon's Mrs. Simon; a switchboard girl with a gift for gossip is brightly limned by Bessie Green, and there are good parts, too, for Thelma Todd, Melvyn Douglas, Mayo Methot, and Onslow Stevens.

A picture to jar the most lethargic-minded moviegoer into excitement is "Counsellor at Law."

HENRY ARMETTA
in
"CEILING WHACKS"



The first of the new Henry Armetta stories being made by Warren Doane at Universal City is under way. In the illustration above, we see Lita Chevret and Henry Armetta in this forthcoming

UNIVERSAL TWO REEL COMEDY

From Motion Picture Herald

"BY CANDLELIGHT"—Elissa Landi, Paul Lukas—A splendid entertaining picture. Gave extra good satisfaction. Played Jan. 12—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

"DON'T BET ON LOVE"—Lew Ayres, Ginger Rogers—From the title you would think this one was one of those mush love pictures. It's one of the finest racetrack stories you have ever had the pleasure of showing. Pleased our audience and to good business. Played Nov. 7-8.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CARL LAEMMLE IS ON THE AIR

Photograph of Carl Laemmle being interviewed by William Lundell over the NBC network at seven o'clock on Tuesday. A scene in the WEAF studios.

(Continued from Page 7)
Sullavan, that brilliant new star of "Only Yesterday."

Interviewer: Fifty years ago no one dreamed there would be such a thing as a motion picture star.

Mr. Laemmle: No! But let me tell you more about how things were fifty years ago. There were no electric refrigerators or safety razors, and we had no automobiles or taxicabs.

Interviewer: Well, how did you get around in those days?

Mr. Laemmle: We walked, or drove a horse and buggy or caught a horse car. And the radio was not even a dream in anybody's mind then.

Interviewer: And no airplanes to Hollywood—in fact no Hollywood!

Mr. Laemmle: No! The Wright Brothers were still dreaming of a machine to fly through the air. The electric light was invented by Edison the year I landed. New York City didn't have a subway—Sardines came in cans at that time—not in subways. Women did not bob their hair. Their skirts were so long that they swept the streets. And they couldn't vote in those days.

Interviewer: What about golf?

Mr. Laemmle: Nobody played golf in the United States when I first came here, and therefore nobody lied about his score. Well, that's enough of that—. In fifty years America has grown like lightning. We are now living in a time when things are happening even faster than lightning, under the great guiding hand of our beloved president, Franklin D. Roosevelt. I take much pride in the fact that during the past 28 years, of my fifty in this country, I have spent all of my waking hours in planning and creating entertainment for the millions — something to cheer them up, during hard times, and something to please them during prosperous times.

Interviewer: Of the pictures you have made, Mr. Laemmle, which has given you the greatest satisfaction?

Mr. Laemmle: Oh, that is hard to say. Perhaps "All Quiet on the Western Front," because of the influence it exerted all over the world against war. Maybe some of the people who WANT war NOW should remember that picture!

Interviewer: You hate war, Mr. Laemmle.

Mr. Laemmle: Yes, I am a pacifist.

Interviewer: Yes, Mr. Laemmle, we all hate war! But now—about pictures again—their changes—like the transition from silent to talking pictures.

Mr. Laemmle: When I saw the first sound picture, I knew the industry had hit upon a great advance. The first sound picture we made was inconsequential, but I was proud of "The King of Jazz," with Paul Whiteman, and "Showboat" and the later pictures.

Interviewer: But sound increased the cost tremendously.

Mr. Laemmle: Yes, "The King of Jazz" cost One Million Seven Hundred Thousand Dollars—and "All Quiet on the Western Front," One Million Four Hundred Thousand.

Interviewer: They took a lot of faith to produce.

Mr. Laemmle: Yes, they did. But I am somewhat of a gambler — every pioneer has to be! To please the public and to further the industry I am willing to take big chances.

(Continued on Page 28)

MARGARET SULLAVAN
and
JOHN BOLES in
JOHN M. STAHL'S

ONLY YESTERDAY

Your only worry on this one is —
"BY HOW MUCH WILL IT EXCEED MY AVERAGE?"

WITH AN ALL-COMEDIAN CAST including: Thelma Todd, Leila Hyams, Andy Devine, Grant Mitchell, John Miljan, Una O'Connor. Produced by Carl Laemmle, Jr. Screenplay by Ebba Havez and Dale Van Every. Presented by Carl Laemmle.

Directed by EDWARD SEDGWICK

EDWARD EVERETT HORTON

THE POOR

The biggest money-makers of 1933 were comedies — and here's

THE BIG LAUGH SHOW OF 1934!

STEP OUT WITH UNIVERSAL

EDNA MAY OLIVER

RICH

CARL LAEMMLE IS ON THE AIR

(Continued from Page 24)

Interviewer: Do you see any great changes in the industry in the years ahead?

Mr. Laemmle: I certainly do! Just as the radio of the future will be great beyond our present-day dreams so, too, we hope for great changes in every direction, to perfect the making of moving pictures. And, strange as it may seem to you, I have a hope that I can continue to furnish entertainment for the world for years to come . . . maybe not for another fifty years . . . but for a good part of that time.

Interviewer: Not strange at all, Mr. Laemmle. Your work in the past thirty years in the moving picture industry leads us to expect great things of you for a long, long time.

Mr. Laemmle: Thank you Mr. Lundell. Before saying goodbye, I want to express my sincere appreciation to Mr. Aylesworth and the National Broadcasting Company for their kindness in inviting me to talk over their network. And now. I want to say goodnight, to all my friends.

LUNDELL: And we are sure that your friends in Hollywood and in New York and throughout the country appreciate your greeting. Now, Mr. Laemmle shall we listen to Joseph Littau and his orchestra play three more songs you have told us you like —songs from your own productions— "AH, BUT IS IT LOVE" from the picture "MOONLIGHT AND PRETZELS" and "BELOVED" and "I LIKE IT THAT WAY" from the pictures of those titles.

STATION ANNOUNCER:

Today marks the fiftieth anniversary of the arrival in this country of one of the pioneers in the motion picture industry, Carl Laemmle, President of Universal Pictures Corporation. We have presented this program in tribute to him. Mr. Laemmle was interviewed by William Lundell and you heard selections from four of the hundreds of pictures produced by Mr. Laemmle. This program originated in the R.C.A. Building, Radio City. It was a presentation of the National Broadcasting Company.

Play Ball With a WINNER!

DATE UNIVERSAL NOW!

Carl Laemmle ANNIVERSARY JUBILEE

Jan. 6—March 10

✚ ✚ ✚

Motion Picture Daily Praises "Pirate Treasure"

"Audiences Will Go For This," Says *M. P. Daily* Critic

IN the first three chapters of this serial Richard Talmadge supplies an amazing amount of action. Audiences which like fights on roofs, crazy automobile chases, automobiles diving off the docks into the water, leaps off bridges onto moving trains and other stunts will go for this one.

Talmadge returns from a round the world airplane flight and tells his Aero Club friends he is going to fit out an expedition in search of buried treasure. A gang tries to steal the map.

The film is smartly cut with inserts of crowds to give it production value and the photography is good. Each equence runs about 20 minutes.

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"Little Man, What Now?" For Release April 30

(Continued from Page 10)

years ago he journeyed to California and became associated with Thomas H. Ince's organization, appearing as lead in different productions. Later he directed several pictures with the same company.

Borzage subsequently went to the American Film Company at Santa Barbara, where he played in many productions, principally Westerns, opposite Anna Little, former Universal favorite. For a part of the time he also served that concern in the capacity of director. This young man, who is blessed with good looks, has a fine, clean-cut appearance and a winning personality. He is a finished screen actor, and is certain to become popular among Universal fans. He is one of the best all-round athletes in the Southern California film colony. He is a fast swimmer, an expert tennis player, a record sprinter, and is perfectly at home in the saddle.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

EXPLOITATION VALUES IN TITLES

MANY pictures have titles which carry tremendous exploitation value. Such pictures lend themselves to smashing campaigns which result in a very worthwhile box-office stimulation. This thought is particularly pertinent with Universal bringing out such pictures as "Countess of Monte Cristo," "Glamour," "Let's Be Ritzy" and "Little Man, What Now?"

The above titles are selected at random from pictures that are now actually in the work at Universal City and which will be released within the next two months. They are titles that illustrate the point. With them it is possible for you to start well in advance of your regular campaign the actual selling of the picture to your public.

By taking full advantage of the exploitation possibilities in a title you can give the picture a considerable build-up so that when your regular campaign gets into work it will be much easier to handle and much more effective. The titles mentioned above will, of themselves, suggest to you many ways in which this can be done.

Few people in show business, unless they have been connected with a studio, realize how much thought is given to the selection of a title. Every possible exploitation angle is considered in cases where the production is not being made from a well known play or book—and even then it is sometimes found advisable to change the title in the interests of better exploitation.

With so much time and trouble spent on titles, theatres should utilize all of the angles so provided by putting them into work as soon as the picture is set. Watch the title—and sell it for all its worth.

A. J. SHARICK

Attractive display of the Fay Wray dress in Macy's, New York's largest department store obtained for the showing of "MADAME SPY" at the Roxy Theatre.

Three column x 12¼" ad, one of the series used by Robb & Rowley for their road show campaign for "Beloved." Tribute was paid to Carl Laemmle's twenty-eighth anniversary by this selection.

BIG CROWDS TURN OUT FOR "CANDLELIGHT" BREAKFAST

ONE of the features of Manager Bob Rosenthal's "BY CANDLELIGHT" campaign at the Strand Theatre, Albany, N. Y. was a showing of the picture at 7:30 in the morning for girls. The girls were admitted and were served breakfast if they came to the box-office with a lit candle. A photograph was taken of the vast crowds that gathered. Picture and story received good publicity space in all the newspapers.

Portland traffic cop, only one able to catch "The Invisible Driver" is here giving him a ticket to see a municipal judge. Good breaks in the morning papers resulted. Credit Andrew Saso, manager, Music Box Theatre.

INVISIBLE DRIVER ATTRACTS PORTLAND'S ATTENTION

MANAGER Andrew Saso's campaign for "THE INVISIBLE MAN" at John Hamrick's Music Box Theatre, Portland, Ore. included the operation of an automobile throughout the city with an invisible driver at the wheel. This was accomplished by using special mirror glass, which permitted vision from inside but not from outside. Anyone looking into the glass from the outside saw only their reflection.

Prizes were offered to anyone who could catch the driver. The only one that managed to nab him was a traffic cop, and he gave him a ticket to see a municipal judge. The scene, being previously arranged was snapped by a newspaper photographer. The picture was given two column space in the Morning Oregonian, with a story which mentioned the picture and the theatre.

The car was also driven in the parade staged by the city in connection with its Third Annual Sports Carnival. Large crowds that had gathered to watch the procession were attracted by the stunt car. Signs reading—"Come and see how the screen shows an "INVISIBLE MAN" in action." "Catch him if you can—"THE INVISIBLE MAN." Music Box Theatre." "He's here! "He's there! He's everywhere!"—were mounted on the car.

SHOWMANSHIP AWARDS!

STEP OUT WITH UNIVERSAL — STEP OUT WITH UNIVERSAL

THREE showmen are added this week to the long list who have been awarded CERTIFICATES OF MERIT for their work in exploiting Universal Pictures. Here they are:

CHARLES LYNCH, manager Allen Theatre, Cleveland, Ohio for his campaign on "Beloved."

GEORGE McKENNA, manager and DICK WALSH, publicity manager, New Lafayette Theatre, Buffalo, N. Y. for their exploitation on "Cross Country Cruise."

JAY GOLDEN, manager, Palace Theatre, Rochester, N. Y. for his campaign on "Counsellor-at-Law."

Congratulations, men! Your certificates, signed by Carl Laemmle are on the way. Let's hear from you more often!

Benford's Exceptional "Candlelight" Campaign Results In Hold-Over

STANLEY E. BENFORD'S effective "BY CANDLELIGHT" campaign in Philadelphia, Pa., resulted in hold-over business for the Karlton Theatre.

Several of the many excellent reviews were enlarged to 40 x 60 size and used outside the theatre, as shown above, during the run. Following a pressbook suggestion, candle shaped panels made from compoboard were used for displaying stills. A closeup of one of the panels appears at the bottom of this page.

One hundred framed accessory title cards were planted in downtown hotels and apartments. Many good window displays were obtained through the set of special exploitation tie-up stills available at Universal Exchanges.

Benford obtained an entire window display through a tie-up with a prominent house furnishing store. The display presented a dining room arranged for dinner "By Candlelight."

Trailer was made doubly effective by darkening theatre and using two gigantic candelabras on either side of the screen.

Harry Goldberg, Advertising Director for the Warner Philadelphia Theatres assisted with a set of attractive newspaper ads.

Eckel's Telephone Gag Helps "Counsellor" Run

THROUGHOUT the run of "COUNSELLOR AT LAW" at the Eckel Theatre, Gus Lampe, manager had a girl call the offices of Syracuse's lawyers. The girl spoke to the secretaries, because the lawyers had previously been reached through the mail, and told them in a few words the plot of the picture. Picture held ten days.

The Byrd Expedition is keeping iceberg thrills on front pages everywhere!

Tie up to that great mass of publicity with this Arctic thriller — PLAY IT NOW!

S.O.S. ICEBERG

MAKING EVERY INCH OF SPACE SELL SEATS

(1.) Two column x 5" from Allen, Cleveland, Ohio. (2.) Double column x 10" from Blue Mouse, Seattle, Wash. (3.) Double column x 6" from Alhambra, Milwaukee. (4.) Double column x 5" from Pantages, Hollywood, Calif. (5.) Two column x 5" from Filmarte, Los Angeles, Calif. (6.) Two column x 5" from Fox, Brooklyn, N. Y. (7.) Two column x 5½" from Roxy, New York City. (8.) Double column x 4" from Liberty, Seattle, Wash.

FAY WRAY
PAUL LUKAS

PATSY KELLY
PAUL PAGE
CARMEL MYERS
ROBERT McWADE
and many others in

A Comedy-Drama With A Real Box-Office Kick!

•

A Stanley Bergerman Production
Story by Walter Fleisch
Directed by Karl Freund

COUNTESS OF MONTE CRISTO

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE

Paid

Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

"Universal Newsreel has been used at the Bijou Theatre since the day the theatre opened three years ago, and we find it a REAL ATTRACTION . . . We expect to continue showing it from now on, as we have just renewed our contract for another year, although we had six months to go on the old one."

—S. H. Borisky
Independent Theatres, Inc.
Chattanooga, Tenn.

Printed in U. S. A.

UNIVE[illegible]EEKLY

VOL.34 NO.16

MARCH 31,1934

KARLOFF
The monster of "Frankenstein"

LUGOSI
The monster of "Dracula"

POE
The master of mystery

•

Their talents combined to give you the most enjoyable shivers you ever experienced!

THE BLACK CAT

MERRY OLD SOUL

One of the Academy Award Cartoons

Booked solid over the entire circuit of Paramount-Publix in Canada!

starring **OSWALD** *The* LUCKY RABBIT

DUST OFF YOUR

No. 765 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

This is the story of the three little lads who made good:

The First Little Lad: — Frankenstein, sometimes called "Frank" by his intimates.

The Second Little Lad: — Dracula, affectionately known as "Drac" by his closest friends.

The Third Little Lad: — Edgar Allan Poe, sometimes playfully dubbed "Eddie" by the boys who shot craps with him.

These three lads made good in a "tremonstrous" way and now they are going to get together in one picture.

If you are a sissy, you won't want any part of "The Black Cat", because that is the name of the goose-pimpliest picture ever screamed out of any studio.

It was "Eddie" who wrote it — — the same Edgar Allan Poe who has sent more cold shivers up and down the human spine than any other writer.

Boris Karloff (familiarly known as "Frank," of Franken-

GOOSE PIMPLES

stein) and Bela Lugosi (the weird "Drac," of Dracula) will be the head and shoulders and the body, soul and breeches of the cast.

Eddie, Frank and Drac are not pansies on the screen. They are the cold-shiver boys. The specialists in goose pimples. The grand moguls of chills and screams and lurid, ghostly, ghastly tremors.

They are past masters in keeping you awake at night and giving you terrible nightmares.

Now, if you are the theatre operator, I think you are, you will begin at once to tell your folks that you are dusting off a new set of goose pimples for their entertainment.

You will not soft pedal on the ghoulishness of "The Black Cat," but you will capitalize it. Profitable horrors are coming your way.

Ride 'em, nightmare!

Carl Laemmle

CARL LAEMMLE
has the honor to present

LITTLE WHAT

WITH

MARGARET SULLAVAN,

DOUGLASS MONTGOMERY

Alan Hale, George Meeker, Hedda Hopper, Muriel Kirkland and many others, in an inspired picturization of Hans Fallada's world-wide best-seller — The Universal masterpiece that's destined to hit the heart of the world . . . . . and to create box-office history!

•

Screenplay by William Anthony McGuire.

A

FRANK BORZAGE
PRODUCTION

MAN NOU?

"Very beautiful and different. — — Will get added business."
—Ned Pedigo,
De Luxe Theatre,
Gerber, Okla.
S.O.S. ICEBERG

Grainger Visits Studio In Production Conference

COL. James R. Grainger, general manager of distribution for Universal Pictures, started Sunday on a production trip to Universal City. On the way he stopped for a day in Chicago and in San Francisco. He arrives today to spend Easter at Universal City.

At the Universal studios he will immediately go into consultation with Carl Laemmle and Carl Laemmle, Jr. on the make-up of next season's program which will consist of forty features, in addition to a series of western features. Of this list of forty, twelve have been definitely chosen and Robert Harris, eastern production manager, took with him by airplane last week manuscripts of plays and books from which selections will be made, in accordance with the requirements of Universal stars and Universal directors.

Mr. Grainger will be away from his New York office at least six weeks, during which time his tailor will be working on a uniform for him. Mr. Grainger is now a Kentucky Colonel. The appointment has just been announced by the governor.

Sidney Olcott presents Carl Laemmle, Jr. with the cup signifying basketball supremacy for the young production manager of Universal City. Basketball has fastened upon the imagination of Hollywood in no uncertain terms. Every studio has a little league of its own and most of them, including Universal, have a professional team which plays all up and down the Pacific coast. Universal's professional team is champion of the studios. In Universal City the executive team includes Carl Laemmle, Jr., Edmund Grainger and Edwin L. Marin among others. The cup was awarded by the Hollywood Citizen News.

Louise Latimer, Latest Find Signs A Long Term Universal Contract

LOUISE LATIMER, young Broadway player, left for Universal City yesterday to join the new group of stage and screen stars which Carl Laemmle, Jr. has recently placed under contract. Immediately upon her arrival on Monday she will be assigned a part in one of the six films now in production at Universal.

Miss Latimer is the latest addition to a new group of stars which includes Margaret Sullavan, now starring in "Little Man, What Now?"; Jane Wyatt, to be featured in the Marcel Pagnol play, "Fanny"; Lee Tracy, who has just completed a starring role in "I'll Tell the World"; Russ Brown, young character actor appearing in "The Humbug"; Renee Gadd, the English actress who is taking part in both "The Humbug" and "Uncertain Lady"; and Henry Hull, the Broadway star, who will arrive in Universal City June 20th to play.

Carl Laemmle, Jr. first noted his latest find, Miss Latimer, when he saw her last month playing in "When in Rome" at Broadway's 49th Street Theatre. After a test he felt she had unusual screen possibilities.

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"Sin for Cinderella" Next Universal Musical

CARL LAEMMLE, Jr. yesterday purchased a story entitled "Sin for Cinderella" which is described as a "romantic musical comedy," with score by Sig Herzig and music by Jay Gorney. Barry Trivers is working on the screenplay, and production is scheduled to start on May 15th. No director or cast has been announced as yet. Herzig and Gorney were co-authors of the musicals "Moonlight and Pretzels" and "I Like It That Way," also released by Universal. It will be a Stanley Bergerman production, as was "Moonlight and Pretzels."

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MARCH 31, 1934
Vol. 34 No. 16

LOIS JANUARY

THE first of Carl Laemmle, Jr.'s Juniors to receive the approval of contract renewal is Lois January. This young player has been extremely busy during the past few months, and her work has resulted in the exercise of the next six months' term of her contract. This extension goes into effect Monday. The latest picture in which Miss January worked was "The Vanishing Shadow," Universal's final and clean-up serial of the 1934 season. Miss January played an important role also in "By Candlelight," and is now in "Embarrassing Moments" with Chester Morris.

LATEST NEWS OF PRODUCTION

Gloria Stuart, Nils Asther and John Wray in the first still made of "The Humbug" starring Nils Asther and Gloria Stuart. This play by Max Marcin, which Marcin himself is directing with the assistance of Edward Dan Venturini, is now in its second week of production at Universal City.

"Embarrassing Moments" New "Practical Joker" Title

"EMBARRASSING MOMENTS" will be the releasing title of "The Practical Joker," starring Chester Morris. This play by William Anthony McGuire is in its third week of production at Universal City with a cast which includes Marion Nixon as leading lady, Walter Woolf, Huntley Gordon, Alan Mowbray, John Wray and Henry Armetta. Last week Francisco Alonzo, brother of Gilbert Roland was added to the cast, as was Virginia Sale, Augustino Borato, Jack Duffy, Dorothy Vernon, Billy Engel, George Stone, Lois January, Evelyn Beresford, Herman Bing and Charles Wilson.

Virginia Sale takes the role of the mother, which was to have been played by Jane Darwell, who found it impossible to accept the role, due to prior engagements. Charles Wilson is "doubling in brass," as he is also playing at the same time in "The Affairs of a Gentleman" starring Paul Lukas, which went into production at Universal City this week.

Lois January has just been given a renewal of her Junior contract.

Edward Laemmle is directing "Embarrassing Moments."

Lukas Cast Grows in "Affairs of a Gentleman"

LAST week Paul Lukas, who is being starred in "The Affairs of a Gentleman" had two affairs in the cast. They were Lilian Bond and Alice White. There are seven of them, altogether. Alice White is out of the cast now. The picture is adapted from the play by Edith and Edward Ellis entitled "Women In His Life."

This week Carl Laemmle, Jr. assigned Leila Hyams, Patricia Ellis, Joyce Compton, Dorothy Burgess, Dorothy LeBaire and Sarah Haden to the Cast. On the masculine side, there is Onslow Stevens, Phillip Reed, Murray Kinnell, Richard Carle and Wilfred Hari. Edwin L. Marin is directing under the supervision of producer Edmund Grainger.

It is impossible to find out from the star, Paul Lukas, what "The Affairs of a Gentleman" is all about. He says, cryptically, "A gentleman never discloses his affairs."

It was due to his superb work in "Glamour" and "By Candlelight" that Paul Lukas was starred in this latest picture.

"Angel" Next Picture For Margaret Sullavan

UNIVERSAL yesterday decided to postpone "Imitation of Life" until next season. At the same time, Carl Laemmle, Jr. assigned John M. Stahl to direct Margaret Sullavan in her next picture following "Little Man, What Now?" The title is "Angel." It is a smart, sophisticated, romantic drama by Melchior Lengyel. The play was produced last year in Vienna and in Paris and may be put on in London this year. Lengyel is a famous Hungarian playwright.

"Angel" is the story of two simultaneous loves in a young woman's life. The locale is Paris and London. Lengyel is a famous Hungarian playwright, a number of whose plays have appeared on Broadway.

"Little Man, What Now?" is now in its third week of production and is expected to finish during the week of April 16th. "Angel" will be ready to start the following week.

Carl Laemmle is planning to make "Angel" an outstanding production for the final of this year's program or the start of next season, depending on how long it takes in production.

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Universal Commissions Two Playwrights

TWO well known playwrights were assigned to important duties at Universal City this week. Preston Sturgis, whose original screenplay has just received the Academy award, was assigned to write the screenplay for "Fanny," the French play by Marcel Pagnol. "Fanny" will be the first vehicle to display the attractions of Jane Wyatt, Carl Laemmle's latest screen find.

The other playwright is Austin Parker, who was engaged yesterday to write the screen adaptation of "Transient Lady." This Liberty serial by Octavus Roy Cohen has just been purchased by Universal for immediate production under the direction of Eddie Buzzell.

AT THE UNIVERSAL CITY STUDIOS

WILLIAM WYLER DIRECTS "FANNY"

WILLIAM WYLER, who last week finished directing "Glamour" at Universal City, was given a new contract yesterday by Carl Laemmle, Jr. It followed hard on the very favorable criticisms of the Edna Ferber story. Universal was highly pleased with Wyler's direction of this Constance Cummings-Paul Lukas picture as it was with "Counsellor at Law."

According to Mr. Laemmle's plans, Wyler will handle the megaphone on the Marcel Pagnol play, "Fanny," which is scheduled to go into production at Universal City in May. Preston Sturges has already written the adaptation. Wyler may have as his feminine star in this picture the young Broadway player, Jane Wyatt, whom Carl Laemmle, Jr. recently placed under contract. Last week Miss Wyatt emerged triumphant from a series of exhaustive screen tests some of which were made by Wyler.

Mr. Laemmle intends to give Miss Wyatt a big part for her screen debut. The concensus of opinion is that in Jane Wyatt Universal has a star who will go far in the next few years. Already stories are being read for Miss Wyatt, in addition to the play, "Fanny," and the James Whale production.

The contract with Jane Wyatt calls for time out during the theatrical season. She may go into a play this spring, but if so, it will have to be for a very limited period, to enable her to return to Universal City by April 20th.

Gloria Stuart and Lee Tracy in the newspaper feature, "I'll Tell the World," just finished at Universal City. Gloria Stuart, as you will see by the curls, is a princess, and it is equally apparent that Lee Tracy is a newspaper man, because Lee Tracy usually plays newspaper men and plays them better than a reporter himself would play them. "I'll Tell the World" is a picture that any newspaper man will go for because it is made by newspaper people and okayed by newspaper people.

Three Players Added to "The Humbug"

"THE HUMBUG," has entered its second week of production with three players added to the cast supporting Gloria Stuart and Nils Asther. The three players are Ellalle Ruby, Franklyn Ardell and Robert Greig. Only one important part remains now to be filled. Max Marcin, with the assistance of Edward van Venturini is directing his own play.

The cast already includes Paul Kelly, Alan Dinehart, Russ Brown, Renee Gadd, Carl Laemmle's newest discovery, John Wray and Virginia Karni.

"The Humbug" is the story of a doctor who was a hypnotist and who got himself into so much trouble with his women patients that something radical had to be done about it.

It's Another Winner!

WESTERN UNION

MARCH 26 HOLLYWOOD CALIFORNIA

P D COCHRANE
UNIVERSAL PICTURES CORP ,
730 FIFTH AVENUE
JUST PREVIEWED ILL TELL THE WORLD PICTURE ENTHUSIASTICALLY RECEIVED HOLDS INTEREST TO VERY FINISH TRACY GIVES ONE OF FINEST PERFORMANCES OF HIS CAREER FEEL SURE WE HAVE ANOTHER WINNER CARL LAEMMLE

"GLAMOUR" FINE PICTURE SAYS *HOLLYWOOD REPORTER*

Three glamorous pictures of beautiful Constance Cummings the featured player with Paul Lukas in Edna Ferber's "Glamour" which William Wyler directed.

THE new Universal picture, "Glamour," is a trickily balanced, highly effective piece of entertainment. And with the exception of two scenes — one where Constance Cummings faints when notified of the death of her baby, and the other where she gives a little scream that doesn't ring true—the picture needs no cutting. The character she plays is too sure of herself and too controlled to allow these two scenes any authenticity.

William Wyler's direction is clear-cut and keen, and wholly without affectation. A good deal of the credit for this picture must go to him, although the work of Constance Cummings, Paul Lukas and Phillip Reed throughout is far above average.

Miss Cummings is seen first as a dumb but determined chorus girl. By sheer stubbornness she achieves Paul Lukas as a husband, international fame as a musical comedy star, and a baby. Sure of herself, standing securely on the heights, and utterly exhausted by the terrific nervous strain of her work it is no wonder that she allows herself to become infatuated with a new leading man, Philip Reed, even to the extent of divorcing Lukas and living quite happily with Reed, simply as an adoring, home-loving wife.

"With such a story, splendid direction and grand acting, the picture can't miss anywhere. It is a thoroughly workmanlike and effective piece of entertainment."

✚ ✚ ✚

But when Reed, now sure of himself and standing securely on the heights and also nervously exhausted, finds a certain relaxation with another woman, she goes back to Lukas only in time to see her baby die and Lukas' musical career go to smash.

How she retrieves both of them from emotional disaster is the fine logical ending.

Miss Cummings brings a grand sincerity to her part, growing into it beautifully as she changes from the poor little chorus girl into the glamorous, famous star. Lukas gives his usual admirable performance, only this time being even a little better. Reed is entirely convincing and charming in his role.

Joseph Cawthorn, is well cast as Ibsen, the producer; Doris Lloyd is strong in her role as the jealous nurse of the baby, and Olaf Hytten, Jessie McAllister and Alice Lake are seen in small roles.

Doris Anderson's adaptation of the Edna Ferber story is intelligent; George Robinson's photography is above reproach and the art direction by Charles D. Hall is outstanding.

With such a story, splendid direction, and grand acting, the picture can't miss anywhere. It is a thoroughly workmanlike and effective piece of entertainment.

NOW IT CAN BE TOLD

THIS IS THE HITHERTO UNREVEALED PICTURE WITH ZA SU PITTS PLAYING THE MOTHER IN "ALL QUIET ON THE WESTERN FRONT"

WHEN THE PREVIEW AUDIENCE LAUGHED AT SEEING ZA SU IN THIS SERIOUS PART, BERYL MERCER HAD TO BE HURRIEDLY SUBSTITUTED

HERE is a secret of the movies. For four years it has been carefully guarded. Less than a hundred people knew it. Were it not for the fact that "All Quiet on the Western Front" is being reissued and replayed in the same theatres where it played four years ago, it probably would not come out, even now.

Here is a hitherto unrevealed secret of the movies – this four year old switch in the cast of "All Quiet on the Western Front" is no discredit to any body, least of all to ZaSu Pitts.

When "All Quiet" was finished, the producers wrapped it up carefully and took it to a little theatre sixty miles from Universal City for an unannounced preview. Previews are regular Hollywood institutions and if there were any question about their usefulness, this case would have proven it for all time. ZaSu Pitts was in the picture as it was previewed that night. She never was in it after that. This is the story.

In spite of the fact that ZaSu Pitts is one of the leading comediennes of the screen, and always has been, she has always wanted to play serious parts. No less an authority than Erich von Stroheim has always maintained that she was potentially the greatest dramatic actress of the screen.

Carl Laemmle, Jr. cast her for the role of the mother in "All Quiet on the Western Front." She played it. She was in the picture when it was shown at the little suburban theatre. As luck would have it, there was a picture on ahead of it with ZaSu Pitts in her usual limber-handed helpless type of comedy at which the audience had laughed uproariously. When "All Quiet on the Western Front" reached the point where Lew Ayres goes home to his mother and finds his mother sick in bed, lo and behold, the audience discovered that the sick mother was ZaSu Pitts and a howl of delight went over the entire house. The whole effect of the scene and of the picture itself was ruined right then and there. Carl Laemmle, Jr. rushed to a telephone, called up the casting director and told him to get somebody to play the part of the mother and to have the people required for those few scenes in which she appears ready on the stage at nine o'clock sharp the next morning.

That is how it happens that Beryl Mercer was seen in this small but important part in "All Quiet on the Western Front."

This is a story written for Newspaper use. The illustration is in the form of a mat. It can be used in advance of "All Quiet On The Western Front."

His

With

GLORIA STUART,

ROGER PRYOR, Onslow Stevens, Alec Francis, Lawrence Grant, Dorothy Granger. Directed by EDWARD SEDGWICK.
Produced by Carl Laemmle, Jr.

breeziest role —

— as the wise-cracking globe-trotter who sits on the tail of excitement all over the globe! They'll like him more than ever in this rollicking, romantic melodrama, in which he stops a revolution and saves a beautiful princess — — for himself!

The greatest news-gathering organization in the world is co-operating with Universal on this picture. Ask your exchange about it!

STEP OUT WITH UNIVERSAL

Universal Reveals Several of Its

Beautiful Sally Blane comes back to the Universal City lot in which she started her career to play a featured part in "Half a Sinner."

"Half A Sinner" Is New Title

"HALF A SINNER," the new title of the John B. Hymer and Leroy Clemens Broadway play, "Alias the Deacon," entered its second week of production at Universal City yesterday. Berton Churchill starred in the original Broadway production and will be featured in "Half a Sinner" with Joel MacCrea and Sally Blane. Kurt Neumann is directing, from a script by Earl Snell and Clarence Marks. In addition to the play dialogue, Ralph Spence has contributed some snappy lines of his own.

In support of the featured players, a splendid cast of farceurs and unusual personalities has been selected. It includes Gay Seabrook, Mickey Rooney, Spencer Charters, Bert Roach, Russell Hopton, Gwynne Williams, Theresa Maxwell Conover and Alexandra Carlisle.

Universal Adds Two Classics To List For Next Season

TO the next year's list of pictures for Universal, Carl Laemmle, Jr. has added two classics. An extensive and comprehensive filming of "Swiss Family Robinson" will be made, although no director or star will be announced for several months. It will also make Richard Sheridan's immortal comedy, "School for Scandal."

"Swiss Family Robinson" was written by Johann David Wyss in 1813 and has remained one of the best sellers for over one hundred years. It is the story of the fortunes and dangers encountered by a minister and his wife and sons wrecked on a tropical desert island.

"School for Scandal," since its first production in 1777 at the famous Drury Lane Theatre, London, has remained one of the most brilliant comedies in the history of the theatre. It has been revived countless times on the American stage, with such noted players as Ethel Barrymore, John Drew, Walter Hampden, Reinald Werrenrath, Grant Mitchell, Julia Marlowe, Ada Rehan, Fanny Davenport being starred in the cast at various times. No cast or director has yet been selected for the film version of this immortal comedy.

Among the other productions in the same classic category on Universal's program for next season are Dean Swift's "Gulliver's Travels," "Cendrars," "Sutter's Gold" and R. C. Sherriff's "A Trip To Mars." All of these productions are away from the beaten track of moving picture productions.

One of the sensational scenes from "The Black Cat," with a system of lighting which its director, Edgar Ulmer, adapted from his teacher, Max Reinhardt. In this artistic illustration, Karloff, the star of the picture, is shown at the left with Jacqueline Wells being placed on the altar by two of Karloff's creatures. "The Black Cat" has just been finished at Universal City with a cast which includes Bela Lugosi and David Manners of the famous "Dracula" cast, Lucille Lund, the All American Girl, Egon Brecher, noted for his mask-like make-ups, and a long list of players accomplished in the art of horror playing.

Its Next Season's Productions

"ONE MORE RIVER" Last Galsworthy Novel Bought By Universal

"ONE MORE RIVER," John Galsworthy's novel written just before his death, will be filmed at Universal City as one of the big productions on the 1934-35 program. Carl Laemmle, Jr. announces that Universal will exercise the option it has held on the novel for several months. Contracts will be drawn today. It is quite likely that Margaret Sullavan will be starred in "One More River" though Jane Wyatt was tested for the part too.

Young Laemmle has assigned James Whale to direct "One More River," and R. C. Sherriff has already written the screenplay for it. When Whale was in London for two months this winter, he conferred with Sherriff, who is attending Oxford University. Together they worked out a treatment of the Galsworthy novel. It was possible for them to visit locations mentioned in the book, as most of the action in "One More River" takes place in and around London.

There was a particular reason for assigning "One More River" to Whale and Sherriff. Like Galsworthy, they are both English and therefore understand the country and traditions of the great novelist. Carl Laemmle, Jr. intends to transfer faithfully to the screen both the plot and the spirit of the novel, making a full-sized portrait of English country life.

Throughout his brilliant career, Galsworthy, who won the Nobel Prize for Literature in 1932, always felt distrustful of the movies. He accused them of taking unfair liberties with his books in the filming of them, and after one or two instances, refused to have any more of his works picturized. "The White Monkey," produced in 1925, is one of the few to reach the screen. In making "One More River," Carl Laemmle, Jr. will leave no basis for criticism. H. G. Wells was another English author who had no confidence in movie adaptations. But when he saw James Whale's "Invisible Man," he was all praise. Whale will keep the same careful hand on "One More River" and Carl Laemmle, Jr. knows it. "One More River" is John Galsworthy's last and, in the opinion of many, his finest novel. It was completed only a short time before his death in January, 1933. After being published serially last spring in Good Housekeeping magazine, it was issued in book form by Scribner's last October.

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Carl Laemmle, Jr. Buys "Night Life of the Gods"

IN a determination to acquire story material that does not conform to the familiar Hollywood pattern, Carl Laemmle, Jr. yesterday announced the purchase of Thorne Smith's best-selling fantasy, "Night Life of the Gods." This is a book, young Laemmle thinks, which will make a unique screen offering. It will be filmed at Universal City as one of the forty productions on the 1934-35 program.

The story of "Night Life of the Gods" appeals strongly to the imagination of Universal's young production manager. It is unlike anything else in contemporary literature, relating as it does the adventures of a group of gods and goddesses, statues in the Metropolitan Museum, who are miraculously brought to life and cut capers on Broadway after dark. The book created a sensation when first

(Continued on Page 25)

Georgeous Gloria Shea, former Follies girl, artists model, and first television star, featured with Ken Maynard in "Doomed to Die."

Who This Gloria Shea Really Is In Pictures

GLORIA SHEA, the leading lady for Ken Maynard in "Doomed to Die," has a great deal of interesting history back of her, in spite of her twenty-two years and her ingenious smile. Miss Shea was once selected as the most beautiful feminine radio star. She was the first star of television. She posed for James Montgomery Flagg, for McClelland Barclay, and for Ben Pinchot. Miss Shea was also a Follies girl and went into pictures in "Glorifying the American Girl," as the typical Ziegfeld girl. She has lately appeard in "Heart Burn," "Bolero" and "I Like It That Way.'

The role she has in "Doomed to Die" called for physical courage as well as beauty.

"Vanishing Shadow" Makes Man Invisible

No wonder the villains in this scene from "The Vanishing Shadow" are confounded. They are suddenly confronted by a spirit presence holding a deadly ray instrument with the disastrous effects of which they were all too familiar. Onslow Stevens plays the lead in "The Vanishing Shadow."

Here is a modernized version of the most popular type of serial in the world. Everyone remembers "The Iron Claw," but "The Vanishing Shadow" is so far ahead of it in every way that the millions who see it will likely forget any other serial which has held first place in their affections.

WHAT is the most sensational serial you ever remember showing in your theatre? Maybe it was "The Iron Claw."

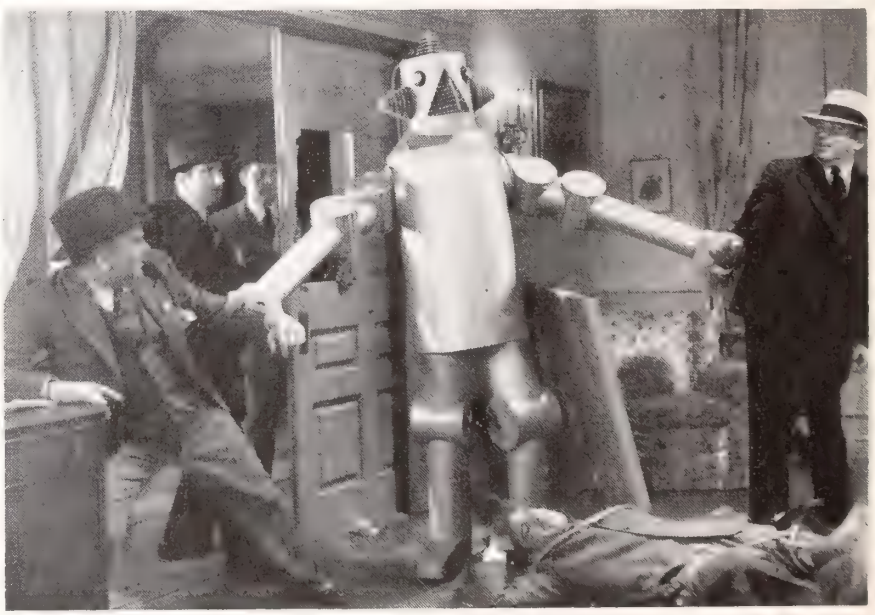
Maybe it was "The Perils of Pauline."

No matter what it was, you can just go and forget it. We have a serial which has them all lashed to the mast for excitement, suspense, surprise, thrills, inventiveness and box-office power. It is "The Vanishing Shadow."

"The Vanishing Shadow' makes men invisible—men and women, too. All this marvelous machine leaves behind is a little brown shadow which you can only see when the invisible person is standing in front of a dark object. Think for a moment what remarkable opportunities this opens up to a scenario writer for a moving picture! Infinite. Humorous, tragic, triumphant.

Supposing the villains are plotting. All that Onslow Stevens, the hero, has to do is to render himself invisible, walk into the door, to the amazement and consternation of the secretary and eavesdrop to his heart's content on the plans of his enemies to entrap him. Then, just as easily he walks out to safety, and the next day confounds their plans, because he knows them fully in advance. Or suppose it's a case of Ada Ince being kidnapped. Is this an impossible situation for "The Vanishing Shadow?" Well, I should say not! In his Vanishing Shadow suit, he scares the woman guard half out of her wits and while she is spreading the alarm, Onslow takes the girl right out through the bodyguard and when they try to interfere, he slugs them one at a time on the button. When they come to and see their own automobile racing along without any driver, they decide that they don't want anything more to do with "The Vanishing Shadow." But it isn't as easy as all that. These villains are clever. They get control of some of Professor Van Dorn's inventions, like the animated robot, the destroying ray, the death dealing pistols, and then it's a real battle of wits to see who can use these terrific inventions most effectively.

Don't let anything interfere with your running "The Vanishing Shadow,' Mr. Exhibitor, because it will create a revival in your theatre.



The robot to the rescue. With our hero, Onslow Stevens, bound and helpless on the floor, Professor Van Dorn dispatches the faithful robot to break through the door and to capture the enemies in his merciless claws. Onslow Stevens is on the floor, Walter Miller is held in the robot's right hand and Richard Cramer in the left.

THE GREATEST SERIAL EVER PRODUCED!

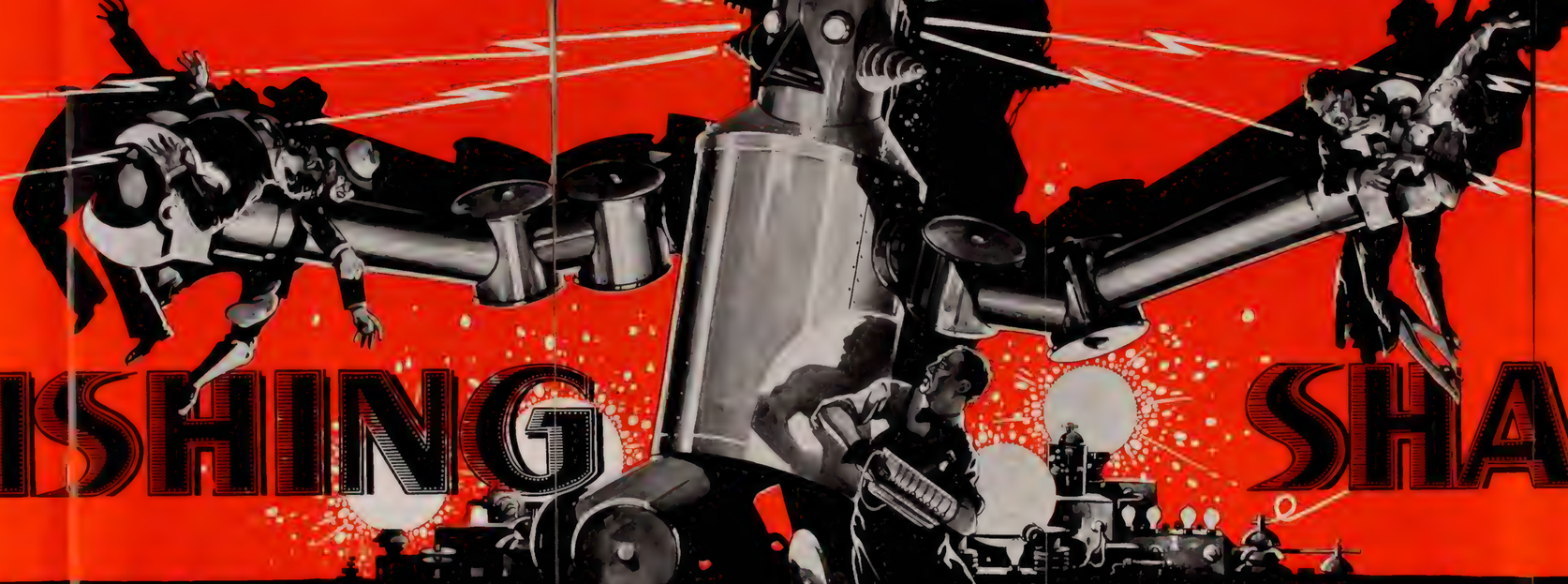
A man-made monster of steel—monarch of death and destruction!

The Vanishing Ray!

The Destroying Ray!

The Paralyzing Ray!

The wonders and weapons of superscience embattled against crime!



VANISHING SHADOW

UNIVERSAL'S SERIAL SENSATION

With

ONSLOW STEVENS

Ada Ince, Walter Miller, James Durkin, William Desmond.

Directed by Louis Friedlander.

12 AMAZING EPISODES

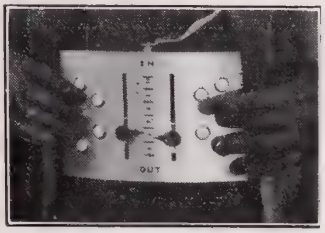
Pull Out Here

SUPER SCIENTIFIC INVENTIONS IN THE "VANISHING SHADOW"

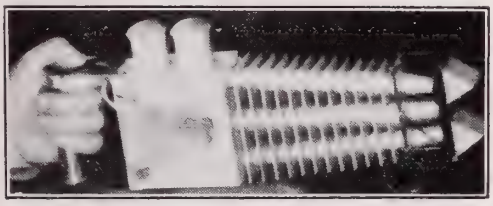
GIRLS, boys, men and women will all be interested in the remarkable inventions which are featured in Universal's serial, "The Vanishing Shadow." Henry McRae, when he started on it, was forced to invent a machine to make people invisible in a mechanical way rather than in the comical method used in "The Invisible Man." It works very well in the picture and it gives a tremendous kick when you see an actor suddenly diminishing into nothing but a shadow and that shadow dodging around in a most mysterious fashion, cracking villains on the jaw and carrying young ladies from kidnapped dens into safety. Several other machines, like the animated robot, destroying pistols, the deadly ray, inventions for opening and shutting garage doors by intercepting light rays, etc,. are all brought into play and make great moving picture stuff.

When Ella O'Neill origin-

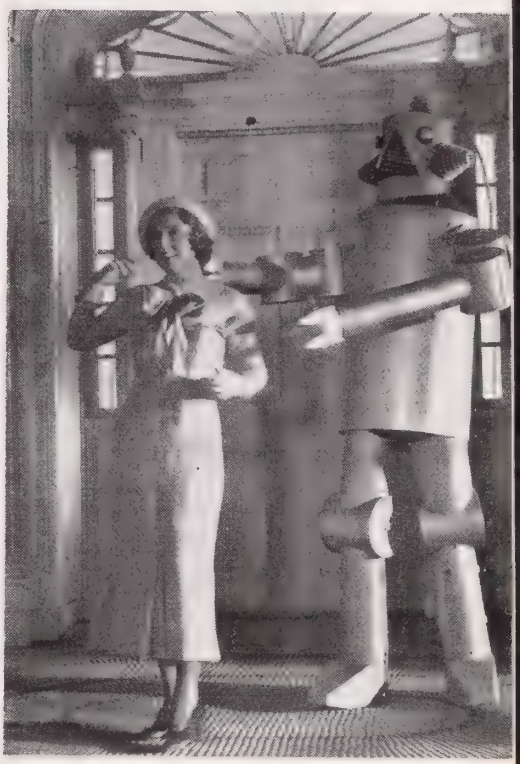
(Continued on Page 25)



Machine by which a man can become practically invisible.

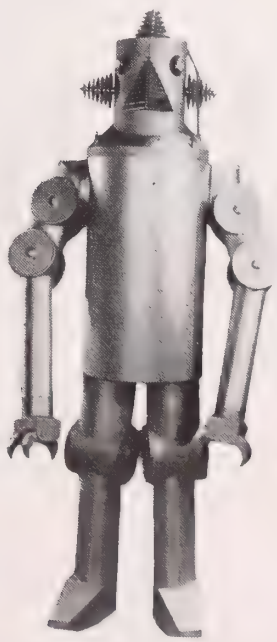


The Destroying Ray, which destroys any living thing within its focus.



Ada Ince in the clutches of the robot, invented by an honest scientist who intended to help humanity, but captured by villains who are using it now for their wicked devices.

Ada Ince, James Durkin and Onslow Stevens, confidently awaiting attack behind a super-charged barrier. They are confident because Miss Ince holds in her hand the machine which can cut a hole in a steel safe in one-tenth of a second, and James Durkin holds in his hand the Destroying Ray, which would annihilate a man as easily as it can wither a plant. These are two of the super-scientific implements used in "The Vanishing Shadow."



Here is the super robot which results in a lot of the drama of "The Vanishing Shadow."

NEWSREEL No. 235

● *One of the many disorderly scenes of the taxi drivers' strike in New York City, where thousands of hackmen defy the police and stage bloody battles in the streets in defiance of the strike-breakers and their cabs.*

● *Ten of the "weaker" sex pull a giant locomotive, weighing 418 tons, along the tracks outside of Seattle, Wash., to demonstrate a recently perfected roller-bearing system, which is expected to revolutionize railroad construction.*

● *Educators and scientists watch while twenty tons of molten glass are cast into a mold to cool and be fashioned into a 200 inch reflecting surface for the world's largest telescope at Corning, N. Y. The scenes on this page taken from Universal Newsreel No. 235.*

OSWALD'S "CANDY HOUSE" PLAYS FAMOUS PLAYERS CANADIAN CIRCUIT

ACCORDING to a letter received by Eddie Bonns, short product sales manager of Universal, the Oswald cartoon, "Candy House," is a riot in Canada. Sol Brint, branch manager in Toronto, booked it into the Famous Players ace house there, the Imperial, for a week, at a rental of $100. a week. This is one of the first outside features to play this show spot of Canada. In addition to that, "Candy House" has been booked over the entire Famous Players Canadian Circuit of Theatres for preferred time at top price.

In the letter, Mr. Brint says of "Candy House:"

"I personally believe that the Oswald Cartoon, 'Candy House,' is one of the best cartoons that the writer has seen in years. After screening it, I am pleased to advise you that we had no trouble whatever in setting this picture into the Famous Players ace house, the Imperial, in Toronto, at a rental of $100. per week."

✚ ✚ ✚

Compliments for "Invisible Man"

PARADISE THEATRE
Howard, South Dakota

January 10, 1934

Dear Universal:

I cannot help but compliment you on the very good show you have in "Invisible Man." It's just too bad I had such a bad break in the weather Saturday and Sunday, for when I do get a good show I certainly like to show it to as many people as I possibly can. The short you sent with it was one of the best I have had from any company for many months and many of my patrons told me the same thing. More power to you.

WM. KLEIN

NB—Short Subject was Warren Doane's Brevities.

"SOS Iceberg" a Great Picture

THE NEW SUN AND YORK THEATRES
Office of York Theatre
York, Nebraska

March 20, 1934

Mr. J. J. Spandau, Branch Manager
Universal Film Exchange
1513 Davenport Street
Omaha, Nebraska

Dear Mr. Spandau:

I want you to know what I think of your picture "S. O. S. ICEBERG" and what it did here in York.

"S.O.S. ICEBERG" is a great picture. It should and can be sold as such. It has some of the most remarkable photography I have ever seen—and I've seen lots of pictures—together with everything else necessary for a picture of its kind—drama, suspense, action, a minimum of dialogue, and above all, authenticity.

I understand some exhibitors in this territory are rather skeptical of the box-office possibilities of "S.O.S. ICEBERG." I am convinced that if sold for just what it is—an authentic adventure spectacle of the North—it will do very satisfactory for anyone. In this particular situation we enjoyed the best week-end business in over fifteen months—which should mean something.

Pictures of the calibre of "S. O. S. ICEBERG" are definitely an asset to the industry which should be welcomed with open arms by exhibitors who should do everything they can to acquaint their public with them. They will not regret it.

Please feel free to use this letter if you so choose and if I may be of any further help to you do not hesitate to call on me.

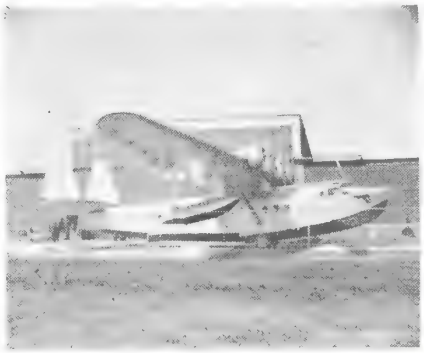
Very truly yours,

YORK THEATRE

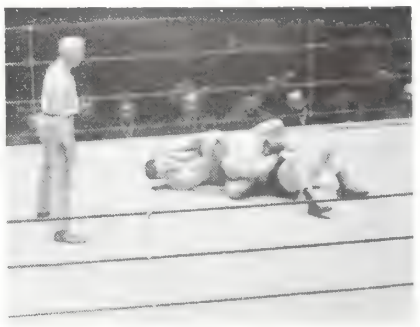
Joseph P. Schnitzen, Manager

NEWSREEL No. 234

● *No, these are not Easter lilies,—they are daffodils. Up in the Puyallup Valley in Washington they have a state holiday called "Daffodil Day." Thousands of acres of daffodils are growing in this valley with the peculiar name and crowds from all parts of the northwest drive through the countryside to see vari-colored acres in bloom.*



● *Here's the latest flying boat, built for the Pan-American Airways. It will fly between South America and New York and possibly may try a trans-Atlantic trip via the Azores.*



● *Championship wrestlers are not so fussy about whom they fight as heavyweight prize fighters. That's why wrestling is enjoying great vogue. The 234th issue of the Newsreel shows Champion Browning retaining his title with Hans Kampfer at Madison Square Garden, New York.*

SNAPPY POSTERS FOR

A SNAPPY SHOW!

(See your campaign book for ad mats, lobbies and other accessories)

Maynard Completes Quota

Ken Maynard and Mrs. Ken Maynard wave goodbye to these western shores as they board the Berengaria. After a short stop in London, where Maynard will make some personal appearances under the chaperonage of Universal Pictures, Ltd., he will embark upon a motor tour of Southern Europe. His principal objective will be the bull fights in Madrid and Seville.

"DOOMED TO DIE" ALMOST FATAL TITLE

"DOOMED TO DIE" appears to be actually a fatal title. Two men have already been injured in the making of this Ken Maynard western picture at Universal City. The cast is becoming superstitious.

Ben Corbett, one of the players, was seriously injured while taking part in a rough-and-tumble fight scene, and yesterday had to be taken to the Cedars of Lebanon Hospital. He is suffering from double pneumonia induced by the injuries.

Previously, Tom Summerville, brother of the Universal comic, Slim Summerville, lost the tip of his thumb when a revolver accidentally exploded. When Summerville, a property man, pulled the supposedly empty pistol from his pocket, the trigger

(Continued on Page 25)

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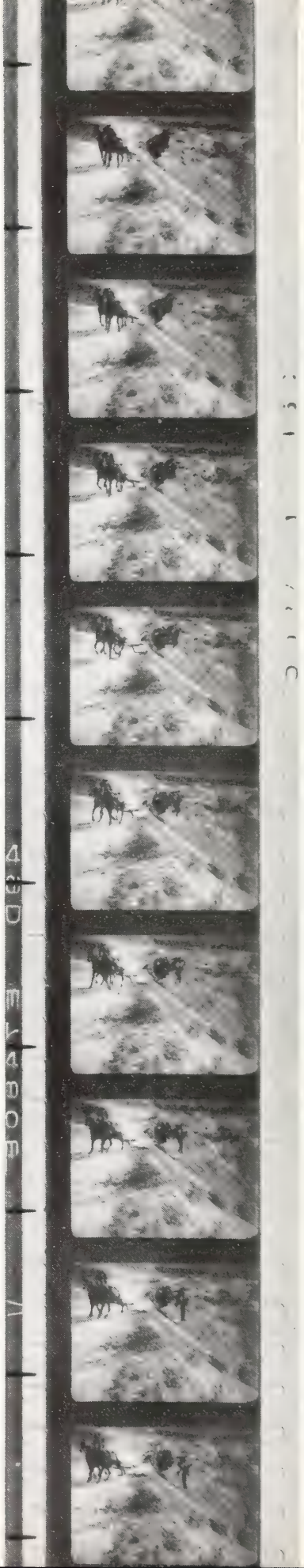
No Fake In Westerns

THE cuts below and at the right show the extent to which Ken Maynard goes in making realistic scenes for his Universal westerns. The strip is a succession of scenes enlarged from the film itself, showing a wagon going over a bank and the photograph at the bottom is an enlargement of one of these scenes. No fake here.



UNIVERSAL AT PEAK OF PRODUCTION

THIS week the Universal studio is busier than at any time during the past four years. It is at the peak of its production capacity.

Five pictures have just been completed and five more are in process of being filmed. Work is also progressing rapidly to prepare eight new scripts for production sometime between now and next August when the current season officially closes.

Of the five completed pictures, the only one which has left the cutting room is "Let's Be Ritzy," featuring Lew Ayres and Patricia Ellis in a story by William Anthony McGuire. This has its premier at the Roxy Theatre next week. The other four pictures, in order of their forthcoming release, are Edna Ferber's "Glamour," with Constance Cummings and Paul Lukas, directed by William Wyler; "I'll Tell the World," starring Lee Tracy, with Gloria Stuart and Roger Pryor; "Uncertain Lady," Harry Segall's play which features Edward Everett Horton and Genevieve Tobin; and the latest Universal spine-tingler, "The Black Cat," with Boris Karloff and Bela Lugosi, from the Edgar Allan Poe story.

No release order has as yet been assigned the five pictures now in production. This group is headed by "Little Man, What Now?" the Hans Fallada story in which Margaret Sullavan will be officially starred for the first time. Douglass Montgomery, who gave up a role in "Gentlewoman" to go west, plays opposite her, and Frank Borzage is directing. "Half a Sinner," the new title of the John Hymer-LeRoy Clemens Broadway play, "Alias the Deacon," is also in work, featuring Berton Churchill, Joel McCrae and Sally Blane; so are "The Affairs of a Gentleman," starring Paul Lukas, with Leila Hyams and Patricia Ellis, from a story by Edith and Edward Ellis; "Embarrassing Moments," new title of William Anthony McGuire's ' 'The Practical Joker," which stars Chester Morris, with Marion Nixon, Walter Woolf and Henry Armetta; and lastly, "The Humbug," with Nils Asther and Gloria Stuart. Max Marcin, whose "Cheating Cheaters" was recently acquired for the talkies by Universal, wrote "The Humbug" and is also directing it. But before it reaches the screen, it will likely have its title changed.

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Super Scientific Inventions in "Vanishing Shadow"

(Continued from Page 17)

ally wrote the story, she projected an invention which had to be used for destroying human or animal tissue, in fact, anything which lived and was growing. She called it the Destroying Ray and wrote it into the story of "The Vanishing Shadow." Henry McRae, the supervisor of serials, proudly announced this invention as a creation of the next century and something which human science would some day invent. What was his chagrin, however, to find that science has invented such an apparatus and that the laboratories of a number of universities are experimenting with this very deadly ray which Universal believed was far in advance of present scientific attainment.

However, McRae believes that his robot has not as yet been equalled by any scientists and is willing to gamble a small sum that science cannot for many years do what the robot in "The Vanishing Shadow" is made to do by the scenarist. However, it all works out as tremendously exciting entertainment for the tremendous number of people who enjoy serials. Anyone who saw "The Invisible Man" will be doubly anxious to see "The Vanishing Shadow."

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"Doomed to Die" Almost Fatal Title

(Continued from Page 24)

caught in the lining of the pocket, discharging the gun. Wadding from a blank cartridge tore his thumb to such an extent that amputation of the first joint was found necessary when he was rushed to the studio hospital.

The other players, over whom the chance of serious injury hangs, are Ken Maynard, Gloria Shea, Walter Miller, Frank Hagney, Bob Kortman, Jack Rockwell, Ed Coxen, Blue Washington, and even Tarzan, the Wonder Horse. Maynard is particularly in a quandary, as he wrote the story.

Such a good impression did Patricia Ellis make in her first role at Universal City in "Let's Be Ritzy" that Carl Laemmle, Jr. immediately gave her the ingenue lead in "Affairs of a Gentleman" with Paul Lukas.

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Carl Laemmle, Jr. Buys "Night Life of the Gods"

(Continued from Page 15)

published by Doubleday, Doran in 1931 and has since become a best-seller in both England and America. It is now in its twelfth edition.

At the same time he purchased "Night Life of the Gods," Carl Laemmle, Jr. took an option on another Thorne Smith novel, "Topper." Like "Night Life of the Gods," it is a combination of humor and fantasy and would be susceptible to original screen treatment. Besides being the author of "Topper" and "Night Life of the Gods," Thorne Smith has written a number of other unusual books, among them "Turnabout" and "The Bishop's Jaegers." He is about the only American writer for whose work the critics have discovered no literary antecedents.

ALL QUIET WESTERN

ON THE FRONT

The difference between 'showmanship' and 'managing' is often the difference between profit and loss to a theatre. Of the re-release of "All Quiet" a manager might say: "What, me book an old picture? Nix!" A showman will say: "Man, any picture about war is TIMELY right now—and 'All Quiet's' the BIGGEST war picture ever. It's a real money-making opportunity dropped right in my lap by Universal!"

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

HOW ABOUT YOUR PART IN THE SPRING STYLE SHOWS?

Easter always marks the factual opening of a new show season. It opens the door to the intensive showmanship that usually prevails from now on until the summer season.

In the past seasons the spring fashion show has always played an important and valuable part. For the last year or two conditions in many places made this exploitation, perhaps, impracticable but this year there is already plenty of indication that the fashion show will be back stronger than ever.

Easter coming early this year will release a lot of new styles for stage style shows and the early glimpses of soft and fluffy things coming in for summer give ample and interesting material to work with.

April is a good month for the theatre style show although early May is not too late. Most stores, however, prefer the earlier showings. Plans must be made far in advance in order to take advantage of the many and varied angles that this exploitation offers. There is always the possibility of a special newspaper section—or at least a double or single spread—herald distribution by the co-operating stores and elaborate window displays as well as interior displays and radio broadcasts . . . all requiring a lot of planning.

Picking the right picture to use for a style show is sometimes a problem. It might be well in this connection to keep in mind two ideal pictures released by Universal—"Let's Be Ritzy" and Edna Ferber's "Glamour." Both have ideal titles for a fashion show or any sort of fashion tie-up—and each is the sort of picture that will go well with a stage display of current fashions. The first is already released and "Glamour" will be released on April 9th.

A. J. SHARICK

Giving big newspaper space to a big picture. Here is the six column by fourteen inch ad that manager Tom Olsen used for the engagement of "ONLY YESTERDAY" at the Piqua Theatre, Piqua, Ohio.

Tom Olsen, manager, Piqua Theatre, Piqua, Ohio sells the greatness of "ONLY YESTERDAY" in this impressive front. Note the quantity of stills, posters and accessories he used. Book over box-office is adapted from a pressbook suggestion.

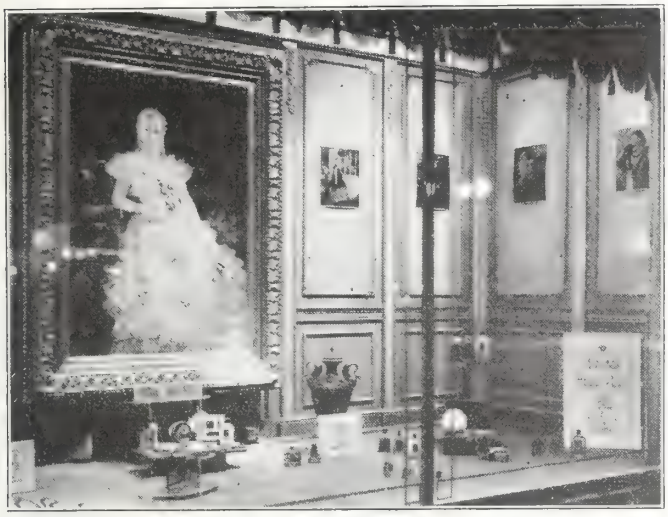
Four smart theatre men join the ranks of certificate winners this week through outstanding showmanship on Universal Pictures. Here they are:

JOHN A. GOODNO, Manager, Palace Theatre, Huntington, W. Va. for his smash "INVISIBLE MAN" campaign.

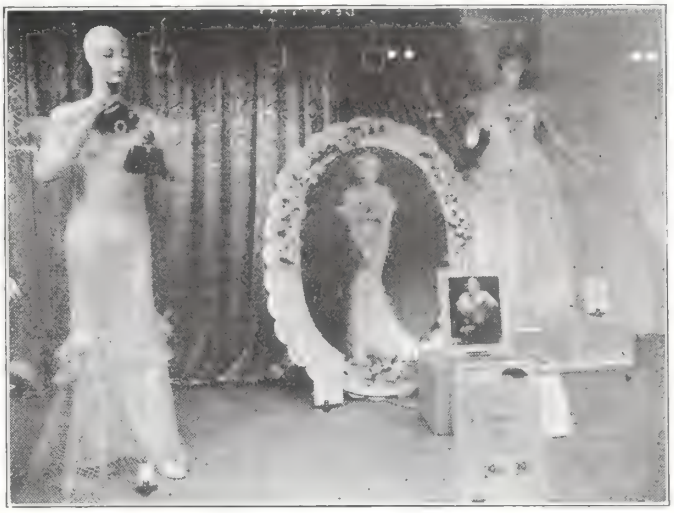
AL GREGG, Advertising Manager, Palace Theatre, Cleveland, Ohio for his campaign on "COUNSELLOR-AT-LAW."

JACK SCHWARZ, Manager and OLIVER BROOKS, Publicity Manager, Brown Theatre, Louisville, Ky. for their big "I LIKE IT THAT WAY" campaign.

Congratulations men! Your certificates signed by Mr. Laemmle are in the mail! Keep up the good work and let us hear from you again soon!



Flash window display obtained in the heart of Hollywood through a tie-up with Max Factor. P. A. Swope landed this for the engagement of "BELOVED" at the Filmarte Theatre, Los Angeles.



A tie-up with the Cinema Fashions, of a Gloria Stuart dress, outlined in the pressbook, was the means of securing this entire window in the Broadway Department Store for the Filmart's "BELOVED" showing.

THOROUGH CAMPAIGN HELPS "BELOVED" HOLD-OVER AT FILMARTE, LOS ANGELES

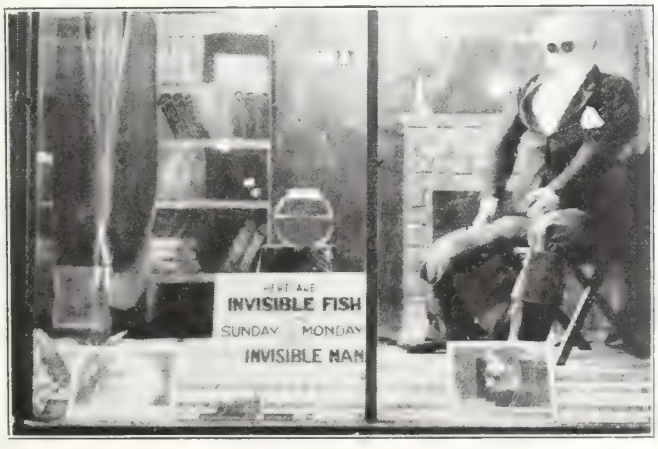
P. A. SWOPE, Manager, in his campaign for "BELOVED" at the Filmarte Theatre, Los Angeles, Calif., followed the same exploitation angle used for "BE MINE TONIGHT," the picture that set the house record. The first step was to arrange an invitational preview five days in advance of the opening for the music leaders who heaped praises on the former picture. Excellent letters of endorsement were used for displays and to obtain extra publicity. Besides these invitations, announcement letters were sent to ten thousand Philharmonic Society and Hollywood Bowl patrons.

A tie-up was completed with the Rainbow Gardens, the largest dance hall on the West Coast, for them to sponsor a "BELOVED" WALTZ CONTEST." Cups were donated to the members of the winning couple. The band, which broadcasts over radio station KFKG, played the song "BELOVED" two and three times daily and announced the picture tie-up.

Co-operation from the Cinema Fashions helped land a gigantic window display in the Broadway Department Store. Other windows were obtained by tying-up with Max Factors Beauty Products.

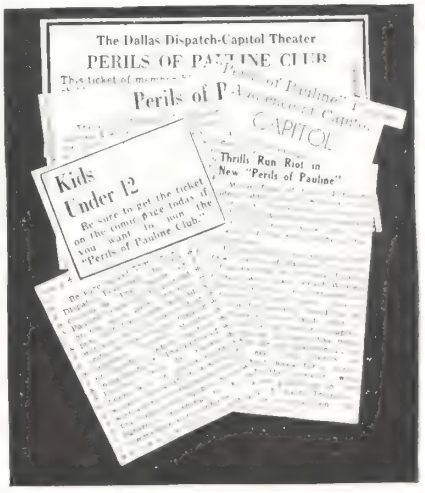
An intensive herald distribution was carried on in all music stores and in the theatre a week prior to the opening.

A special trailer ran the third and fourth week before the opening. The regular National Screen Service trailer was then run up to the opening day. The six other Hollywood theatres owned by the operators of the Filmarte, ran a special trailer plug. Picture held for three weeks. Ben Westland, Universal exploiteer assisted on the campaign.



Attractive window display for "THE INVISIBLE MAN" conceived and executed by Ed. Cole for the Fountain Theatre. Cleveland, Ohio. Total cost of stunt was thirty cents.

Newspaper Tie-Up Gives Charninsky Big Publicity For "Perils of Pauline"



ACE showman, Louis Charninsky in his campaign for the serial "PERILS OF PAULINE" tied-up with the Dallas Dispatch for excellent results. The paper sponsored the "PERILS OF PAULINE CLUB" for the Capitol Theatre and gave it big announcement space. Above is a reproduction of some of the notices. In addition to playing up the club, the paper ran thrill shots from the picture and stories about each chapter.

Besides this assistance, they devoted big space to a coloring contest for children. The paper offered prizes for the best colored version of a scene of a tiger and crocodile in mortal combat.

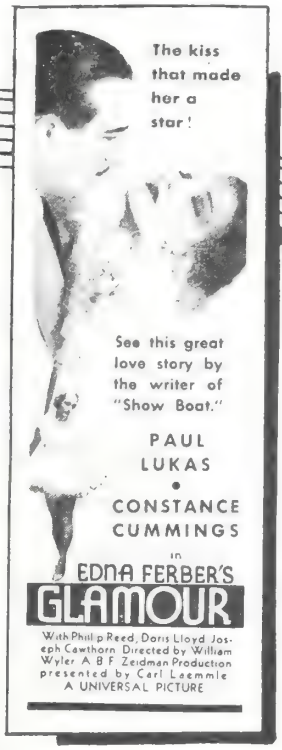
For the first time in the theatre's history, a serial received a review, and it was a rave one too.

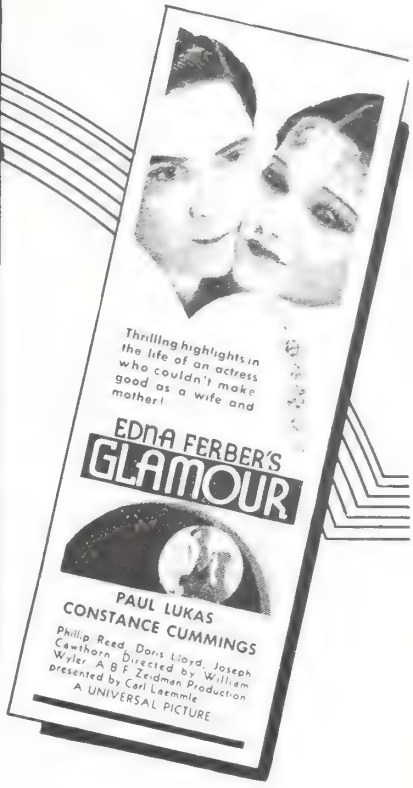
"Handled With Wallop, Ta

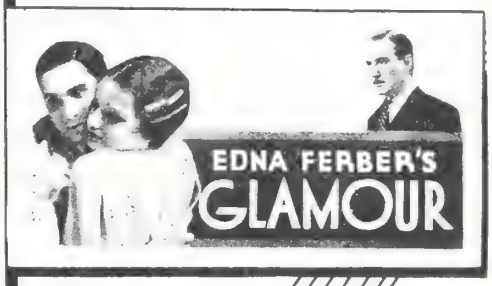
AD MATS

in a wide variety, reproduced direct from the campaign book. **Get your copy!**

ste And Feeling" — *Says Daily Variety*







SELLING SEATS WITH GOOD LAYOUTS!

(1.) Single column x 6½" from Riverside, Milwaukee, Wisc. (2.) Two column x 6½" from Blue Mouse, Tacoma, Wash. (3.) Single column x 11" from Broadway, Portland, Ore. (4.) Single column x 4" from Music Box, Portland, Ore. (5.) Double column x 4½" from Lyric, Camden, N. J. (6.) Two column x 5½" from Rialto, Washington, D. C. (7.) Single column x 4½" from Grand, Richmond, Va. (8.) Double column x 5" from Fox, Brooklyn, N. Y.

She . . . .

was only a movie extra girl, but she looked and acted a "countess" in real life . . . until exciting events crowded upon her and proved her to be merely a regular girl very much in love!

•

FAY WRAY

PAUL LUKAS

Patsy Kelly, Paul Page, Carmel Myers, Reginald Owen, Robert McWade, Richard Tucker. Story by Walter Fleisch. Directed by Karl Freund. Presented by Carl Laemmle. A Stanley Bergerman Production.

COUNTESS OF MONTE CRISTO

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

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U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Printed in U. S. A

UNIVERSAL WEEKLY
VOL. 34 NO. 18
APRIL 14, 1934

Margaret Sullavan
in
"LITTLE MAN, WHAT NOW?"

Sally
Blane
soon to be seen as a member
of a great cast in
HALF A
SINNER

KINGS-UP

"A tuneful and excellent vocalization combined with diverting action make this a good animated," says Film Daily. "Subject is done in costume with OSWALD a troubador who seeks to sing for the queen."

"LITTLE MAN,

No. 767 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

This is what I will say in the Saturday Evening Post of May 12th and I mean every word of it:

"I am so enthusiastic about this picture, and the talented young woman who has the principal role, that I fear to express myself fully for fear of being accused of exaggeration. Yet, when you see it, you will say that I didn't say enough about it. I want the whole civilized world to judge it, and I will be tickled beyond words to get the world's judgment.

"LITTLE MAN, WHAT NOW?" with MARGARET SULLAVAN in the role of little "Bunny" with her wonderful heart, and

WHAT NOW?"

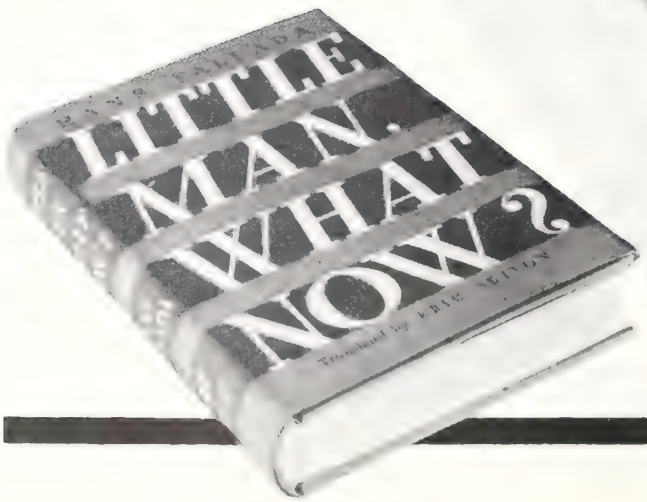
DOUGLASS MONTGOMERY as the adoring Pinneberg, who hardly knows how to express his love, will arouse your sympathies and remain long in your memory. A writer recently said that if you are a spunky poor person, "Little Man, What Now?" will make you proud of yourself and if you are a highfalutin rich person, it will make you ashamed of yourself.

"Anyway, this is a story of life in the moderate walks, which every man, woman and child will love from beginning to end. So, perhaps I've said enough. If what I've said will make you look for the picture, you will find your reward there. A FRANK BORZAGE PRODUCTION."

Carl Laemmle

CARL
LAEMMLE
has the honor
to present—

Mar



garet Sullavan

— as the unforgettable Bunny of Hans Fallada's world-wide best seller — a book described by Elsie Robinson to the millions of readers of the Hearst newspapers as — "like a sane, strong hand reaching down into human misery... striking straight into human ignorance; leading us out, and up, into better understanding, into a new faith... Pinneberg and Bunny are not characters in fiction... Here are two loving, living, frightened, stupid, brave youngsters, and their story is OUR MODERN WORLD. It is the story of the struggle of two plain young people in a society robbed of beauty, decency and dignity by the greedy, powerful and selfish."

•

With

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, Hedda Hopper, Dewitt Jennings, Catherine Doucet, Bodil Rosing. Screenplay by William Anthony McGuire.

LITTLE MAN WHAT NOW?

A FRANK BORZAGE *Production*

The timeliest
big picture
you can book!

ALL QUIET ON THE WESTERN FRONT

AT THE UNIVERSAL CITY STUDIOS

"Little Man, What Now?" Cast Becomes Immense

LIKE Topsy, the cast of "Little Man, What Now?" just grows and grows. Everyone at Universal City thought that the cast of "Only Yesterday" would set an all-time high for players of box-office importance in one single cast. The ninety-three in that cast is very seriously threatened now by the nominations which Frank Borzage is making in his production of "Little Man, What Now?" Although production is in its sixth week, the cast already numbers over eighty, and there is no end in sight.

The latest players to be added are Fritzi Ridgeway, Earle Fox, Jean Hart and Owen Gorine. All of these players have been well known in Universal productions. Fritzi Ridgeway was a well known western leading woman; Earle Fox was a well known personality as long ago as "A Lady of Quality" with Virginia Valli; Jean Hart played in Universal pictures when Rex Ingram was directing at Universal City; and Owen Gorine was a Ufa player, brought to this country by Carl Laemmle ten years ago.

Of the seven affairs in "The Affairs of a Gentleman," Paul Lukas is surrounded by five. They are, reading from left to right, Dorothy LeBaire, Joyce Compton, Dorothy Burgess, Leila Hyams and Patricia Ellis.

"Counsellor at Law" Is Highly Praised By Milwaukee Clubwomen

THE Better Films Council of the Women's Clubs in Milwaukee County, Wisconsin, inaugurated at their last meeting the gracious custon of expressing formally by letter their commendation of those films which they consider outstanding and worthy of praise. In the case of "Counsellor at Law," the Universal production starring John Barrymore with Bebe Daniels and Doris Kenyon, the members of the Council wrote such a letter of praise to Carl Laemmle, showing their appreciation of the film and recommending it highly. The letter follows:

"At their last meeting, the Better Films Council of Milwaukee, Wisconsin, voted to write letters of appreciation to the producers of the most outstanding pictures of recent months.

"Special mention was made of 'Counsellor at Law.' The members of the Council have been glad to endorse and recommend this picture to their friends and affiliated organizations.

"We hope to see more pictures of this calibre released from your studios in the near future and will be glad to do our part in advertising them."

The letter was signed by both Mrs. Rhoda E. Porter, the corresponding secretary, and Mrs. P. J. Griswold, the chairman.

Tickled Pink With "Only Yesterday"

UNIVERSAL **APRIL 6**

ONLY YESTERDAY NEVER BE FORGOTTEN IMPRESSION ON PATRONS OF LIBERTY THEATRE STOP PRESS AND PUBLIC RAVING ABOUT MARGARET SULLAVAN STOP CONFIDENT MY FIRST FORECAST OF TWENTY SIX WEEKS RUN WILL BE SURPASSED STOP THEATRE PLAYING CAPACITY POLICE FORCED HANDLE CROWDS TICKLED PINK

HERC McINTYRE
SYDNEY, AUSTRALIA

CLASS POSTERS FOR

A CLASS COMEDY!

Buck Jones, famous star of serials and westerns, who will be the star of Universal's first serial for 1934-1935, "The Red Rider."

BUCK JONES

UNIVERSAL is going to concentrate on four serials next year. The first serial will be Buck Jones in "The Red Rider." That is a start for any serial program which will insure creating the proper interest in the theatre and bringing a lot of new serial fans in. Buck Jones is a great drawing card. He has demonstrated that year in and year out, but in serials never so forcibly as he demonstrated it last year with "Gordon of Ghost City." It gave prestige to Universal's serial program which is being felt even in "The Vanishing Shadow," which, by the way, has more human interest, more punch, more surprise, more ingenuity, than any other serial Universal has released in years. "The Vanishing Shadow" carries on a great serial tradition.

To Be Released Early

Universal has decided to release "The Red Rider," the Buck Jones first serial of year as early as possible. For that reason, intensive preparations are being made today at Universal City to prepare everything for as early a start as possible on this Buck Jones serial. Already, too, exploitation plans are being made which will advertise the name of Buck Jones far and wide in magazines throughout the United States. One of these exploitation campaigns is fully described on page 28 of this Universal Weekly. Turn over to that page while you are reading about Buck Jones. The tie-up was arranged by the Universal exploitation department with Daisy Air Rifles. This company is re-naming its line to conform with the Buck Jones name and will advertise in full pages to all of the magazines catering to juvenile readers, the same audiences which want to see Buck Jones in serials. Universal is getting the kids' greatest hero as the star of its opening serial.

Alan Dinehart and Gloria Stuart in a scene from "Dangerous to Women," the new title of "The Humbug."

Nils Asther, Renee Gadd and Alan Dinehart in "Dangerous to Women," the new title of the Max Marcin play.

Gloria Stuart and Nils Asther, the featured players of the Max Marcin written and directed picture, now called 'Dangerous to Women."

NOW IT'S "DANGEROUS TO WOMEN"

UNIVERSAL has changed the title of its first Max Marcin feature to "Dangerous to Women." This production, featuring Nils Asther and Gloria Stuart was completed Monday at Universal City under the title of "The Devil's Pay Day." It was placed in production, however, under the original title of the play, "The Humbug."

When Max Marcin came on the Universal lot to write and direct, one of the plays he was most anxious to movieize was "The Humbug." Universal gave him every facility and assigned Edward Dan Venturini to assist in the production. Karen de Wolf wrote the continuity and Gilbert Warrenton was assigned to the camera. The cast supporting Nils Asther and Gloria Stuart includes Paul Kelly, Alan Dinehart, Renee Gadd, Russ Brown, Virginia Kami, Franklyn Ardell, John Wray, Robert Greig and Ellalee Ruby.

"Dangerous to Women" had only been in production a few days when Carl Laemmle, Jr. evinced so much admiration for the rushes of Russ Brown that he signed him up on a long term contract and assigned him to another picture almost before the star of that other picture was chosen. Now the entire lot is calling Brown "Rushes" Brown, instead of Russ.

"Dangerous to Women" is the story of a doctor who was a hypnotist and got himself into so much trouble with his women patients that something radical had to be done about it.

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"COUNTESS OF MONTE CRISTO" THRILLS ROCHESTER

Mary Gilmore of the Rochester Evening Journal and Post, says that Fay Wray - Paul Lukas picture is amusing and suspenseful.

KEYED to the romantic manner, "The Countess of Monte Cristo" is the amusing and suspenseful piece now at the Capitol.

It relates, with dashes of comedy and the tensity of double masquerading, the adventures of a pretty film extra who plays her "countess" role in real life and unwittingly corners Europe's most ingenious crook.

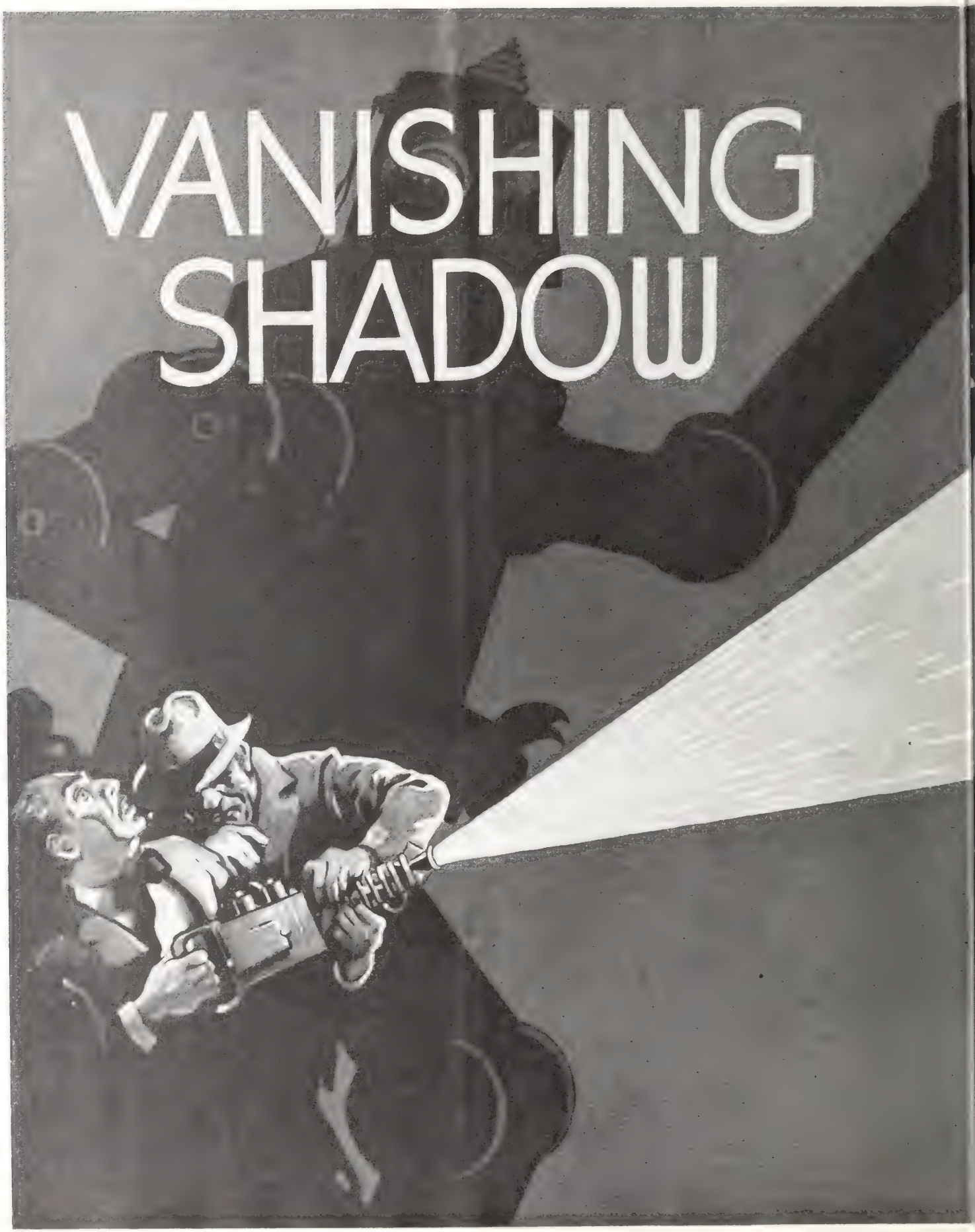
Fay Wray, the lovely and talented, has the adventuress' role with lively Patsy Kelly tagging along from studio lot to de luxe hotel as her maid.

Suavely the man-of-the-world is Paul Lukas, whose identity is revealed when love for the girl masquerader compels him to act unwisely for his own better interests. He is delightfully teamed with Miss Wray.

Bright moments follow Reginald Owen's entrances. As a playboy of the underworld—his work is all play for him, "aid" for the unofficial countess and more fun for the audience—Owen is in his element.

How the little film extra is bewildered into continuing her "countess" role beyond her own intention is peppered with amusement for lovers of adventure-romance.

Excellently directed, the story moves toward complete unmasquerade when the film extra's boy friend, a reporter, tells all in another Hollywood "scoop." Pleasant, diversion whiling away of an hour is this.


VANISHING
SHADOW

The man of metal and electricity — a mechanical monster! . . . The destroying ray! . . . The vanishing ray! . . . The paralysing ray! . . . Marvels of super-science pitted against a band of ruthless crooks!
•
UNIVERSAL'S SERIAL SENSATION
With
ONSLOW STEVENS
Ada Ince, Walter Miller, William Desmond, James Durkin. Directed by Louis Friedlander.
12 BIG EPISODES
KULZ

FOUR SMASH SERIALS

from

UNIVERSAL for '34-'35!

•

BUCK JONES

IN

THE RED RIDER

TAILSPIN TOMMY

Based on the tremendously popular and widely-read adventure strip now running serially in approximately 450 newspapers . . . Meaning a ready made audience of millions for the story of the adventures in the air and on the ground of Tailspin Tommy and his older brother!

Watch Universal Weekly for the Announcement on Serials Nos. 4 and 5!

OPENING AT THE R
N. Y., APRI

LEE TRACY *in*

I'L TELL WO

With

GLORIA STUART,

ROGER PRYOR, Onslow Stevens, Alec Francis, Lawrence Grant, Dorothy Granger. Directed by EDWARD SEDGWICK.

Produced by Carl Laemmle, Jr.

ROXY,
L 20!

NEWSREEL No. 239

● *The fairest daughter of Cuba, pictured above, who has been chosen by the judges to represent Cuba as Miss Cuba at the International Beauty Pageant in Miami this year. She wants to be a Universal star.*

● *New York holds an Army parade on April 7th, as 15,000 of the Regulars, National Guardsmen, Reserves and members of patriotic societies, march down Fifth Avenue in a huge demonstration on the 17th anniversary of America's entry into the World War.*

● *This odd spectacle took place at Cincinnati, Ohio, where giant elephants took part in a bowling contest, held in one of the city's busiest streets, to the mirth and astonishment of hundreds of spectators. All of the stills on this page are taken from Newsreel No. 239.*

"ALL QUIET" SCORES ANEW IN

By E. de S. Melcher
(In Evening Star)

"ALL QUIET ON THE WESTERN FRONT," currently being revived at the Rialto, is just as good today as it was yesterday. Better, perhaps. It has lost none of its drive and power. Its courage and purpose are still very much in evidence and it remains now, as it was four years ago, the best war picture that has ever been filmed.

One of the reasons why you will want to see it again is to see how times and the players have changed, yet how steadfast in principal and loyal to the cause of peace the film remains. Since Lewis Milestone directed this picture, Lew Ayres has become a more or less typical Hollywood actor; Owen Davis, Jr., has put on pounds and is well known as a Broadway juvenile; Scott Kolk has played here in local night clubs—and many of the other "boys" are now illustrious sons of the cinema.

The change in Mr. Ayres is the most obvious, and rather a wicked one at that, since his work in "All Quiet" is still the best work he has ever done. That scene at the bedside of Kemmerich (Ben Alexander), the boy whose leg has been amputated, is a moving, deft bit of acting, and throughout he is completely natural and persuasive, something that he has forgotten occasionally since then.

There is little use chronicling the events of the picture. You know them.

POWER ENHANCED
(In Washington Post)

FOUR years ago Carl Laemmle brought to the screen, then particularly addicted to war pictures, his version of "All Quiet on the Western Front," a picture no less stark in realism and vitrolic indictment of war then the Remarque book on which it was based.

Yesterday that picture again was placed on public view—and the verdict of press and public in 1930 still stands. Indeed, the aura with which memory haloes such an experience as "All Quiet on the Western Front" today enhances, rather than detracts from, the vivid power of the grim drama depicting the utter futility of war.

A review of this picture is not now needed. The public, knowing either the picture, or the book, or both needs no urging to experience again the gruesome eloquence of one of the finest films ever made. That small segment of the population knowing neither requires little incentive, other than the announcement of the picture, to witness the spectacle.

Suffice it to say, Lew Ayres' work becomes the more impressive with the passage of the time; no more potent, however, than the contributions of the other featured player—Russell Gleason, Scott Kolk, Walter Browne Rogers, Owen Davis, Jr., Beryl Mercer, Ben Alexander, Louis Wolheim.

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"ALL QUIET ON THE WESTERN FRONT"

By Don Craig
(In the News)

IT is four years since Universal made a movie out of "All Quiet on the Western Front." It broke records at box offices all over the country. It won practically all the gold medals awarded for motion picture excellence—even to awards in London and Tokio .

This week it is being revived at the Rialto. And it is just as good as it was before. If anything, it has improved with age.

Of course, it is true that time has dimmed the passion of theatre audiences for pictures of young men being blown to bits by shrapnel. "All Quiet on the Western Front" made its debut when the popularity of war films was at its height. Because it reversed the procedure and dressed its

WASHINGTON, D.C. REVIVAL

(In the Herald)

"ALL QUIET ON THE WESTERN FRONT" (Rialto)—When it was presented in 1930, Universal's screen version of the war story by Erich Maria Remarque, was hailed as a masterpiece. Revived at the Rialto yesterday, "All Quiet on the Western Front" once again proved its right to all the medals and honors which have been heaped upon it.

Four years are a long time in cinema history, but they have not weakened this unusual production. It remains today as powerful an indictment of war as it was when it first flashed across screens of the world. Its force lies in the fact that it does not deliver any preachments; it merely presents a close-up picture of war itself, in all its muck and grime and horror, and a more vital force for peace is hard to imagine.

None of the book's powers was missed when Maxwell Anderson and George Abbott adapted it for the screen, and Lewis Milestone directed it with force and artistry. The splendid cast was headed by Louis Wolheim and Lew Ayres.

"All Quiet on the Western Front" is a film that deserves a moving experience in the theatre. It is hard to forget that last long line of marching figures who sweep across the screen and turn with mute faces to ask an unanswerable question—D. T.

(In the Times)

WAR, stripped of glory, flying colors and blaring trumpets, returns to the screen opportunely. The tragic, moving telling of Remarque's story of conflict, "All Quiet on the Western Front," is playing a return engagement at the Rialto and Mr. Laemmle, producer, sends a message to all America in this reissue of one of the finest films of all time.

Those of you who missed its first showing will do well to see it this time and those who saw it before will find it as intensely interesting now as then.

The author would have us know how futile is combat; he has one of his characters ask "What starts a war?" and a lad answers "One country gets mad at another." No one quite explains why except that greed is the driving force which sends school boys out to meet a death they had no part in making.

Youthful patriotism, fired by an eager old professor, causes an entire class to join the army and it is the story of these lads which is unfolded as a very real argument against war. It is a preachment, it pretends to be nothing else, but so fine is the delineation we are properly impressed by the realism.

The boys become frightened children, facing an unconquerable monster, when ordered into the barbed-wire desolation of no man's land; horrors, small and large, become a part of every living moment, death is a peaceful haven. —K. Y.

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STILL A GREAT MOTION PICTURE

handsome young heroes in spiked helmets— instead of having them march to the Stars and Stripes or sing the "Marseillais"—it was perhaps the most effective film of the entire post-war cycle.

But four years have made a difference. Both the stage and screen exhausted their enthusiasm for casting their stars in uniforms and sending them scurrying over mud holes while fireworks flash in midnight skies. And the public no longer cheers at the mere sight of a column of soldiers marching behind a flag.

Acid Test

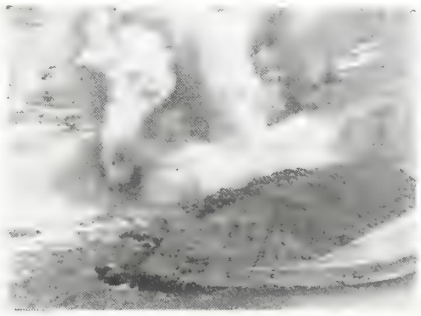
In short, "All Quiet on the Western Front" is now receiving the acid test. It must be more than a rousing war drama. It must be an artistic achievement. And it is.

(Continued on Page 26)

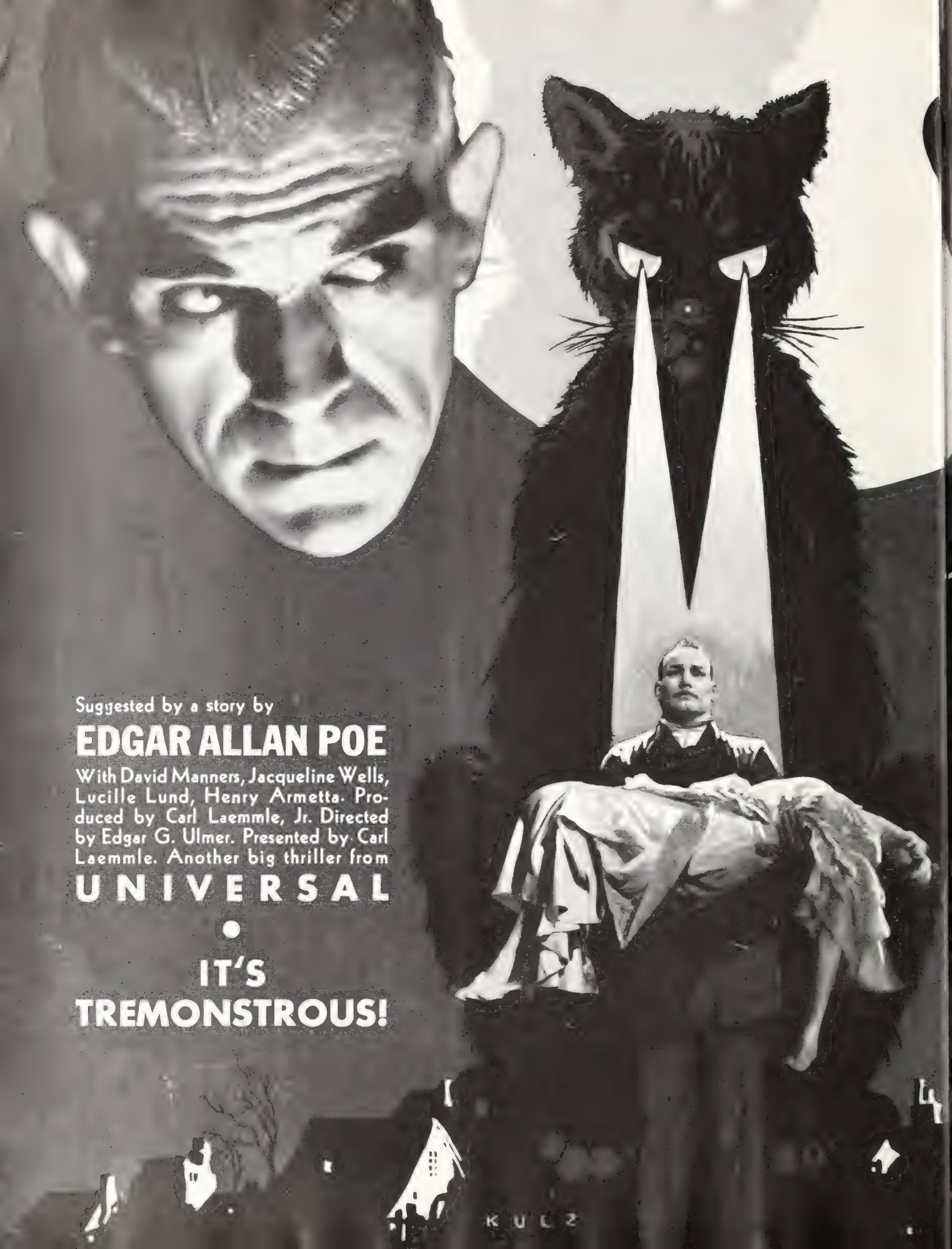
NEWSREEL No. 238

● *All of the scenes on this page are shots from Newsreel No. 238. The one above shows a colorful parade and great throngs turned out to witness it, honoring the mule. This takes place at Columbia, Tennessee, through the main streets of the city, as thousands pay tribute to the lowly animal which is pulling the Southern farmers out of the depression.*

● *These young women students at the University of Miami, Miami, Florida, don new type underwater helmets and prepare to dive to the bottom of the sea to study specimens of rare ocean plants, and other tropical specimens of marine life.*



● *This terrific explosion of tons of dynamite has been set off by experts of the Army Engineering Corps at Cascade Locks, Oregon, to clear the Columbia River of treacherous rocks and ledges which menace navigation and retard the construction of the new $31,000,000 Bonneville Dam.*


Suggested by a story by
EDGAR ALLAN POE
With David Manners, Jacqueline Wells, Lucille Lund, Henry Armetta. Produced by Carl Laemmle, Jr. Directed by Edgar G. Ulmer. Presented by Carl Laemmle. Another big thriller from
UNIVERSAL
IT'S TREMONSTROUS!
KULZ

KARLOFF

The 'Frankenstein' monster
and BELA

LUGOSI

The 'Dracula' monster, in

The BLACK CAT

WILD! WEIRD! WICKED!

"ALL QUIET" IS STILL A GREAT MOTION PICTURE

(Continued from Page 23)

Despite the fact that it is no longer a startling new thought that a German mother might weep just as much as an American mother, the leave-taking of the crowd of 19-year-old schoolboys is heartbreaking. And the scene in the shell-hole, in which a Hun sobs over the prostrate form of a Frenchman, would be just as effective if it were enacted by any other pairs of bewildered enemies.

Has Little Plot

"All Quiet on the Western Front" has practically no plot—merely the story of a bunch of excited boys who march off to battle and die in no man's land. They eat sickening food, they get hilariously drunk in canteens, they wipe blood from their bayonets after raids and they swim a canal to present three French girls with loaves of bread.

The cast includes many famous names. There's Lew Ayres who has never equalled his performance as the youthful "Paul." There's Louis Wolheim, unforgettable as the sergeant who "could dig up food from anywhere," who died shortly after making the film. There's Slim Summerville, who has now become a famous comedian. All are excellent.

Dialog and Direction

But it is the dialog and the direction that make the film worthwhile. The discussion by the bridge behind the lines begun by "how the devil does a war start anyway?" the shadows on the dirty wall in the bedroom of the little cottage, the grim transfer of a single set of shiny boots from one pair of feet to another are unsurpassed dramatic touches. And the butterfly incident at the finale will live forever as one of the supreme moments of the theatre.

Yes, "All Quiet on the Western Front" was a great motion picture in 1929. And it is a great motion picture today.

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AFTER TWENTY YEARS IT CAN BE TOLD

IF there is one quality about Morris Joseph which is more impressed upon his exhibitor friends in New Haven than any other, it is his persistence. Many stories about Joseph are being handed about in New Haven in connection with the forthcoming celebration of Morris Joseph's twentieth anniversary with Universal Pictures. One of them is the story of his start in movies as reported in the New Haven Sunday Register.

THIS IS THE HOUSE THAT JOSEPH BUILT

This is the nice new exchange building of Universal Pictures in New Haven on 125 Meadow St. Morris Joseph who celebrates his 20th Anniversary with the company had a lot to do with making it possible for the company to have its own building in New Haven.

It seems that in 1913 the silk manufacturing concern in which he was interested, folded up. Morris thought the picture business was better. He saw a sign reading: "Universal Film Manufacturing Company" on the Mecca Building at 1600 Broadway. The sign was quite a recent one, too, as it had been on the building less than a year. Morris went in. He asked to see the sales manager. His name was Goldstein. He received him cordially but told him he had nothing to offer.

The next day Morris was back again.

"But I told you," said Goldstein, "That I didn't have any job for you."

That afternoon Joseph came back to see Goldstein a third time.

"Say, don't you understand English?" asked Goldstein. "I thought I made it very plain to you that I didn't have a single thing for you. That is no reflection on you, but I just haven't got a job for you."

"Yes, I understand exactly what you said," said Mr. Joseph, "but I'm now determined to go into this business, and I don't know any better place to get in it than right here."

HE GOT THE JOB!

There are a lot of exhibitors in the New Haven territory who can substantiate Morris Joseph's polite and effective persistence. The anniversary week is May 20th to 26th.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

ANOTHER EXPLOITATION "NATURAL" FOR EVERY REAL SHOWMAN

BUCK JONES as "The Red Rider!" There's something! A great star and a great story . . . and a red hot title.

Preceding the release of the Buck Jones serial by more than two months a tremendous national campaign geared to directly reach 7,500,000 boys is being waged by the Daisy Air Rifle manufacturers, publicizing the new Buck Jones air rifle and also publicizing Buck's new connection with Universal and showing scenes from his coming production. This is a smashing tie-up which also puts 16,000 dealers all over the country into the promotion and pre-arranges ready-made local tie-ups for unsurpassed theatre exploitation of the Buck Jones serial. Complete details of the national tie-up will be carried in "The Red Rider" press book.

Here is a serial with the greatest possibilities any showman could ask for. It will be pre-sold to 7,500,000 boys in addition to the great army of Buck Jones fans that are already waiting for Buck's next screen appearance.

And what a title for exploitation! Those showmen who remember "The Riddle Rider" will at once realize what a title like this means. And they will begin to plan to polish up the dozens of sensational stunts that were used in exploiting that great serial.

Here's pecks of dough for the live showmen who want something that will really draw new audiences and hold them . . . for "The Red Rider" is being built for adult entertainment as well as for the youngsters.

Begin your plans TODAY for "The Red Rider" . . . it won't be long . . . remember the release date . . . JULY 17th.

Showing how the special window cards tying the Roxy Theatre, New York engagement of the "COUNTESS OF MONTE CRISTO" to the May issue of SCREEN ROMANCES decorated the newsstands. This issue carried a novelization of the picture. The cards were used mainly on the subway stands.

Gigantic shadowbox makes colorful lobby display for Harry Black in his Rialto Theatre, (Glens Falls, N. Y.) campaign for "I LIKE IT THAT WAY."

SHOWMANSHIP AWARDS!

Three showmen are added this week to the growing list of theatre men who have been awarded CERTIFICATES OF MERIT for fine work in the exploitation of Universal Pictures. Here they are:

GENE CURTIS, Managing Director and KEN FINLAY, Director of Exploitation, Palace Theatre, Montreal, Que. for their fine tie-up and all around excellent campaign on "ONLY YESTERDAY."

GUS LAMPE, Manager, Eckel Theatre, Syracuse, N. Y. for his smash campaign on "CROSS COUNTRY CRUISE."

Congratulations, men! Your certificates signed by Carl Laemmle, are on the way. We are looking forward to receiving big campaigns from you on "GLAMOUR" and "I'LL TELL THE WORLD."

SELLING "BUCK" JONES TO 7,500,000 BOYS IN BIG NATION-WIDE TIE-UP WITH "DAISY" AIR-RIFLE

UNIVERSAL Pictures has just made one of the most complete and far-reaching picture tie-ups ever effected, in connection with the signing of Buck Jones.

This tie-up is geared to reach 7,500,000 boys directly each month for the next twelve months—to say nothing of indirect publicity which will reach the boys of America through the active co-operation of 16,000 dealers.

The Daisy Air Rifle company has put a smashing new air rifle on the market which is called the Buck Jones gun. Buck, who knows boys as well as being a thorough out-of-doors man, has designed a new gun that will set young America wild. The Daisy people are turning loose a barrage of advertising, publicity and dealer co-operation that is staggering in its volume and coverage.

In addition the gun manufacturers are offering cash prizes for the best letters from boys on the subject of the superiority of the Buck Jones gun. Full single page and double page ads in all of the leading boys' magazines will carry smashing pictures of Jones together with scenes from Jones pictures that are in the making. Advance ads have already started this promotion and subsequent ones will carry scenes from the great new serial, "The Red Rider," starring Buck Jones.

This is a reproduction of the giant cut-out figure that will greet dealers from all over the country with the announcement of the Buck Jones tie-up. It is the central part of the Daisy Company's big display at the toy fair in New York.

Window displays are being arranged for the 16,000 Daisy dealers together with voting coupons to be distributed to all boys to vote on the new Buck Jones gun.

This is the new Buck Jones Daisy Air Rifle. Note Buck Jones' name is engraved on the gun just above the trigger. On the stock is a sun dial and a compass. You can well imagine how kids will go for this.

This is just a quick resume of the tremendous Daisy air rifle tie-up. The advertising alone has a guaranteed coverage of 5,000,000 readers. The Daisy promotion department is planning a hunderd other things to bring Buck Jones and the New Jones gun to every boy in America. There is to be a country-wide father and son stunt some time this summer, special publicity released by the manufacturing company through dozens of sources and close co-operation with theatres playing the Buck Jones serial and other Buck Jones pictures that will follow.

The Buck Jones gun is said by experts to be the finest thing ever put on the market in this field. It is a handsome gun to start with . . . but, in addition, it is equipped with compass on the stock and special sundial. There isn't a boy in the world who won't have a new regard for the man who could think up a swell gun like the new Daisy . . . and the Daisy promotion will build Buck Jones to the skies.

Each exhibitor playing the Buck Jones serial and other Jones pictures will be fully advised of the great Daisy tie-up and given full instructions as to how they can tie in for full local benefit. The gun company will co-operate to the fullest extent and all dealers will be fully advised, also, as to how they can co-operate with local theatres.

A BARRAGE OF ADVERTISING and PUBLICITY

This is a reproduction of the spread that the Daisy Air Rifle Company is running in every boys' magazine announcing the big tie-up with Buck Jones. The 1,500,000, *boys referred to at the top of the ad is the number who will be reached through this one publication. Additional ads, broadsides and dealer displays will bring the total up to* 7,500,000.

The Drum and Bugle Corps of the American Legion after parading to the Pantages Theatre, Hollywood, Calif. played several numbers, attracting large crowds.

PANTAGES ENLISTS AMERICAN LEGION AS PART OF "ALL QUIET" CAMPAIGN

THERE came the blare of bugles and the beat of drums and down the street, dressed in all their splendor marched the American Legion Drum Corps to the opening of "ALL QUIET ON THE WESTERN FRONT" at the Pantages Theatre, Hollywood, Calif. This was the main gun of the campaign prepared by Rodney Pantages, Manager, and Shelby Cole, Publicity Manager, and it sure gave plenty of atmosphere to the opening.

For a week in advance of the opening, the Legion Posts were contacted and announcements of the engagement of this great war picture were made at their meetings. The American Legion Luncheon Club and the Legion of Valor were also contacted. In addition to this, a six inch ad, a two column cut and a publicity story appeared in the Legion Weekly.

Pantages, realizing that, like charity a good campaign starts at home, prepared a very impressive front and lobby. Using one hundred burlap bags filled with sawdust, a section of the lobby was made to resemble a trench. Machine guns were mounted behind the "trenches" and were manned by wax figures dressed in uniforms. Guns and other war equipment stood around. A young boy in uniform, carrying a rifle acted as sentry. By hooking up loud speakers to the booth, the sound of shell-fire during the battle scenes was carried to the lobby. Red fuses were burned on top of the marquee.

An interesting advance display was prepared in the lobby by borrowing captured German military equipment. This material was obtained from the Legion Posts and armories and included, guns, field equipment, gas masks, helmets, uniforms, boots, hand grenades, etc.

The boostng of the advertising budget permitted the running of a more elaborate campaign. Ben Westland, Universal exploiteer assisted.

RICHMOND PAPER SPONSORS RETURN OF "ALL QUIET"

MANAGER Sam Bendheim, Jr. for his engagement of "ALL QUIET ON THE WESTERN FRONT" at the State Theatre enlisted the aid of the Richmond News Leader. The paper was conducting an editorial campaign against war and was glad to tie-up with the picture for this reason. At Bendheim's suggestion, stills from the picture were run in conjunction with the editorials.

In the paper's announcements of the appearance of the war stills, they gave mention to the coming of the picture. The theatrical section carried publicity stories stressing the paper's editorial angle.

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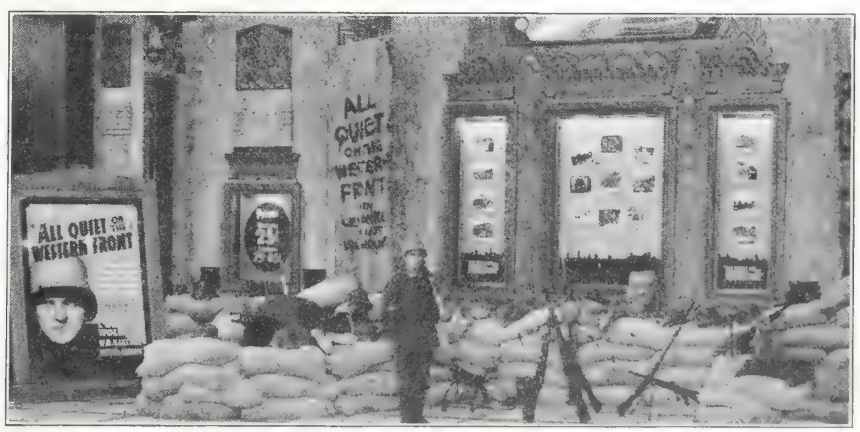
NOVEL MIRROR STUNT FOR "INVISIBLE MAN" GIVES SEATTLE THRILL

GORDON SIMPSON, Manager, Roosevelt Theatre, Seattle, Wash. revised the mirror stunt explained in the "INVISIBLE MAN" pressbook and created a novel and effective stunt. The magic mirror was set up in front of the theatre. An amplifier was hooked up from the mirror to a front room in the hotel directly across the street where an attache of the theatre was stationed.

When a pedestrian passed, the announcer attracted his attention to the mirror by making some personal remark. As the person approached the mirror a light flashed on and the head of the "INVISIBLE MAN" appeared, with title and catch line.



The lobby of the Pantages Theatre, Hollywood, Calif. built up to resemble a dug-out, for the showing of "ALL QUIET ON THE WESTERN FRONT." Credit Rodney Pantages, Manager and Shelby Cole, Publicity Manager.

OPENING AT
RKO MUSIC
HALL APRIL 20

with

PAUL LUKAS

CONSTANCE

CUMMINGS

Phillip Reed, Joseph Cawthorn, Doris Lloyd, and many others. Directed by William Wyler. Presented by Carl Laemmle. A B. F. Zeidman Production.

A UNIVERSAL PICTURE

Edna Ferber's

SO[illegible]UR

PICK OF THE WEEK IN SHOWMANSHIP ADS!

(1.) Double column x 8½" from Pantages, Los Angeles, Calif. (2.) Two column x 6" from Electric, Springfield, Ohio. (3.) Double column x 8¼" from Grand, Columbus, Ohio. (4.) Single column x 2½" from State, Richmond, Va. (5.) Two column x 3" from Rialto, Washington, D. C. (6.) Single column x 3¼" from Paramount, Youngstown, Ohio. (7.) Double column x 4" from Lincoln, Troy, N. Y. (8.) Single column x 4" from Alamo, Louisville, Ky. (9.) Two column x 3½" from Rialto, Washington, D. C.

Coming!

A wise-cracking comedy flavored with tense drama and smashing action!

CHESTER MORRIS

IN

Embarrassing Moments

With

MARION NIXON

Walter Woolf, Huntley Gordon, Allan Mowbray, Henry Armetta. Story by William Anthony McGuire. Directed by Edward Laemmle.

•

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

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U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

UNIVERSAL NEWSREEL

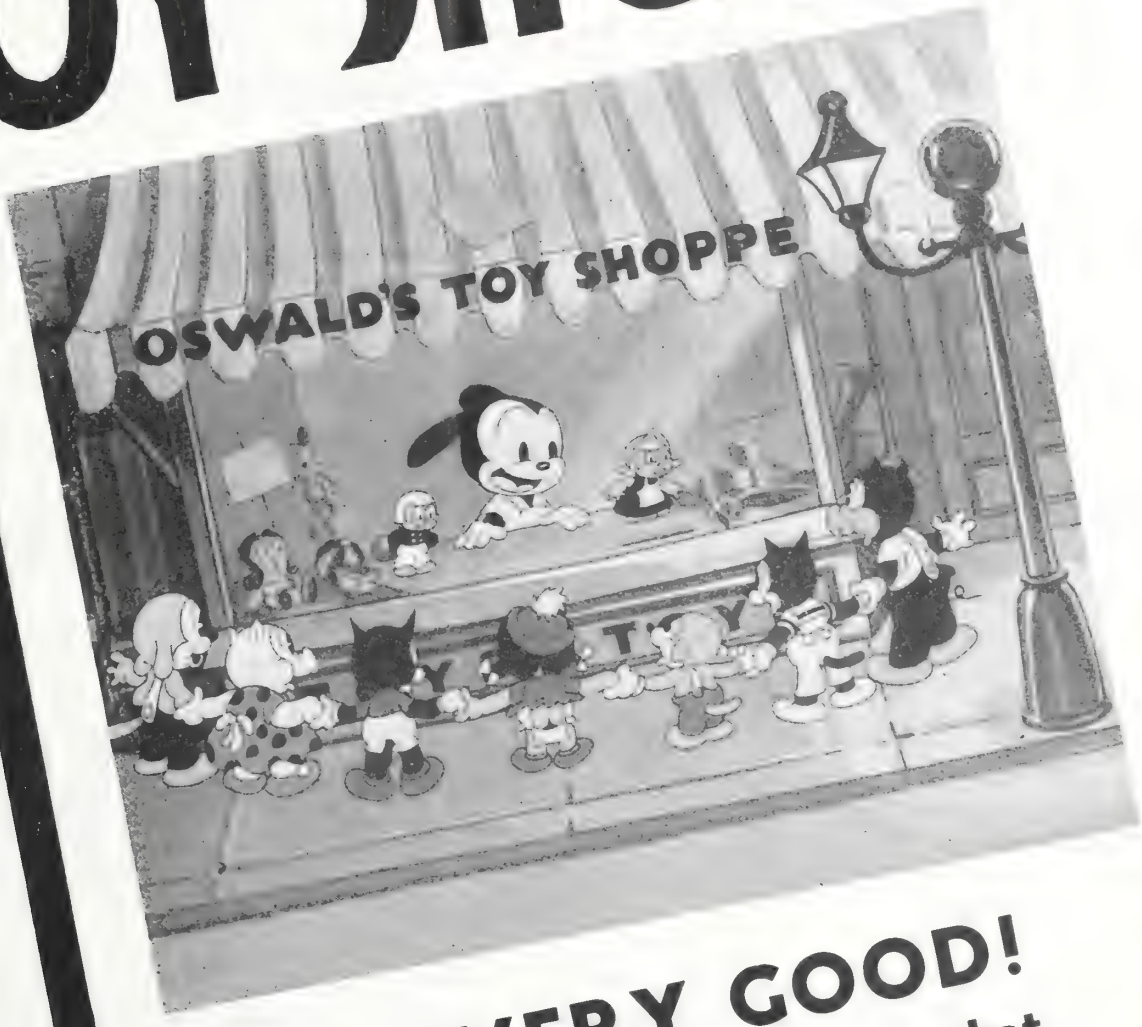
PRINTED IN U. S. A.

UNIVERSAL WEEK
34 April 21, 1934 Vol. 1

CHESTER MORRIS
in
"Embarrassing Moments"

Patricia
Ellis
— one of the gorgeous girls in the cast of the forthcoming production
AFFAIRS OF A GENTLEMAN

TOY SHOPPE



"VERY GOOD!

It has catchy music that goes with the animation of the figures."

—A. E. Hancock, Columbia Theatre, Columbia City, Ind., in Motion Picture Herald.

NO PANSYISM IN

No. 768 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I watch all the news-reels like a hawk. I see them all.

You ought to do it, too.

Certainly you've got as much time as I have, because whether you manage one theatre or a dozen or a hundred, it can't keep you busier than a world-wide producing and distributing business keeps me.

A good newsreel is vital to your business. The best newsreel is even more vital. You might be able to afford to monkey around with features and shorts, but you can't afford to play horse with the newsreel you show to your customers.

Whether you realize it or not, your patrons size you up by the newsreel you show.

If it is the Universal Newsreel, they have a respect for you which helps you out on many a weak feature picture.

Nothing stamps you as being more up to date than the Universal newsreel. Nothing stamps you as being more out of date than a newsreel which hasn't the necessary pep, vim, virility and guts.

THIS NEWSREEL!

There is nothing pansy about the Universal newsreel.

It is a newspaper newsreel.

It is the kind of a newsreel the most exacting newspaper editor would demand.

It is alive, ahead of the times, fiery, newsy, manly, smart!

It covers the real news of the whole world, and there is no newsreel in the world which has the world-news connections which the Universal newsreel enjoys.

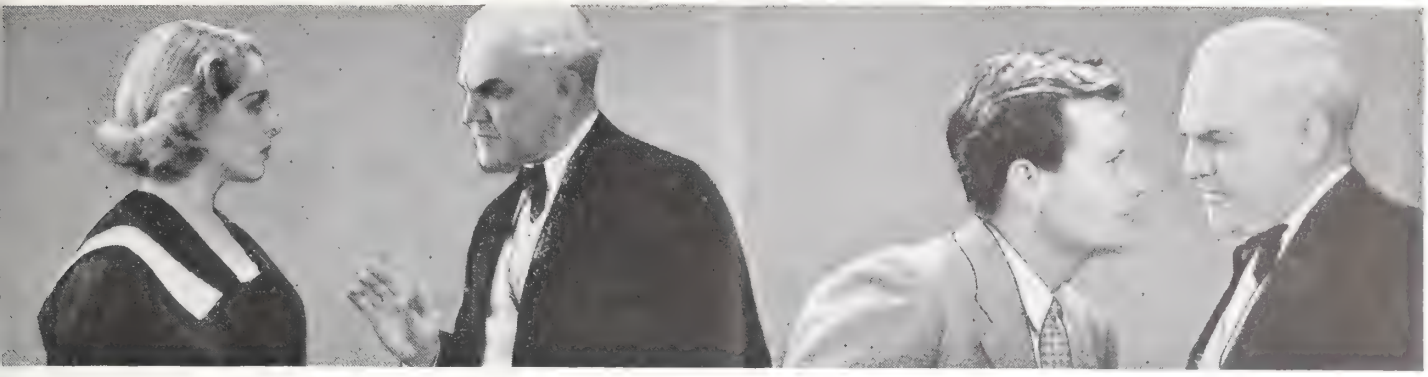
Graham McNamee makes it colorful, individual, distinctive. He gives it verve, sensationalism, lightness, tragedy, comedy in just the proper admixture.

It is the smartest newsreel in the world. If some other company produced it, I would be envious of it. But because it is a Universal, I am proud of it.

Watch all newsreels with a great deal of care. Then arrange a deal with the nearest Universal exchange.

Carl Laemmle

HALF A



Says Motion Picture Daily: **"Enjoyable and satisfying entertainment flows from this bucket of farce and fun. It's a sparkling draught right from the well of laughter. Taken from a successful play, modernized with shredness for homespun values, smart showmanship has aimed it at the masses and it hits the mark."**

•

JOEL McCRAE – SALLIE BLANE – BERTON CHURCHILL

Mickey Rooney, Russell Hopton. Produced by Carl Laemmle, Jr., from a play by John B. Hymer and LeRoy Clemens. Directed by Kurt Neumann. Associate Producer, Edmund Grainger.

A UNIVERSAL PICTURE presented by CARL LAEMMLE

SINNER

BIGGER
TODAY
THAN
EVER!
•
ALL QUIET ON THE
WESTERN
FRONT
STEP OUT
WITH
UNIVERSAL

A Present to Morris Joseph From An Exhibitor Ouch!!

Mr. Morris Joseph,
Universal Pictures Company,
New Haven, Conn.

Middletown, Conn.

April 12th, 1934

My dear Morris:

Universal has been with you for twenty years, and I feel called upon to felicitate you and trust that you will accept a little present from me. There follows a little playlet which I am certain could be produced successfully, and I hereby convey to you all stage, motion picture and radio rights thereto. Please use the profits from this playlet to buy yourself a new sales talk.

Sincerely yours,
ARTHUR H. LOCKWOOD,
Middlesex-Palace-Capitol Theatres

QUICK, WATSON, THE FLIT

A Playlet In One Act, One Scene, No Sense.

Scene: Any Connecticut Theatre, the Manager's office. Exhibitor is seated behind a battered desk, which is equipped with a pen and one bottle of red ink. He moans and curses from time to time. He is reading a "Universal Weekly." A scratching heard at the door.

Exhib: (softly to himself) The big bad wolf. (Aloud) "Come in." Door opens slowly. The Joseph enters.

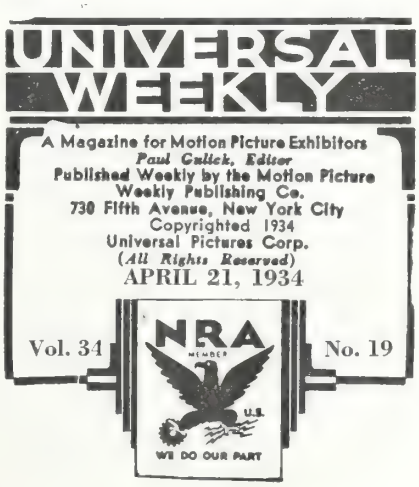
The Joseph: (seating himself) "Hello friend, how are you?"

Exhib: "Ye Gods—is nothing sacred to you? Didn't I tell you never to solicit me on Saturday, Sunday, or Holidays?"

The Joseph: "With the kind of pictures I'm handling, you should be glad to see me Yom Kippur or Good Friday . . . we have the greatest line-up for next season in the history of the company . . . let's go over this campaign book one by one. . . ."

Exhib: (face by now is very red, his fists clenched) "Listen, Jo, didn't I tell you to leave me alone for a while until I get set with Pepro, Rapamount and Rawern . . . then I might consider listening to you . . . ."

The Joseph: (shaking his finger in Exhib's face) "You think you're a smart exhibitor. Let me tell you something: what's the matter with buying Universal first, like all the big circuits do, and filling in with some of those other companies. I——"



Exhib: (on his feet, loudly) "Joseph, before I lose my temper, scram, beat it, take the air—and stay away, far away. Come back, never."

The Joseph: "All right, I'll go, but you'll regret this. I'll never enter this joint again." (He stalks out).

Exhib: "Thank God, I controlled myself from poking that guy in the face. Of all the insistent, persistent . . . (a scratching is heard at the door. It opens and The Joseph enters.)

The Joseph: (briskly, seating himself) "Excuse me, but I forgot to shake hands with you before I left. Could you cash a small check for me? Thanks. Funny how I could lose my temper with a swell follow like you. Now, about these pictures . . . (he opens brief case).

Exhib: (slumps down in chair, throws up hands) "All right, I give up. Make out a contract."

THE END. (mercifully)

Sincerely yours,

ARTHUR H. LOCKWOOD

LATEST NEWS OF PRODUCTION

Sallie Blane, beautiful player who started at Universal City gets biggest role in "Half a Sinner."

Sallie Blane Changes Her Name

A WOMAN has a right to change her mind. Women everywhere are claiming the right to change their names, and actresses have always followed this practice. Some of them even change their names twice. Sally Blane is the latest to do this. Ever since she was discovered by a director on the Universal lot and given her first role in Carl Laemmle, Jr.'s "Collegians," this girl, who was born "Young" has been known on the screen as Sally Blane. Now, in the biggest role that she has ever had on the screen, that of the heroine in Universal's "Half a Sinner," she has decided to spell the name S-a-l-l-i-e instead. Miss Blane has issued a business-like statement.

"To whom it may concern:

"To prevent a conflict of names, I have decided on a new spelling of my name.

"Hereafter I will spell Sally as per my signature below.

(Signed) "SALLIE BLANE."

FIVE UNIVERSAL PRODUCTIONS JUST COMPLETED PROVE HERO NEEDN'T BE HEEL

(Special for Your Newspaper)

THE movie "hero" is no longer a heel.

Today the central characters of most Hollywood pictures are not the whitewashed examples of manly virtue they were ten years ago. The movie audience has become more sophisticated and more liberal and demands that its heroes conform less to the artificial standard of the past. Heroes must be interesting, but not necessarily virtuous.

The tendency on the part of Hollywood to answer the demands of its "grown-up" audience is illustrated in the case of five pictures completed last week at the Universal studios. In each picture the hero, or central male character, has few if any of the virtues of the blond, blue-eyed, granite-jawed actor who rescued the maiden in the old silent flickers. The hero today may be even a two-timer.

"Uncertain Lady"

Edward Everett Horton is the hero of "Uncertain Lady," which also features Genevieve Tobin. But instead of being a fine, upright hero he immediately falls in with a plan to leave his wife and go off with another woman provided he can get his wife another husband. Genevieve Tobin plays the part of the wife, and Renee Gadd that of the "other" woman. The cast also includes Paul Cavanagh, Mary Nash, George Meeker, Donald Reed and Arthur Hoyt. Harry Segall wrote the play on which the picture is based.

"The Black Cat"

In "The Black Cat," the difference between the old and new types of heroes is even more distinct. The protagonists of this picture are two masters of horror, Karloff and Bela Lugosi, creators, respectively, of the parts of "Frankenstein," and "Dracula." They are half-mad fiends, intent upon blood-chilling and decidedly unscrupulous deeds, but they are so expert in their characterizations that they keep one's interest to the end. David Manners, Jacqueline Wells, Lucille Lund, Henry Armetta, and many others are also in the cast of this picture. "The Black Cat" is taken from the celebrated story by Edgar Allan Poe, who was no Sunday school teacher himself.

"Embarrassing Moments"

A third and still more unusual type of hero is portrayed in "Embarrassing Moments," which stars Chester Morris. In this film Morris has the role of that unmitigated pest, the practical joker. He makes himself as disagreeable as possible, he is never a shining example of courtesy and humility; but somehow he manages to keep his audience's sympathy. Marian Nixon plays opposite Morris in "Embarrassing Moments" and Walter Woolf, musical comedy star, Henry Armetta, Alan Mowbray, and John Wray are also in the cast. William Anthony McGuire wrote the story.

"Dangerous to Women"

Movie audiences of a decade ago would also have never sanctioned a hero such as the one in "Dangerous to Women." As Dr. Alexis Collender, Nils Asther plays the part of a hypnotist, masquerading as a physician, who uses his strange power to trap women. Among the women in the story, which Max Marcin wrote and directed, are Gloria Stuart, Renee Gadd, Virginia Kami, and Ellalee Ruby, Paul Kelly, Alan Dinehart, Russ Brown, young character actor, are also in "Dangerous to Women."

(Continued on Page 23)

AT THE UNIVERSAL CITY STUDIOS

"I Give My Love" Enters Production

VICKI BAUM'S "I Give My Love" went into production on Monday at Universal City. In this picture Wynne Gibson shares co-starring honors for the first time, being teamed with Paul Lukas. Ever since Carl Laemmle, Jr. saw her work in "The Crosby Case" he has intended to give her a starring part; "I Give My Love" fulfills that intention.

Last week B. F. Zeidman, who is the producer of "I Give My Love" engaged three players for the supporting cast. They were Sam Hardy, veteran character actor, Tad Alexander, Juvenile star, and Dorothy Appleby, young stage actress. Previously Zeidman had assigned to the cast Eric Linden, John Darrow, and Louise Lorimer, the Broadway ingenue now under a long-term contract. Zeidman has his hands full at Universal City this week, as he is also the producer of "Funny Thing Called Love" which went into work also.

Karl Freund, who has just completed work on "Uncertain Lady," is directing "I Give My Love." Milton Krims wrote the adaptation of the Vicki Baum story, while Doris Anderson prepared the screenplay.

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MAE CLARKE RETURNS IN "FUNNY THING CALLED LOVE"

MAE CLARKE has returned to Universal studios, where she was formerly under contract, to play the leading feminine role opposite Chester Morris in the B. F. Zeidman production, "Funny Thing Called Love," which went into work Tuesday. Miss Clarke recently completed "This Side of Heaven," and her performance in "Waterloo Bridge," made at Universal City, is still remembered by theatre-goers.

Wanda Perry and Dorothy Dawes, two of Earl Carroll's beauties were also engaged this week for roles in "Funny Thing Called Love," as was Earl Eby, former director and actor for the Pasadena Community Playhouse. Eby, whom Carl Laemmle, Jr. has placed under a long-term contract, appeared on Broadway in "Triplets" and "The Chameleon." He is the fourth player to come to Universal who got his early training at the Pasadena Playhouse. The other three are Gloria Stuart, Onslow Stevens, and Jacqueline Wells, all currently featured in Universal pictures.

"Funny Thing Called Love" is Chester Morris' third and final starring vehicle of the season. In this picture he has his first opportunity at Universal City to play a straight

(Continued on Page 27)

Here is a drawing of Paul Lukas which looks more like him than his photographs do. It was made for the press sheet of "Affairs of a Gentleman." At the present moment, Paul Lukas is starring with Wynne Gibson in "I Give My Love," by Vicki Baum, which went into production this week.

Preparing "Angel"

FOLLOWING the completion of "Little Man, What Now?", which Frank Borzage is producing and directing for Universal, Margaret Sullavan, will leave for a vacation of four weeks in England.

During her absence, Melville Baker, the well-known scenarist, will prepart "Angel" for the screen. She will have a starring part in this continental drama by Melchoir Lengyel, upon her return, John M. Stahl, the director who discovered her and who gave her her first real screen opportunity in "Only Yesterday," with John Boles, will again direct.

THE BLA

WILD!
WEIRD!
WICKED!
CK CAT
KARLOFF
The 'Frankenstein' monster,
and BELA
LUGOSI
The 'Dracula' monster
Suggested by a story by
EDGAR ALLAN POE
With David Manners, Jacqueline Wells,
Lucille Lund, Henry Armetta. Produced by
Carl Laemmle, Jr. Directed by Edgar G. Ulmer.
Presented by Carl Laemmle.
IT'S TREMONSTROUS!

CARL LAEMMLE ENTERTAINS TH

Bus Loads of Members A
In Los Angeles with
Party at the Uni

Carl Laemmle acts as host to the members of the M. P. T. O. A. Left to right: Mr. and Mrs. A. C. Gutenberg, Mrs. Fred Meyer, Mrs. R. J. Baldwin, Carl Laemmle, Mrs. F. Borchert, Delphine Meyer and Mr. Fred Meyer.

Mr. and Mrs. William Stahly pose with the Universal president.

ON Tuesday last, Carl Laemmle, president of Universal Pictures, and Carl Laemmle, Jr., general manager of Universal production, entertained the exhibitors of the Motion Picture Theatre Owners Association at Universal City. In order to provide an opportunity to meet Universal stars and to relax from the arduous duties of convention, the Laemmles planned a dinner, reception and dance at Paul Whiteman Lodge. This is a building now used for recreation purposes, which was built for Paul Whiteman's use when he was making "King of Jazz." It was a combination

Buck Jones poses with Fred Wahrenberg of St. Louis.

Henry Armetta never was in Pittsburgh in his life, but he became very friendly with the Allison boys of the Rivoli Theatres, Pittsburgh, and the Allison ladies.

E M.P.T.O.A. AT UNIVERSAL CITY

ttending the Convention Their Wives, Enjoy a ersal City Studios

Carl Laemmle, Jr. and his life long friend, Fred Mayer, Secretary of the M. P. T. O. A.

Lois January and Alice White pose with Nat Williams and A. C. Lam, members of the M. P. T. O. A. at the Universal party.

studio, rehearsal room, make-up room and office.

Everything was planned to be as informal as possible. The convention members came out in busses, Universal City was decorated throughout with colored lights, bunting, flags and flares, and the Whiteman Lodge was especially decorated with flags, banners and flowers. Almost all of the stars at Universal City were present at the dinner and attended the dance and reception. There were no speeches. The Universal City Orchestra played for dancing which followed the dinner and the reception. One of the amusing features was the avidity with which exhibitors and their wives requested the autographs of all of the stars present. The secret undoubtedly is that the children of exhibitors are just as avid for stars' autographs as the children of anybody else.

John Boles, who is always at home on the Universal lot; Margaret Sullavan, Gloria Stuart, Karloff, Douglass Montgomery, Alice White, Buck Jones, Lois January, Henry Armetta, William Desmond, Chester Morris, Paul Lukas, Leila Hyams, Onslow Stevens, Andy Devine and even directors Eddie Buzzell and Louis Friedlander were pursued relentlessly for photographs by the Conventioneers.

Buck Jones with C. H. Olive on his right and Arch Hurley, both of New Mexico, at the Universal M.P.T.O.A. party.

Mrs. A. W. Nussbaum, sister of former president M. C. Lightman of the M. P. T. O. A., seems to have no fear of that monster, Karloff.

Did she want another husband?

– And did the husband want another wife? . . . And did "the other woman" want the cast-off husband of her friend? . . . Nobody was quite sure of what they wanted – and the result is the grandest comedy in months and months . . . Gay, sophisticated, brilliant, with a mass appeal that will send theatre grosses to highly satisfactory levels everywhere it plays!

EDWARD EVERETT **HORTON**

GENEVIEVE **TOBIN**

PAUL CAVANAGH, Mary Nash, Renee Gadd, George Meeker, Dorothy Peterson, Donald Reed. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.

UNCERTAIN L

ADY

CARL LAEMMLE
has the honor to present an inspired production by
FRANK BORZAGE
With Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, DeWitt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. From Hans Fallada's great novel. Screenplay by William Anthony McGuire. Another masterpiece by
UNIVERSAL

The Whole World Is Waiting For
MARGARET SULLAVAN
in
LITTLE MAN, WHAT NOW?
with
DOUGLASS MONTGOMERY

Any man who has ever lost his job, or any young wife who has bravely tried to comfort him, will understand the tenderness, the courage and gay humor of this epic of young love which all the cruelty of these bitter times could not destroy.

LITTLE MAN WHAT NOW

The greatest Universal Picture since ALL QUIET

"Heads right down

LEE TRACY'S

alley, and he handles it like a master!"

—Motion Picture Daily

"Edward Sedgwick guided the film into the superior comedy class. The cast contributes fine support, especially Pryor, who comes through with flying colors . . . It is a good laugh picture."

With

GLORIA STUART,

ROGER PRYOR, Onslow Stevens, Alec Francis. Lawrence Grant, Dorothy Granger. Directed by EDWARD SEDGWICK. Produced by Carl Laemmle, Jr.

CARL LAEMMLE Presents –

I'LL TELL the WORLD

GREAT PREVIEWS ON "HALF A SINNER"

Berton Churchill Steals the Picture

(Hollywood Reporter)

COMPLETELY satisfying entertainment from start to finish, "Alias the Deacon," renamed "Half a Sinner," cannot fail to please. Viewed in preview at eighty-odd minutes running time, judicious cutting will doubtless cure its one fault, a slowness in comedy tempo.

In cutting, it would be wise to remember the history of the original Hymer-Clemens play. When first presented in try-out, the role of the Deacon was little more than a bit. Berton Churchill, playing the part, stole the show. A rewrite added to his opportunities and, when he again scored heavily, the piece was entirely rewritten to make him the star.

Churchill repeats his delightful characterization in the current version, making premier honors wholely his. All the other action is supplementary to his charming rascal, a card-sharp masquerading in Deacon's clothing. Not a single scene in which he appears fails to register. You cannot help but wish he had more scenes.

The story makes use of many characters in a small town, all played with distinction. The only major change introduces a wrestling match in which the boy attempts to win money for an engagement ring. Even this does not intrude upon the homey spirit of the cheating-cheaters theme. With the Deacon practicing his chicanery, all wrongs are righted.

Sallie Blane contributes a very lovely heroine and Joel McCrea a stalwart hero. Russell Hopton as the wrestler's manager, Big Boy Williams as the wrestler, Spencer Charters as the small-town big-shot, Alexandra Carlisle as the bridge-playing hotel proprietor, Mickey Rooney as her son—in fact, every member of the large cast is excellent.

Kurt Neumann's direction is noteworthy for development of individual characters. Dialogue, for which Ralph Spence is credited, keeps the audience smiling. Photography by George Robinson is above average.

Promise your patrons their money's worth in entertainment, assured that the picture will deliver.

Oswald Held Over

THE ALHAMBRA

MILWAUKEE, WIS.

April 6, 1934

Mr. George L. Levine,
Universal Film Exchanges, Inc.
717 W. Wells St.
Milwaukee, Wis.

Dear Mr. Levine:

Today, April 6, I saw your Oswald Cartoon "WOLF, WOLF." This cartoon is so good, and the audience reaction was so splendid after the first show that I immediately called you to set the cartoon for a second week's run.

The only other cartoon held over for a second week was another splendid cartoon from Universal called "THE MERRY OLD SOUL."

You are to be commended on the superior quality of the Oswald Cartoon.

With kindest personal regards,

Very truly yours,

STAN MEYER, Manager

Well-Made Picture Says *Variety*

"HALF A SINNER," is a well-made picture which should do good business in all spots, because of the tested and proved entertainment values retained from the stage play.

Original model has been closely adhered to, with a few new frills, and Berton Churchill offers a rich and engaging character in the title role. Although largely a one-man play, Churchill is ably supported by half a dozen fine secondary character performances nicely balanced in the smooth continuity of Earl Snell and Clarence Marks, topped off by pungent dialog of Ralph Spence.

Kurt Neumann's direction is knowing and sympathetic in bringing out all the unctuously humorous angles of the fake deacon's nature and in driving the story along with pace and economy.

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"HALF A SINNER"

(UNIVERSAL)

HOLLYWOOD, April 11.—Enjoyable and satisfying entertainment flows from this bucket of farce and fun. It's a sparkling draught right from the well of laughter.

Taken from the successful play, "Alias, the Deacon," modernized with shrewdness for homespun values, smart showmanship has aimed it at the masses and it hits the mark.

As a dignified knight riding the rods and palming himself off as a deacon, with his finer talent revealed as a card specialist, but only after persuasion, Berton Churchill prevents an attack by a hobo on a girl, Sallie Blane, riding the rods disguised as a boy, and leaves the door open for another 'bo, Joel McCrea, to follow her.

Churchill, who played the deacon innumerable times on the stage, gives a sterling, well-shaded performance. McCrea and Sallie Blane are an ideal romantic pair. Mickey Rooney, fresh from his kid comedies, turns in a swell job and is going places. Russell Hopton is a human heavy. Big Boy Williams plays a dumb wrestler.

Kurt Neumann directed with a fine comedy flair. Edmund Grainger is credited as associate producer.

The film's title, exploitable stuff in the production, with its human quality and spontaneous laughter, are assets that presage good receptions at box-offices.

"ONLY YESTERDAY" LONDON WOW

LAST week "Only Yesterday" scored a tremendous triumph in Sydney, Australia. This week "Only Yesterday" prophesied a tremendous a tremendous vogue for Margaret Sullavan and a tremendous success for the picture. These prophesies have come true in the showing in London of the Margaret Sullavan-John Boles-John M. Stahl production at the New Gallery Theatre. It is the culmination of an exploitation campaign which virtually rolled itself up like a huge snowball into one of the most imposing theatrical draws in London history. Press advices say that the picture will be held over for a second week and possibly for a long run.

Here is the way the London Cinema describes the engagement at the New Gallery, which is one of London's most recent, most fashionable and largest first-run houses.

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Margaret Sullavan's Triumph

Universal's New Star Heralded As One of the Greatest Actresses in Film History.

"ONLY YESTERDAY" SUCCESS AT NEW GALLERY

Cinema-going Easter holiday-makers this year were drawn in thousands to the New Gallery where there was a very powerful magnet in Margaret Sullavan, Universal's new discovery, making her screen debut in "Only Yesterday." From an early hour on Easter Sunday it was obvious that Londoners intended to lose no time in making the acquaintance of this new star.

In the early part of the day the box-office began to tell the tale of another success. By the afternoon queues had begun to wind their way round the cinema, and before long people were lining up on both sides of the street. A period of standing had to be undergone by everyone in the evening before securing a seat. Easter Monday brought a large Bank Holiday crowd and seats were hard to come by all day. A remarkable feature of the showing of the film was that on each occasion when the final shot faded from the screen the audience, instead of immediately groping for their hats and coats stayed to show their appreciaton with rounds of applause.

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June Knight Goes to Universal City

JUNE KNIGHT, who has spent the winter pleasantly and profitably in Florida, arrived in New York last week to fill a week's engagement. Miss Knight had an unexpectedly long run at the Miami Bath and Tennis Club. June Knight got all the reviews and pictures in "Varieties" at the Casino Theatre. On Sunday Miss Knight will hurry to Universal City where she will take her mother to the hospital for an operation. While her mother is there, she expects to go herself for an operation on her tonsils.

It was the failure of "The Love Life of a Crooner" in which she and Russ Columbo were to be featured, to jell, which permitted her spring engagement in Florida. Since her picture debut, the former Ziegfeld girl has appeared in three pictures, "Ladies Must Love," "Take A Chance" and "Cross Country Cruise."

One of the pictures for which Miss Knight is a natural is "The Great Ziegfeld" as she was the last girl to be "glorified" by the famous "Follies" producer.

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New Words Needed to Advertise "The Black Cat"

Universal Pictures Company is deep in the woods of lexicography hunting out wild adjectives that may be tamed and put to honest work in conveying to a palpitating public exact impressions of Universal's newest thrill picture "The Black Cat" and this to say nothing of a standing need in Universal studios for other such pictures that will come along in the future for this company consistently every so often.

The need for a lot of new adjectives particularly is felt in connection with the releasing of "The Black Cat" which stars Frankstein and Dracula (nee Boris Karloff and Bela Lugosi) in the amazing adventure from the pen of Edgar Allan Poe.

Renee Gold, beautiful English actress, who makes her first appearance in Universal Pictures in "The Uncertain Lady" with Genevieve Tobin and Edward Everett Horton.

Here are some of the new fangled words already suggested by the bright young men in the Universal advertising department:

Chillability; Chillific; Chillifying; Electrific; Gasolfying; Shiverquake; Creepitator; Uncannysteria; Eerielectric; Tremonsterous; Tremblific;

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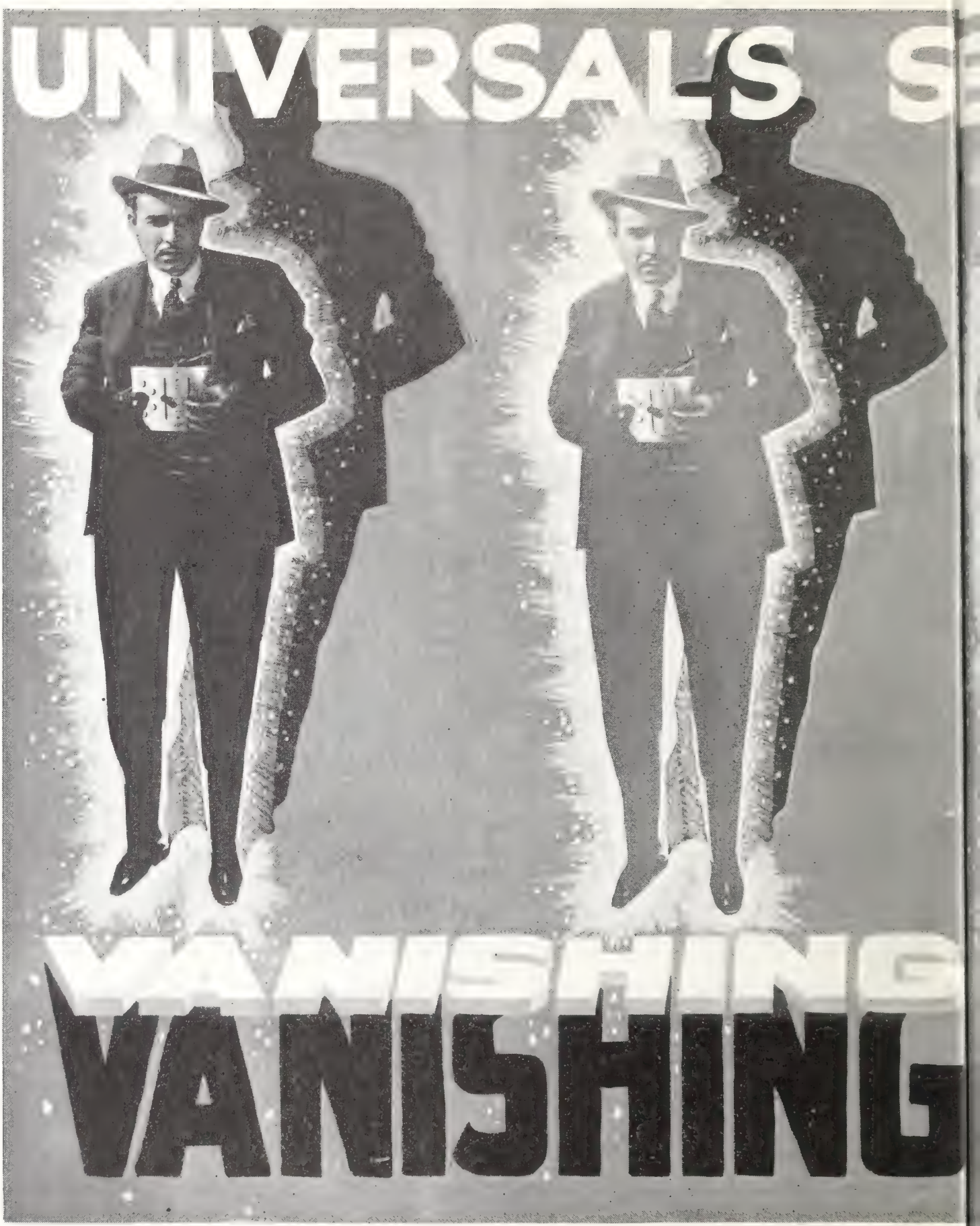
(Continued from Page 8)

"Half a Sinner"

The last of this group of heroes, transferred into celluloid at Universal City, combines both virtue and frailty. He is the "deacon," played by Berton Churchill in "Half a Sinner." Churchill created this role on Broadway in the play by John Hymer and LeRoy Clemens. As the deacon, he is both a card sharp, and a saver of young souls. At least he puts one young couple on the road to happiness—and then is forced to leave town himself, a curious hero. Joel McCrea and Sallie Blane are featured in this picture, and the cast also includes Mickey Rooney, Alexandra Carlisle, Bert Roach, Theresa Maxwell Conover and others.


UNIVERSAL'S
VANISHING

ERIAL SENSATION
SHADOW

VARIETY HOUSE REVIEWS Tuesday, April 10, 1934

ultimate in

...ber had the ...lished trays. ...ams of light ... to blind the ... During this ...ang a song

CHICAGO

Chicago, April 6.

Here's a show that's a joy to behold. A deluxe show for a deluxe house. That's the way it should be.

... Daniels and Ben Lyon, New ... ...nikers on the

NEWSREELS

EMBASSY

TRANSLUX

The all-time shocker of newsreel history is currently on the Luxer screen. It's a clear-cut view of an exhumed male corpse. Universal for some time has been verging on such a flash of horror. For months now it has been getting nearer and nearer to the real thing, first smudgy views of wounded and dead in train wrecks and now straight from the shoulder views.

Criticism will probably pile upon the reel because in the screen news field there's a silent understanding among the editors, or at least so some of them aver, that subjects of violent death will be treated with the greatest delicacy.

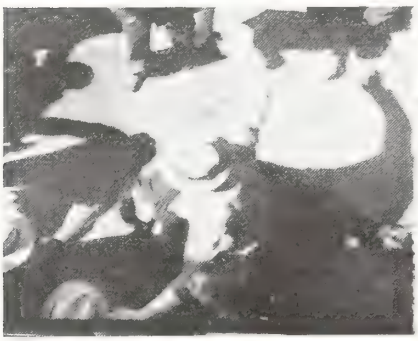
Universal has made some of its biggest money with shocker features. And judging from that, that audiences are not as a whole so averse to the gruesome, there should be a word of praise for U occasionally unvarnishing the news on the screen and giving the public their full money's worth.

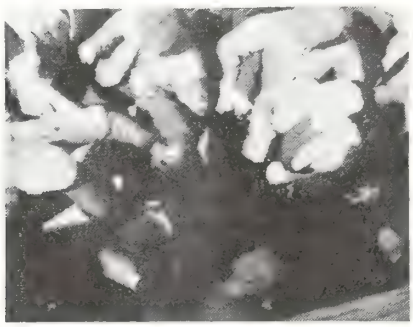
The Stavisky story, as U handles it, is almost like a Karloff terrorizer. And it impresses just like that, even though it is spot news of the most unusual kind for the screen.

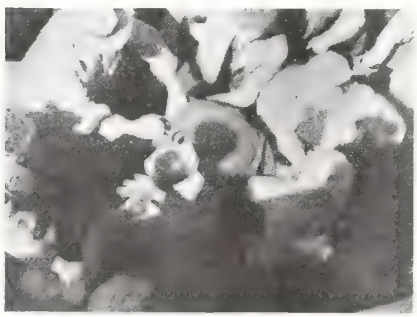
It starts on a dark day outside the dreary Stavisky home. The gendarmes are in search of evidence that the lender was murdered. It travels naturally enough to the cemetery. Men begin to open a grave. Suddenly the audience is looking at a coffin in the bottom of a pit. And then—bang—the lid opens and there is the body of a man who has been in the earth for weeks.

Before the end of the week this subject, the first test case of its kind, will decide an important issue. It's even fair to assume that if attendance falls off this clip may come in for partial blame. There's bound to be word-of-mouth advertising on an unprecedented score. And if the crowds come, which they are more likely to do, providing the Luxer management doesn't get cold feet and pulls this one out, the answer is apparent. *Waly.*

NO X MARKS THE SPOT IN UNIVERSAL NEWSREEL







AN interesting suggestion is contained in the story from Variety reproduced in the adjoining column. It intimates that the Universal Newspaper Newsreel is becoming as dramatic in the intensity and realism of its shots as Universal Pictures is in producing such graphic tales as Edgar Allan Poe's "The Black Cat," "Frankenstein," "Dracula" and "The Invisible Man." Read the story before reading the rest of this article.

All right. Now lets' go on with the real point of that Variety story. They don't give the credit that is due Universal for being able to give the country such remarkable shots. For instance, if the Universal cameraman had not been on the job, it would have been impossible to get the shots referred to in the Trans Lux review. It would have been impossible to have "a clear cut view of an exhumed male corpse" if the cameraman had not been on the job when the body was exhumed. The important thing in this Variety article is that the Universal cameraman had to be on the job in order to get the striking and remarkable real-thing shots which WALY so greatly admired.

That is the reason that Universal Newspaper Newsreel is so far superior to most newsreels. Its cameramen are on the job whether bullets, fists, bombs or hurricanes are flying about.

Nothing could more graphically indicate this quality of the Universal Newsreel than the series of pictures on the left of this page. They are taken from Newsreel No. 239 and show an actual sequence in the reel. This shot covers the riots that recently took place in Minneapolis between the jobless CWA workers and communists and the Minneapolis police. For a time, the wild demonstration overcame the police corps and eventually forced the city council to accede to their demands for work and relief. These four illustrations are actual clips from the newsreel showing graphically a policeman going down under the charge of the mob.

Universal doesn't have to use an X to mark the spot where a riot took place, where a wreck occurred, where a body was found—it shows the real thing.

You asked where the Universal cameraman was when all this was taking place. Well, he was in the place where he should be, right

(Continued on Next Page)

WASHINGTON SAYS "GLAMOUR" INTRIGUES WOMEN

(From the Washington, D. C. Herald)

"GLAMOUR" (Rialto).—The eternal triangle receives another twist in "Glamour," which had its initial showings at the Rialto yesterday, and feminine fans especially will be intrigued by the screen play which Universal Pictures have fashioned from a short story by gifted Edna Ferber.

Constance Cummings, whose screen work shows a steady improvement, and suave Paul Lukas head the cast in this production, which was directed by William Wyler, Miss Cummings appears as Linda Fayne, who dances in the chorus and dreams about the song Composer Victor Banki will write for her some day.

This is news to Banki (Lukas), who thinks the girl rather funny and just a bit annoying. However, she pursues him even unto Westport, where he has a country home, and finally he becomes interested in her. Whereupon he starts composing new melodies, leads her to success and marries her.

Soon Linda is enthrolled by the glamour of theatrical fame and has little time for either her husband or her small son. Then Lorenzo Valenti appears in the role of a dancing partner, and Linda falls madly in love with him.

Always honorable, Victor tells Linda that she is free to leave him, leading her to believe that his own love has waned. A divorce and a new marriage follow, but it is not many weeks before Lorenzo has a new love.

Linda leaves him then, returning to Westport too late to see her child alive. When she learns that Victor has been a failure ever since she left him, she refuses to accede to Lorenzo's plea for forgiveness and begins life anew with Victor.

Paul Lukas is well fitted to the role of Banki, playing with a restraint that adds to the effectiveness of his characterization. Miss Cummings makes Linda's predicament highly plausible, while Phillip Reed as Lorenzo has an opportunity to sing two numbers which enhance his role. —D. H.

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No "X" to Mark Spot in Universal Newsreel

(Continued from Page 26)

above the riot which was the fiercest and most violent that ever took place in Minneapolis and has seldom been exceeded in any other city.

Universal Newspaper Newsreel will continue to show the world the news while it is happening, no matter how graphic, how realistic, often how gruesome it may be. After all, the newsreel shows news as it really is, and that is as it should be.

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MAE CLARKE RETURNS IN "FUNNY THING CALLED LOVE"

(Continued from Page 9)

comedy role. The story was written by Dore Scharey and Lewis Foster and is being directed by Kurt Neumann. The supporting cast, in addition to those already mentioned, includes Frank Craven, John Warburton, Goodee Montgomery, daughter of the late Dave Montgomery of the musical comedy team of Montgomery & Stone, Andy Devine, Anderson Lawler, Lois January, and Russ Brown, Carl Laemmle's Jr.'s latest find."

DEAFENING APPLAUSE

Excerpt from letter written by J. Knox Strachan, manager of the Warner Theatre, Portsmouth, Ohio, regarding Universal Newsreel.

"It might be of interest to you to know that one of our biggest attractions is the Universal Newsreel, with deafening applause greeting Graham McNamee's voice at every show."

Newsreel No. 240

● ***Pope Pius blesses devout Catholics from all parts of the world as 25,000 gather in St. Peter's Plaza, Rome, for brilliant ceremony at which the Holy Father presides, marking the end of the Holy Year. All of the scenes in this strip are taken from Newsreel No. 240.***

● ***Dr. William A. Wirt testifies in Washington, D. C., at a hearing before a special House Committee, of the "plan" of the "Brain Trust" to put a "Stalin" in the White House, as revealed to him at a dinner party.***

● ***Here is the Fish Jury, White House newspaper correspondents, who are leaving Cay City, Bahamas, on the Astor yacht for a rendezvous with President Roosevelt, to hear the true story of his fishing prowess.***

4

STEP OUT WITH UNIVERSAL

Watch U

Announc

BIG SERIALS

for 1934 - 35

•

BUCK JONES

IN

THE RED RIDER

•

TAILSPIN TOMMY

450 Daily Newspapers

are running the tremendously popular illustrated strip on which this serial is based — the adventures of Tommy and his daredevil brother, afloat ashore and in the clouds. Backed by big exploitation tie-ups!

niversal Weekly for the Sensational

ement of the Other Two '34-'35 Serials

UNIVERSAL

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

LOOKING AHEAD!

TREMENDOUS national exploitation backs Lee Tracy in Universal's "I'll Tell The World." Built around the activities of an international correspondent for a world-wide news gathering organization the picture ties in directly for perfect newspaper co-operation—and as a proof of this statement this co-operation is already definitely in the work.

In New York City the opening of the picture at the Roxy Theatre was backed by smashing exploitation made possible through a tie-up with the United Press and the World Telegram. The newspaper plugged the picture daily with stories and art and the U. P. made possible a lobby display which has few equals as a real attention-getter.

New style teletype machines were installed in the lobby ten days before the picture opened, an art exhibit of world events as covered by the U. P. was also installed together with a smashing map of the world showing graphically how the world's news is gathered.

Hundreds of newspapers are preparing similar co-operation as well as signing to run the special newspaper serialization prepared for this picture. This national exploitation give a picture tremendous momentum and makes it easier for every exhibitor to get his own local campaign into operation.

Many big national stunts have been placed in work for "The Black Cat," "Little Man, What Now?" and other coming Universal attractions. Each of these ideas will be detailed in the pressbook so that every exhibitor can take full advantage.

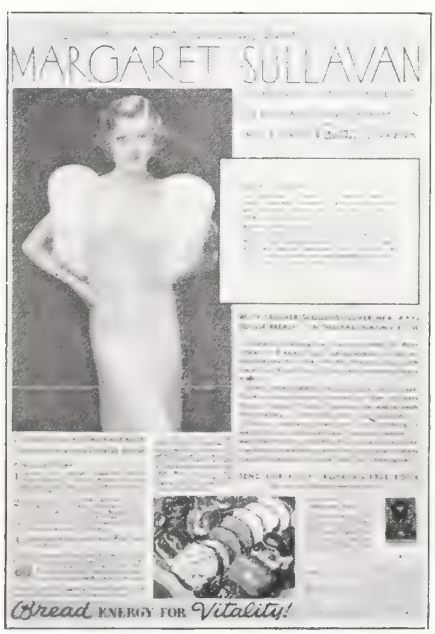
One stunt that should be watched goes into effect May 1 and runs the whole month of May. This is for Margaret Sullavan and "Little Man, What Now?" Modern Screen is arranging 16,000 dealer window displays during that month and giving away almost one half million copies of a beautiful colored photo of Margaret Sullavan which also announces the picture.

Whether you are playing the picture in May or later, you should see that a "coming" sign is in the local windows announcing your play date. The promotion department of Modern Screen is working closely with Universal on this particular promotion and as far as possible exhibitors will be advised of the local store and date of display—Watch closely for this important tie-up and cash in on its great possibilities.

A. J. SHARICK

ADVERTISING AGE PRAISES GENERAL MILLS — MARGARET SULLAVAN TIE-UP

ON the left is a reproduction of a full page ad which appeared in nationally circulated magazines such as the Saturday Eevning Post, Collier's, Cosmopolitan and Good Housekeeping, over the signature of Betty Crocker famous home economics expert for General Mills. It is the first of a series of education ads being used by this big flour manufacturer. Because of her current popularity and the unusual amount of publicity being showered on her, Margaret Sullavan made a happy selection for the first ad.



This smart advertising campaign conducted by the General Mills attracted considerable attention in the advertising field. On the right is a reproduction of a two column front page write-up devoted to it in Advertising Age. This article was accompanied by a reproduction of the ad.

This is just another link in the big chain of advertising, publicity and tie-ups being forged to give "LITTLE MAN, WHAT NOW?" the smash send-off it deserves. Watch for this ad! You can use it to good advantage in your advance campaign. Mount it in the lobby with a strip across the lower right hand corner reading—"She's coming here soon in her second big screen triumph 'LITTLE MAN, WHAT NOW?.' Watch for the date!"

Advertising Age

General Mills Starts Huge Drive to Raise Consumption of Bread

Minneapolis, Minn., March 15—In a sensational effort to reverse the declining line of four companies General Mills, Inc., will spend $3,000,000 in the next three months in a special campaign for flour, featuring the slogan, "Bread Energy for Vitality."

If successful and others throughout the country extend the general operation to their respective communities, the campaign will be unequaled. It is possible that it will develop into one of the greatest selling campaigns the country has ever seen.

The "Vitality" campaign will be initiated in the March 24 issue of the Saturday Evening Post and March 25th will be taken up by Betty Crocker in her Wednesday broadcast. Mar. 26th and [illegible] broadcasting System [illegible] A country-wide stage and [illegible] appear on this broadcast to be repeated monthly over a different network. The campaign runs to June 16.

Other magazines [illegible] are Collier's, Cosmopolitan, Good Housekeeping, Hollywood, Hygeia, Journal of American Medical Association, Journal of Home Economics, McCall's, Modern Screen, Motion Picture, Movie Classic, Photoplay, Radio Stars, Screenland, Screen Book, Screen Play, Silver Screen, Time and True Confessions.

Asks Dealers' Help

The company insists the retailers [illegible] use newspa[illegible] and [illegible]

[illegible] [illegible]

[illegible] [illegible]

[illegible]

Windy City Gets Big "Cruise" Exploitation from State-Lake Theatre

FROM near and far reports continue to come in on the big co-operation given by the Greyhound Bus Lines to theatres playing "CROSS COUNTRY CRUISE." The latest comes from Fritz Blocki, Publicity Manager, who bolstered his campaign considerably with the assistance the Chicago, Ill. office offered.

A week before the opening, attractive displays were put up in the bus terminals and ticket office windows around the city. These displays were a big boost for the picture because in addition to the special rotogravure posters prepared by Greyhound, the accessory lobby cards were used. A reproduction of one of these displays appears on the bottom of the page.

The Greyhound Lines also supplied a ballyhoo in the form of busses bannered with notice of the coming of the picture. During the run these same busses conveyed the patrons to the theatre from outlying sections of the city.

Local ladies clothing and fur shops featured June Knight and Alice White in their newspaper and radio advertising.

The Movie News, a widely circulated theatrical daily, devoted the entire cover page to a June Knight picture on opening day. Duke Hickey, assisted on the campaign.

PLUGGING TITLE HELPS GOULD'S SMART "LOVE BIRDS" CAMPAIGN

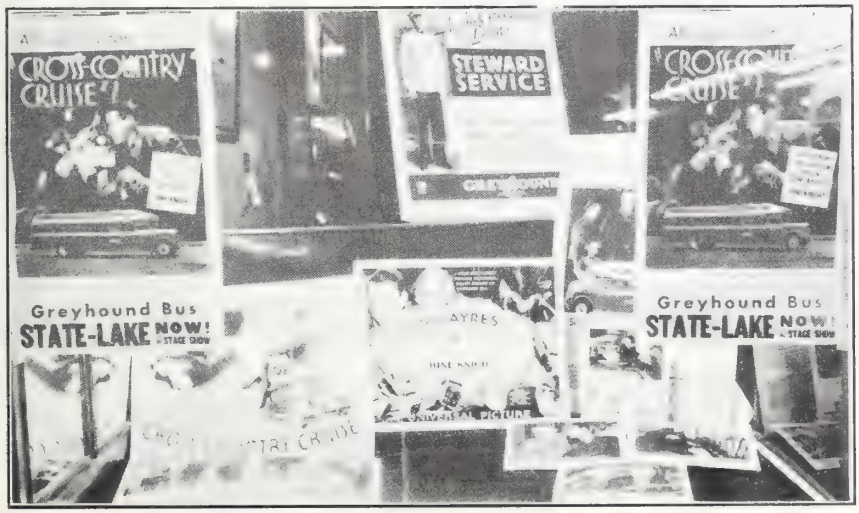
SHOWMAN S. W. Gould who manages the Davis Theatre, Pittsburgh, Pa. took advantage of the catchy title in the preparation of his "LOVE BIRDS" campaign. At his suggestion, Rhea Bakery, owner of six stores, created the "LOVE BIRDS" cake. This special delicacy was plugged in their store windows, newspaper advertising and on pasters which were used to seal packages. In addition, the bakery bannered their delivery trucks during the run of the picture.

One of the Six Rhea Bakery windows showing tie-up in their plug for the "LOVE BIRDS" cake and the showing of the picture at the Davis Theatre, Pittsburgh, Pa.

Spear's Furniture Store also visioned the title as being advantageous in their advertising and tie-up with the picture in their newspaper ads with the line "'LOVE BIRDS' ARE FEATHERING THEIR NESTS AT SPEAR'S." Pictures of Slim Summerville and ZaSu Pitts with mention of the picture and theatre were used on 22 x 28 cards which they placed in all their windows.

In conjunction with the Spear's tie-up, the hostess of the bridge club located in their store made mention daily of the "LOVE BIRDS" furniture and cake and gave good plugs to the picture in talking to the members.

Gammons Restaurant, one of the city's largest, imprinted their menus with notice of the picture. Other restaurants, hotels, railroad station refreshment stands and cigar stands were glad to offer space in which to plant a special card and photos from the picture.



GROUP OF SHOWMANSHIP ADS!

(1.) Double column x 10" from State, Richmond, Va. (2.) Two column x 7½" from Granada, South Bend, Ind. (3.) Double column x 10" from Alhambra, Milwaukee, Wisc. (4.) Two column x 3" from Capitol, Dallas, Texas. (5.) Double column x 5" from Fox Oakland, Oakland, Calif. (6.) Single column x 3¼" from Lincoln, Troy, N. Y. (7.) Two column x 5½" from Lyric, Duluth, Minn.

CHESTER MORRIS *in* "EMBARRASSING MOMENTS"

A comedy-drama with a melodramatic kick!

With

MARION NIXON

George E. Stone, Walter Woolf, John Wray, Huntley Gordon, Alan Mowbray, Gay Seabrook, Henry Armetta. Directed by Edward Laemmle. Story by William Anthony McGuire. Presented by Carl Laemmle.

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

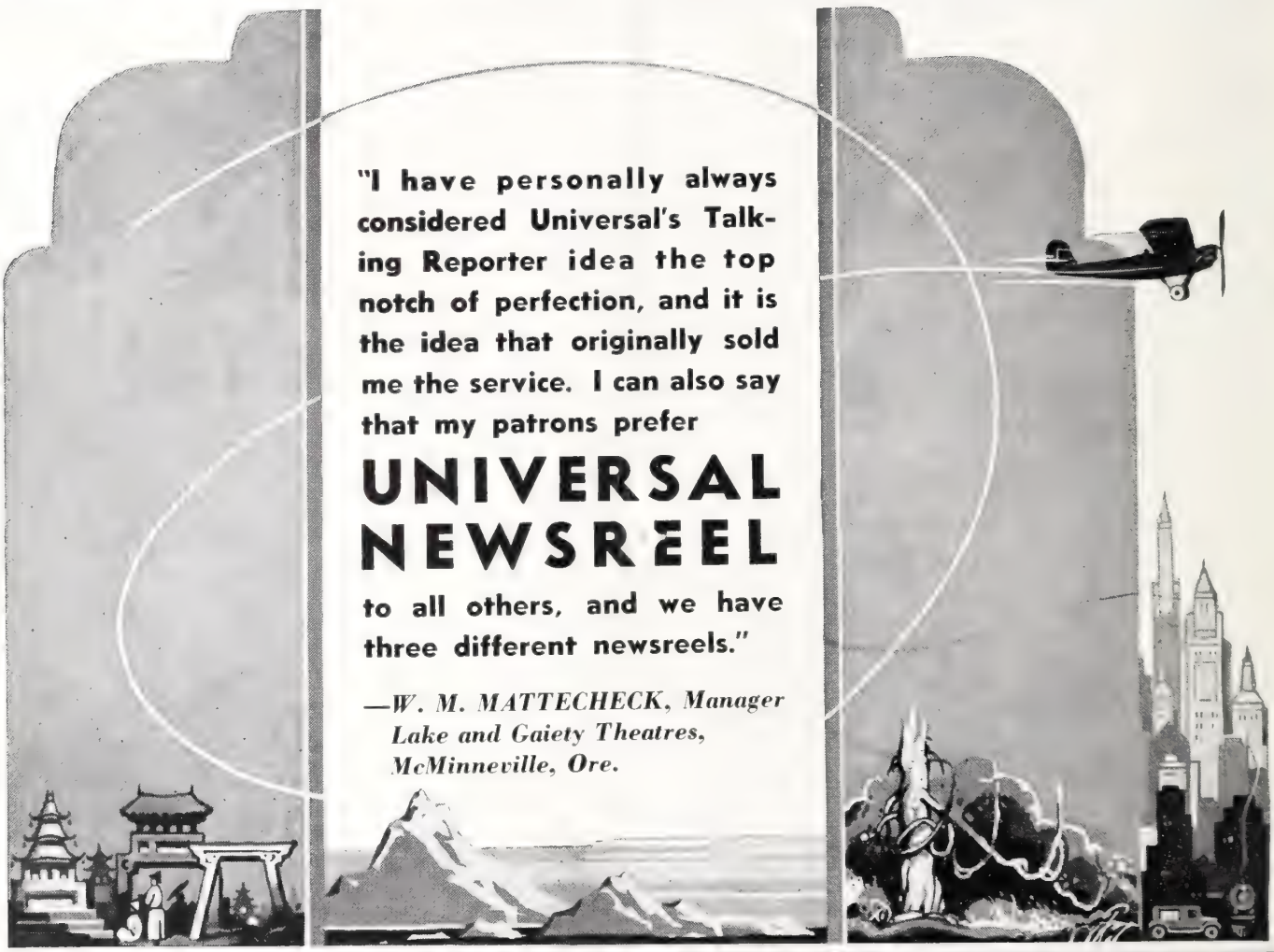
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE

Paid

Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS



UNIVERSAL NEWSREEL

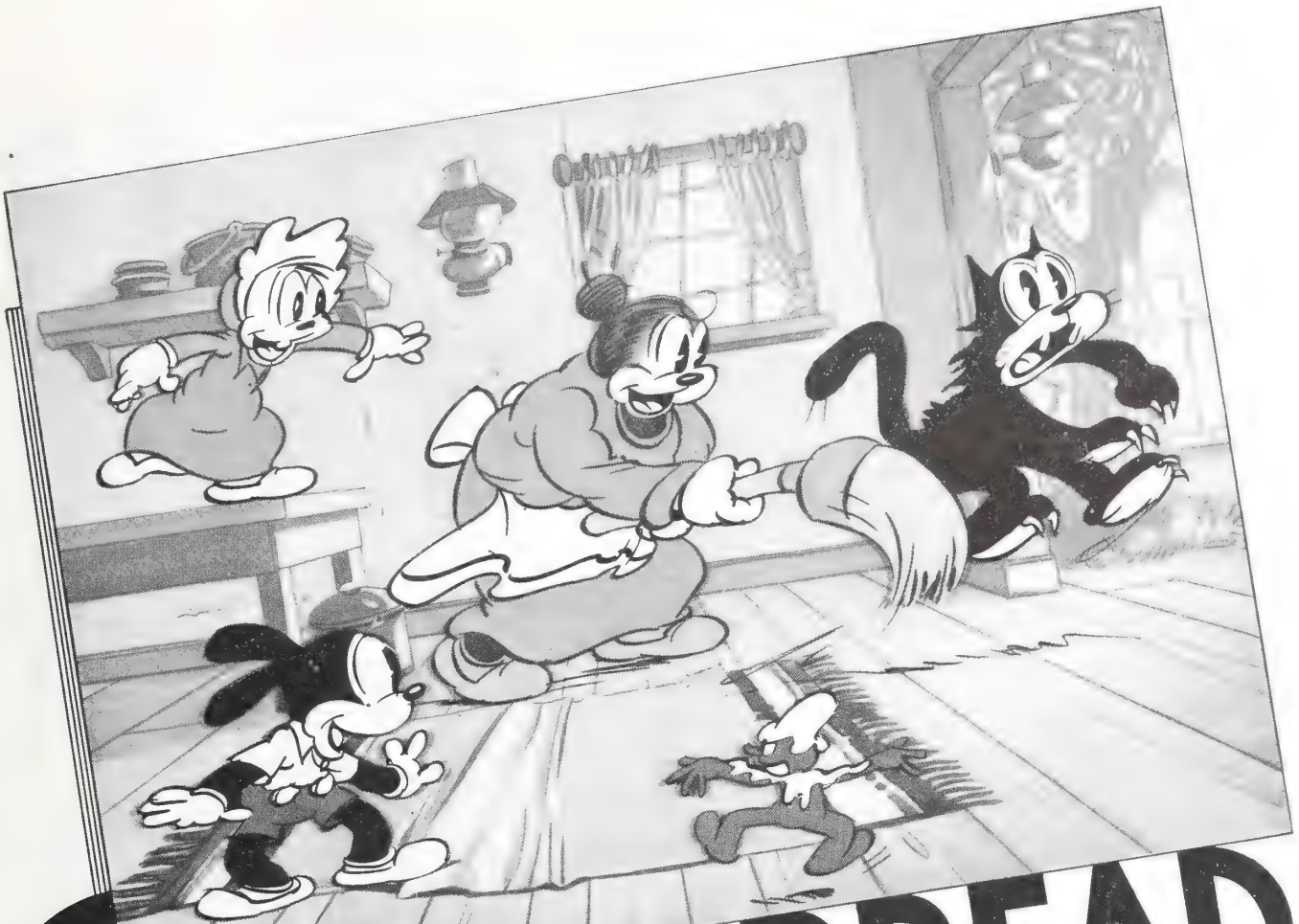
PRINTED IN U. S. A.

UNIVERSAL WEEKLY
APRIL 28
1934

"HALF A SINNER"

Watch Universal Weekly for the Title of a Great Picture Starring—

NILS ASTHER • GLORIA STUART



GINGER-BREAD BOY

– A great Oswald release – and have you noticed the <u>remarkable</u> improvement of <u>All</u> the Oswalds recently?

IT BEATS TH

No. 769 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

The movies move on.

In the days of silent pictures, they had their own technique and it was not necessary to compare them with the stage. Then sound came in and every move of the movies was compared with the so-called legitimate stage.

For a time, after sound came to us, we lagged behind the stage. The handling of dialogue was new to us. We had to learn a new trade. And we did!

After a struggle we caught up to the stage — and then we went ahead of it.

I know of no better example of this than "HALF A SINNER" which Universal is now releasing. I hope you will see it yourself.

On the stage "Half A Sinner" was known as "Alias The Deacon." But this is not a good movie title. So we changed it to "Half A Sinner."

It is a splendid story because it goes straight to the simplest human heart, creates a deep sympathetic interest for a rogue and ends on a high and happy note.

In this story there are two parts so human that words

E STAGE HIT!

cannot describe them. One is half a rogue and the other is a romantic woman.

We cast these two parts (if I do say it myself) very cleverly. We gave the male part to Berton Churchill and the woman's part to Alexandra Carlisle. We surrounded these two artists (and I mean artists) with an excellent cast. Then we turned the direction over to Kurt Neumann.

The result is a delicious comedy not only for the thinkers but for the morons.

A romantic comedy which any dumbbell can understand and love.

I hope you will see it yourself instead of leaving it to the office boy. I hope you will look at it from the audience viewpoint and I hope you are showman enough to realize what delightful entertainment it is.

"Half A Sinner" is a compliment to your intellectuality and to the common sense of your audience.

When the movies move on, it behooves you to move on with them!

Carl Laemmle

"Enjoyable and satisfying entertainment flows from this bucket of farce and fun. It's a sparkling draught right from the well of laughter. Taken from a successful play, modernized with shrewdness for homespun values, smart showmanship has aimed it at the masses and it hits the mark."

—Motion Picture Daily

"Promise your patrons their money's worth in entertainment, assured that the picture will deliver."

—Hollywood Reporter

JOEL McCREA
SALLY BLANE
BERTON CHURCHILL

Mickey Rooney, Russell Hopton. Produced by Carl Laemmle, Jr., from a play by John B. Hymer and LeRoy Clemens. Directed by Kurt Neumann. Associate Producer, Edmund Grainger.

HALF A S

How much sin makes 'half a sinner?'

STEP OUT WITH UNIVERSAL

INNER

Presented by CARL LAEMMLE

UNCERTAIN LADY

A Class Comedy with Mass Appeal!

EDWARD EVERETT
HORTON

GENEVIEVE
TOBIN

PAUL CAVANAGH, Mary Nash, Renee Gadd, George Meeker, Dorothy Peterson, Donald Reed. Produced by Carl Laemmle, Jr. Directed by Karl Freund.

A UNIVERSAL PICTURE

Morris Joseph Gets a Letter from Carl Laemmle And a Banquet from New Haven Exhibitors

ALL of New Haven territory is making preparations for the Morris Joseph twentieth celebration week. The week set aside for this celebration is that of May 20 to 26 inclusive. Already Morris Joseph, manager of Universal's New Haven exchange, has received letters of congratulation from almost every exhibitor in the territory. If you didn't read the letter of Arthur H. Lockwood on page 7 of the April 21st Weekly, you missed something. If you missed it, dig that copy of the Weekly up and read it, by all means.

MORRIS JOSEPH
Universal Exchange
Manager at
New Haven

One of the letters of which Mr. Joseph is most proud is the one he received signed jointly by Carl Laemmle, President of Universal, and R. H. Cochrane, Vice-President. Here it is. "Dear Mr. Joseph:

"Just think! For twenty years you have been putting it over on poor old Universal! And getting by with it!

"Well, we are glad of it. We have been glad of it for twenty years. It has been a source of satisfaction to know that in all this time you have been quietly, but persistently and loyally, going about the company's business and getting results. You have made many friends for the company while making them for yourself. We do not recall a single kick against you, which in itself is a fine record in view of the existing nature of our business.

"Old friends are the best friends, and we hope you feel as friendly toward us as we do toward you, and that we have stood the test of time as well as you have."

Carl Laemmle and R. H. Cochrane

Morris Joseph is the dean of film row and far outdates any other exchange manager in the territory.

One of the high spots of the week will be a testimonial banquet tendered to Morris Joseph at the Taft Hotel, Tuesday, May 22nd, by the exhibitors and distributors of the entire territory. Al Kane, manager of the Paramount Exchange in New Haven, is chairman of the committee on arrangements.

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Universal Elects Directors

AT the Annual Meeting of the stockholders of the Universal Pictures Company, Inc., held last (Thursday) in Wilmington, Del., the following directors were elected: For the First Preferred, J. Myer Shine and Simon J. Klee; for the Second Preferred, R. H. Cochrane; for the Common, Carl Laemmle, P. D. Cochrane, C. B. Paine, Helen E. Hughes, James R. Grainger and W. S. McKay.

Universal Defeating Depression

DURING the 1934 property improvement program at Universal City, 500 extra men have been added to the payroll. The fourth building to be erected on the program is a new sound proof stage, at a cost of $75,000. One hundred and fifty men are employed on this one project.

Stage "B," one of the first stages to be built on the Universal lot, will be completely renovated and remodeled into two sound stages. A new concrete floor covering 22,000 square feet will replace the old one of wood. The interior of the building will be of the most modern sound proof material and the exterior will be stucco.

Only recently at a cost of $100,000 a new process stage of galvanized iron covering 48,000 square feet was completed. Other property improvements in the past few months include a new warehouse, costing $30,000, a large brick and stucco wall separating the back lot from the sound stages costing $5,000, a miniature stage at a cost of $20,000 and a number of improvements costing $25,000.

On April 1st, the Universal laboratory, which had been closed for several months, opened its doors and is again under the supervision of Roy Hunter. There are one hundred and fifteen men and women re-employed in this department. Mr. Hunter expects to double the number soon.

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Copyrighted 1934
Universal Pictures Corp.
(All Rights Reserved)
APRIL 28, 1934
Vol. 34 No. 20

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Universal Operations Show Vast Gain

UNIVERSAL Picture Company, Inc., reports a consolidated net profit for the three months ending January 27th, 1934, of $24,507.60, after all charges including depreciation of fixed assets, in the amount of $131,699.90. This compares with a net loss of $213,211.74 for the same months of the preceding year.

The business of the company subsequent to this date shows considerable gain over the corresponding period of last year. The indication is that a substantial profit will be realized as a result of the operations of the quarter ending April 28th.

LATEST PRODUCTION NEWS FR

"Smoking Guns" Is New Maynard Title

WITH the arrival of Ken Maynard on Wednesday from Europe, Universal announces a change of title in the last Ken Maynard western. The picture was finished at Universal City under the title of "Doomed to Die." The story was by Maynard himself and directed by Alan James. However, it carried no western implication, and Universal wanted to wind up the Ken Maynard series with a western flare.

The new title is "Smoking Guns." Its leading lady is Gloria Shea and its cast includes Walter Miller, Bob Kortman, Jack Rockwell and Ed Coxen.

The current Ken Maynard picture, "Honor of the Range" was released to exchanges last week.

"LITTLE MAN, WHAT NOW?" FINISHED MARGARET SULLAVAN ARRIVES

THE last scene of "Little Man, What Now?" will be shot today at Universal City. However, its star, Margaret Sullavan, completed her scenes on Tuesday and hopped a plane for New York the same night. She will prepare for a unique trip to England. It is a trip which has been a dream of hers for years. Like everything this unusual girl does, this idea is individual. She wants to bicycle through England. Furthermore, she wants to do it without anybody knowing when or where, and she wants to do it incognito.

For the final scenes, two players joined the cast of "Little Man, What Now?" which has assumed colossal proportions. These two are Christian Rub and John Ince. Christian Rub will be remembered in this country for a superb part he played in the Emil Jannings picture which Universal distributed in this country under the title "The Last Laugh." The final scenes of the picture were the most impressive and extensive of the entire production. One of them represented the interior of a famous railroad station in Berlin. It was painstakingly reconstructed from photographs, exact measurements and plans. Any traveller who has been in Berlin will recognize it immediately.

More than two-thirds of a million watts of power, enough to light a fair sized city, were used to illuminate this set, which completely filled the largest sound stage at Universal City, three hundred feet long and one hundred and seventy-five feet wide. Four hundred extra players provide the background again which Margaret Sullavan, Douglass Montgomery and Catherine Doucet, who plays Montgomery's mother in the picture, enacted their scenes.

The final scene occupied another entire sound stage. This scene represented a modernistic cafe in Berlin and utilized an innovation as far as the movies are concerned, since all the draperies in the cafe were made of cellophane. 8,600 yards of white cellophane were required to form the drapes. The use of cellophane in this manner is for the purpose of permitting light to penetrate the set without any shadows being cast, as would be the case if ordinary materials were used.

John Darrow and Wynne Gibson, featured player and star respectively, of Vicki Baum's "I Give My Love," who posed for the statue of "Ambition" by the noted Italian sculptor, Salvatore Scarpitti. "I Give My Love" went into work at Universal City this week co-starring Paul Lukas and Wynne Gibson. Direction of Karl Freund.

OM UNIVERSAL CITY

"Funny Thing Called Love," Is New Chester Morris Title

THE third Chester Morris starring picture went into production at Universal City last week under a new name. In the studio this Dore Schary and Lewis Foster story had been referred to as "Loves of a Sailor." This title has been changed to "Funny Thing Called Love." The cast is now complete with the selection of Mae Clarke as the leading woman.

The supporting cast is headed by Frank Craven, famous Broadway actor and playwright, Andy Devine, John Warburton, Goodie Montgomery, daughter of the late Dave Montgomery of the famous musical comedy team of Montgomery and Stone, and who is making her debut; Lois January, Russ Brown, Carl Laemmle, Jr.'s latest find; two Earl Carroll beauties, Wanda Perry and Dorothy Dawes, and Earl Eby, former director and star of the Pasadena Community Playhouse.

"Funny Thing Called Love" is under the direction of Kurt Neumann. It is a B. F. Zeidman production.

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"I Give My Love" Goes Before Cameras

KENNETH HOWELL, Irene Ware, Herbert Corthell, Tom Dugan and Douglas Fowley have been assigned to the B. F. Zeidman production, "I Give My Love." This story, by Vicki Baum, went into production this week at Universal City under the direction of Karl Freund. It features Wynne Gibson and Paul Lukas with a cast including Eric Linden, Sam Hardy, John Darrow, Dorothy Appleby, Tad Alexander, Louise Latimer and Salvatore Scarpitti, noted Italian sculptor. "I Give My Love" was adapted to the screen by Milton Krims and the screenplay and dialogue were contributed by Doris Anderson.

Universal Buys "Ransom $1,000,000" By Damon Runyan

CONTRACTS have been signed for the purchase by Universal of another Damon Runyan story. The title of it is "Ransom—$1,000,000." Universal has been negotiating for this story ever since a month ago when Carl Laemmle, Jr. bought "Princess O'Hara," a story by Damon Runyan that appeared in Collier's. "Ransom—$1,000,000" appeared in the October Cosmopolitan.

It is possible that Damon Runyan will go to Universal City about June 1st to write the screenplay for "Ransom—$1,000,000." Although he has not definitely committed himself, he has shown a keen interest in the transfer of this story to the screen, because of the peculiarity of the narrator in every one of his stories. "Ransom—$1,000,000" tells what happens when a gang chieftian's daughter marooned with her father's mob on an island off the coast of Georgia falls in love with the young man whom the gang has kidnapped.

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Preparations Start on "Transient Lady"

ONE of the next pictures to go into production at Universal City will be "Transient Lady." This Octavus Roy Cohen Liberty Magazine story will be directed by Eddie Buzzell. On Saturday Carl Laemmle, Jr. assigned Bertrand Shubert and H. S. Kraft to adapt and script the story. Mr. Kraft was summoned from New York and arrived last Friday by plane.

A tense moment from "The Black Cat," showing Bela Lugosi and Jacqueline Wells. Bela Lugosi brings all the hair-raising quality of "Dracula" to bear upon the much badgered heroine, who is one of this year's Wampas Baby Stars.

"Romance in the Rain" Is New Musical

THE Stanley Bergerman production, called heretofore "Sin for Cinderella," will go into production at Universal City under the title of "Romance in the Rain." This musical was written by the authors of "Moonlight and Pretzels" and "I Like It That Way," Sig Herzig and Jay Gorney.

Romance in the Rain" will have the best musical cast that the coast can supply.

✚ ✚ ✚

"Half A Sinner" Convulses Previews And Censor Boards

EVERYWHERE that "Half A Sinner" has been shown, audiences go into convulsions. The three previews in California knocked the audiences silly, and at the National Board of Review showing and the showing for the New York State Censors, these critical and blase groups dissolved into howls of delight. "Half A Sinner" is likely to establish a laugh record when it gets into its first runs and to continue it right on through all the smallest cross roads theatres. It is that kind of a picture, geared for all kinds of people, all kinds of theatres, all kinds of human natures.

CARL LAEMMLE

presents

EMBARRAS
M

SING OMENTS

Starring CHESTER MORRIS

A whiz-bang piece of entertainment!... Furiously fast, hilariously funny, it snaps into a melodramatic twist toward the climax in a surprise sequence of exciting events that will give your patrons a gasping jolt—and leave them laughing as they say goodbye!

•

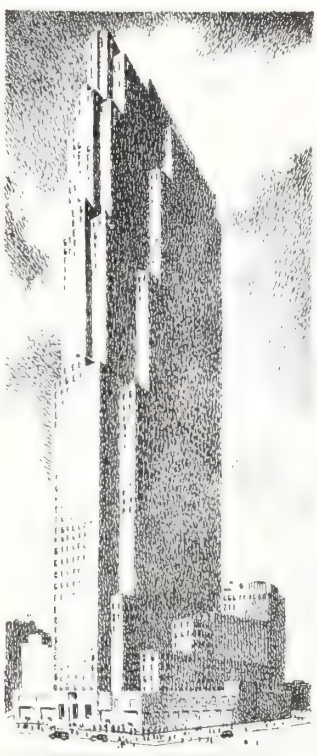
with

MARION NIXON

Walter Woolf, George Stone, Huntley Gordon, Henry Armetta, Alan Mowbray, Gay Seabrook, John Wray. Directed by Edward Laemmle. Story by William Anthony McGuire. A Stanley Bergerman Production.

A UNIVERSAL PICTURE

To All Exhibitors:



CARL LAEMMLE ANNOUNCES

That on and after April 30, 1934
The Home Office of the

UNIVERSAL PICTURES
CORPORATION

Will be located on the ninth, tenth, eleventh and twelfth floors of the RCA building in

ROCKEFELLER CENTER

Address Rockefeller Center — Phone Circle 7-7100

LILIAN BOND

PATRICIA ELLIS

LEILA HYAMS

DOROTHY BURGESS

JOYCE COMPTON

HERE ARE THE "AFFAIRS OF A GENTLEMAN"

WHEN Carl Laemmle, Jr., decided to put "Affairs of a Gentleman" on the screen, he did it in no half-hearted way. He secured the best names, the most talented leading ladies, and the best box-office drawing actresses in Hollywood for the roles of the women in support of Paul Lukas. Each of these women in turn is suspected of the murder of Gresham. The suspense as the plot thickens becomes terrific. The story is a classic. To the audience, the question is, who killed Greshaw? To the exhibitor, who is in the picture?

Well, here's who: Leila Hyams, Patricia Ellis, Lilian Bond, Dorothy Burgess, Joyce Compton, Philip Reed, Onslow Stevens, Richard Carle, Dorothy Le Baire, Sarah Haden and Murray Kinnell. The previews indicate that "Affairs of a Gentleman" is a knockout.

DOROTHY LE BAIRE

A SCENE FROM "AFFAIRS OF A GENTLEMAN"

LOVELIEST STILL OF THE MONTH!

MARGARET SULLAVAN in "LITTLE MAN, WHAT NOW?"

"SINCERE"

Says Lloyd S. Thompson *in The Examiner*

WHATEVER may be said of Edna Ferber, it must be admitted she can wander off the cinematic path and pen a fetchingly sentimental yarn about the private lives of show people. Such a tale is "Glamour," which opened yesterday on the Golden Gate screen. Paul Lukas and Constance Cummings perform ably in the leading roles and a dark and handsome youth named Philip Reed is seen to such advantage that it seems safe to predict for him the career of a cinematinee idol.

Not such an exciting story, thus retold, but it is presented and acted with such sincerity and through the medium of such intelligent acting that it becomes one of the definitely better films of the season. Miss Cummings is splendid first as the naive, but determined chorine, later as the glamorous star and finally as the wife suffering because of her mistakes. Lukas gives a sincere and moving portrayal of the character of the sensitive and loyal husband, and the supporting cast, particularly Joseph Cawthorn is excellent.

San Francisco Enthuses

"GLAMOUR" NEWEST STORY BY EDNA FERBER, IS NICELY ACTED AT THE GOLDEN GATE

BY CLAUDE A. LA BELLE
The News Drama Editor

"SHOWVILLE" is a town that Edna Ferber knows a good bit about. Some of her most successful stories have been about the bangs and back hair of life as lived by people of the theatre. Her latest picture, "Glamour," which opened at the Golden Gate Thursday, is as you suspect, a backstage story, but it has its moments. Miss Ferber is always able to take the obvious in plot, and add a hundred touches of character and situation that make for entertainment instead of dullness.

In "Glamour" she tells the story of of a composer until he writes a song for her. The writing of the song develops love, and they are married, but she doesn't know a good thing when she sees it, and falls in love with the leading man.

Constance Cummings, who is improving her acting stature with each succeeding picture, gives a human portrayal of the chorus girl who went to the top and down again. Paul Lukas is his usual suave self as the composer husband, and Phillip Reed, a screen newcomer plays the leading man. He should be popular as an actor with the fairer sex, but I suspect that the two songs he sings in the film, came from other vocal organs than his. Joseph Cawthorn is fine in his comedy role.

✚ ✚ ✚

a chorus girl who camps on the trail

✚ ✚ ✚

"GLAMOUR" SAYS FRED JOHNSON

AN Edna Ferber story is nearly always both convincing and absorbing when translated to the screen. "Glamour," which came to the Golden Gate yesterday, is not numbered among the exceptions.

It is a story in which few characters matter except the three principals—a composer for the Broadway musical stage, the wife he has taken from the chorus ranks and the dancer and singer with whom she falls in love.

The picture probably would be much less interesting but for the expert playing in these roles of Paul Lukas, Constance Cummings and Phillip Reed, a handsome newcomer to the films. All perform at the height of their ability and the result is a dominant audience absorption in their work rather than in the play, which has its dragging moments.

Lukas acquits himself in his usual polished manner in a sympathetic role, but it is Miss Cummings who ex-

Over "Glamour"

"HAS LURE"—

BY GEORGE WARREN

IN *THE CHRONICLE*

THE lure of the theatre is the theme of "Glamour" at the Golden Gate Theatre; the fascination of the hard life of actors, producers, authors, composers. Edna Ferber wrote the story, one of her series of tales having the theatre for their subject—"Show Boat," "The Royal Family" and some others. The early part of the story suggests both "Dancing Lady" and "Morning Glory," but the development is different.

A lovely girl whose intelligence is limited, but who can dance, is rehearsing in the chorus of a musical show. She wants the composer to write a special number for her. She is always so embarrassed when he watches the dance numbers she makes mistakes and for this she is discharged, but she camps on the trail of her composer; goes to his hotel; appears on the train when he goes to his country house; spends the night there. Her persistence flatters the man, and he falls in love with the girl, and makes her a great Broadway star.

✚ ✚ ✚

S FINE FILM

IN *CALL-BULLETIN*

cels all her previous performances as the emotional wife, given to hysterics and once receiving heroic treatment from Lukas under a cold shower, clothed in a new party dress.

Miss Cummings shows her flair for comedy as the naive and dim-witted chorus girl, who pursues the composer with pleas that he write a stage song for her. A more serious situation arises after she has combined motherhood with footlight career, wearies of the monotony and turns for love to the handsome dancer in her musical show.

But the tables are turned after she divorces her adoring mate, weds her Lothario and is later deserted by him for another actress.

Phillip Reed is personable in his first important role, acting and singing capably. Joseph Cawthorn is interesting as the producer and "fixer" of matrimonial rifts.

Nils Asther in his latest Universal picture, "The Love Captive," which started out in the studio to be "The Humbug." He is supported by Gloria Stuart, Alan Dinehart, Paul Kelly and a big cast. Asther started with Universal in "By Candlelight" and so pleased Carl Laemmle, Jr. that he assigned him in succession to "Madame Spy" and "The Love Captive." He has just contracted with Asther for one more Universal picture.

Day of Rest?

There is a scene showing how she spends Sunday—a day of rest? she has fittings; she is interviewed; she listens to a singer who wants a leading role; she tries to have a moment with her baby; she does a hundred other things, and ends in a fit of hysterics. That night, she and her husband dining in a little Italian restaurant find a romantic singer, just the person for the new show.

The two are soon in love; there is a divorce; another marriage; a new career in London; where the woman subordinates herself to make the man she loves great, and then finds him in an affair with another woman. She has suffered from separation from her child.

Charming to See

Constance Cummings plays the girl. She is advancing in the business of acting; learning to use her voice as an instrument to express thought and she is charming to see. Paul Lukas plays the composer in the admirable way one has come to expect him to do things.

Carl Laemmle

takes just pride and keen pleasure in
publicly tendering his congratulations ~

To MARGARET SULLAVAN

To FRANK BORZAGE ~

To Douglass Montgomery

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, DeWitt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing, and other members of the cast ~

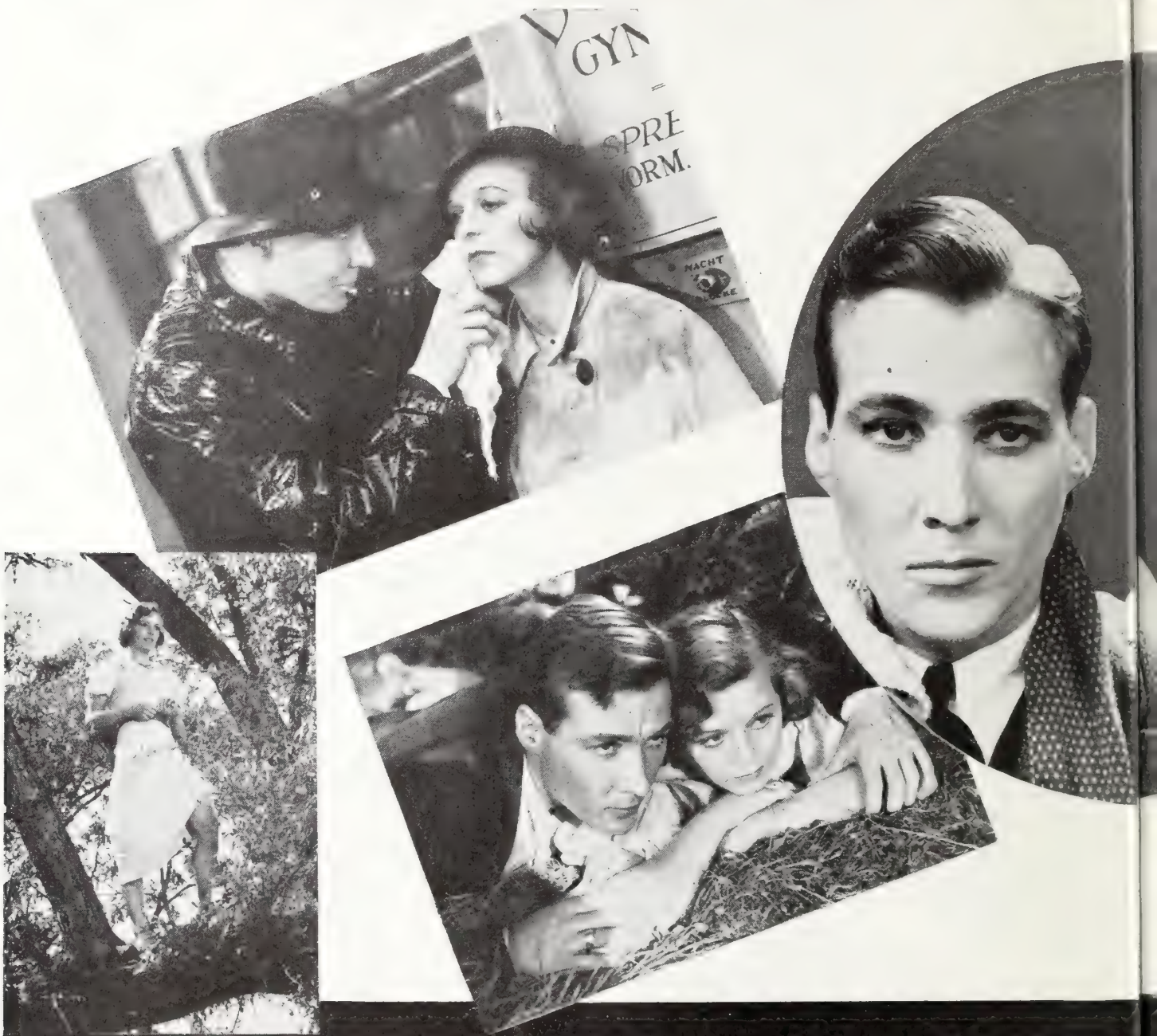
To Hans Fallada, William Anthony McGuire, Norbert Brodine, Charles D. Hall, Milton Carruth, Maurice Pivar, Lew Borzage, Gilbert Kurland ~

~ *for the efforts each made in producing*
that inspired Universal Production

LITTLE MAN, WHAT NOW?

A Few of the Early Scenes Fro

Youth's Battle For



LITTLE MAN,

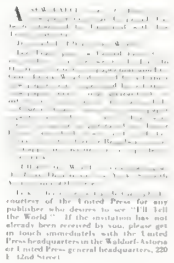
m Universal's Epic of

he Right To Live and Love!

WHAT NOW?

"I'LL TELL THE WORLD A SMA

REPORTER FILM AT ROXY IS WITTY AND AUTHENTIC


Important Notice to Publishers!

A wire has been received by the Universal Pictures Corporation from Hal Horan, courtesy of the United Press for any publisher who desires to see "I'll Tell the World." If the invitation has not already been received by you, please get in touch immediately with the United Press headquarters in the Waldorf-Astoria or United Press general headquarters, 220 E. 42nd Street.

LEE TRACY in I'LL TELL the WORLD

A UNIVERSAL PICTURE

Full page ad in the Editor and Publisher Convention Number, which was printed during the Convention of American Newspaper Publishers in New York City. Every one of the publishers who attended the Convention received a special pass to the Roxy Theatre as a courtesy from the United Press. This full page ad was taken by the United Press to insure every publisher receiving his pass.

"A THRILLER"

Love Plays Part in Work of Two Energetic Reporters

Says Bland Johaneson *in The Daily Mirror*

"I'll Tell the World," at the Roxy Theatre.

Mildly entertaining.

A Universal film, directed by Edward Sedgwick.

LEE TRACY, who seems destined forever to portray fresh reporters, does so again in this film which describes the thrills of gathering news for a big international service.

The brisk and rowdy Mr. Tracy does his usual entertaining work, and he has as active a foil in his rival newspaperman, Roger Pryor. His supporting cast, a good one, includes many interesting and familiar character actors.

"I'll Tell The World" Scenes Taken In United Press Office

By William Boehnel (Evening World-Telegram)

A FAST-MOVING, thoroughly entertaining little picture about a United Press reporter whose assignment to cover the attempts on the life of the Grand Duke of a Balkan principality involves him in a plot to overthrow the government and wins for him a princess as his wife has come to the Roxy.

This is "I'll Tell the World." It features Lee Tracy as the ace United Press correspondent and a supporting cast that includes Gloria Stuart, Roger Pryor, Onslow Stevens, Alex Francis and Lawrence Grant.

In addition to a sprightly and eventful story, "I'll Tell the World!" has the advantage of really authentic scenes showing what happens when a story is received from a correspondent, how it is flashed all over the world, were made in the United Press Ass'ns offices and are not the figment of some Hollywood director's imagination.

Here Lee Tracy is playing Brown, ace reporter, whose assignments take him to all parts of the globe. Having just returned from a dirigible lost in the wastes of Canada, Brown is ordered to follow Ferdinand, Balkan Grand Duke, and find out why attempts have been made on his life.

In Paris, where the Grand Duke has gone to a reunion of the deposed nobility, Brown meets and falls in love with Jane Hamilton, a pretty American girl, who later turns out to be the princess the Grand Duke is attempting to have restored to the throne.

When Brown discovers her identity he advises her to marry Prince Michael and go back to her country. Unknown to Brown, however, Prime Minister Strunsky is plotting to have the princess and the grand duke murdered as they enter the capital and make it appear as if the reigning government were responsible for the double murder.

But, thanks to Brown, who discovers the plot, the news is flashed all over the world by the United Press, so that when the murderers attempt to assassinate the princess and the grand duke they are greeted by government troops. As a fitting ending the princess decides to abdicate and return to America as plain Mrs. Brown.

Lee Tracy is, as usual, excellent as Brown, and a fine performance is offered by Roger Pryor as a rival reporter who is always getting the worst of his attempts to scoop Brown. Gloria Stuart makes an attractive princess, and the supporting players are all good.

In addition there is a short subject which shows how a great metropolitan newspaper is published. It was made in the World-Telegram offices.

ASH AT THE ROXY

"ENTERTAINING"

Says Eileen Creelman In *The New York Sun*

TWO more of the movies' merry newspaper men, high hearted as ever and much less low minded, gallop through some amusing adventures in "I'll Tell the World." These two, played by the experienced Lee Tracy, now a veteran newspaper man himself as far as the talkies go, and that novice to Hollywood journalistics, Roger Pryor, land right in the middle of a European coup d'etat and proceed to change the history of one country anyway.

The Roxy's new film is a good deal better than most of its kind. Mr. Tracy and Mr. Pryor, although playing rival reporters madly in hunt of a scoop, any scoop, manage to go all the way through the picture without getting drunk once, without knocking down one woman, without being fired or swearing at the city editor. They're lively, ingenious and nervy as any film correspondent; they're also fairly credible. Plausibility, even in a melodrama about young queens goes a long way.

In spite of its revolutionary setting, there is nothing phoney about the atmosphere of "I'll Tell the World." Gloria Stuart, as the Baltimore blonde who turns out to be an exiled queen, can be accepted as just that. She looks, as every one in the cast finds opportunity to tell her at one time or another, just as a beautiful young queen should look. Her dignity and poise are not entirely destroyed by constant homesickness for the United States, where she had lived since childhood, and by sudden terror of the future.

Her family, like her exiled these many years, reunites at Vichy to inform Helen that her country wishes her to return as queen. Reluctant but compelled by what she is told is her duty, she consents. That night she is to cross the border secretly.

Into this situation come the Messrs. Tracy and Pryor, searching what they may find. They find plenty—murder, comedy, intrigue, double-crossing, and a happy dash of romance. "I'll Tell the World" is a fortunate break for Mr. Tracy who, after talking himself out of "Viva Villa!" talks himself right back into the movies with this slight but entertaining little melodrama.

Paul Lukas, that hard working Universal star, in a scene from his first Universal starring picture, "Affairs of a Gentleman." He is here shown with one of the affairs, Patricia Ellis. This picture has a splendid hand-picked cast, consisting of Leila Hyams, Joyce Compton, Lilian Bond, Onslow Stevens, Richard Carle, Sarah Haden, Dorothy Burgess, Dorothy LeBlaire and Philip Reed.

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SNAP AND DASH IN "I'LL TELL THE WORLD" — CAMERON IN *THE NEWS*

LEE TRACY, who was expelled from the cast of "Viva Villa" for disturbing the peace of a Mexican border town during the filming of the Metro picture, makes his first appearance since then on the Roxy screen this week.

A great throng of his loyal friends waited outside the theatre for the doors to open yesterday morning before the first screening of Universal's production of "I'll Tell the World" in which Lee represents the same type of newspaper man that he characterized with such dynamic force in the stage version of "The Front Page" a few years ago. In his present role he is a slightly chastened Lee, but his natural exuberance is something hard to quell. It would take more than a Mexican revolution to put the irrepressible Tracy down for long. He was bound to bob right up again with a first class performance and to recapture any part of the public's favor that he might have forfeited by the unfortunate Mexican incident.

It is a sweetly romantic story in which the attractive Gloria Stuart plays her part charmingly. The romance doesn't sit well on Tracy. He is better in the scenes with his rival, Briggs, correspondent for one of the other news services, who is continually horning in on his stories.

Brown is one of the floating correspondents of the United Press, which is one of the four large news services in the country. The company has offices all over the world and we are taken behind the scenes and shown the real working of the United as it sends out flashes of news to all the papers carrying its service.

Roger Pryor plays Briggs competently and Onslow Stevens makes an attractive Prince Michael. The backgrounds are interesting and the picture moves with a snap and a dash to its conventional end.

—and now the critics tell the world abo

LEE TRACY

"Will please the femmes as well as the men. A neat combination of Tracy's he-man stuff and the sentimental that will hit a wide audience." — *Film Daily*

"Heads right down Lee Tracy's alley, and he handles it like a master. In the superior comedy class." — *Motion Picture Daily*

"More than the usual quota of exploitation possibilities are available . . . fast-moving action . . . entertainment appeal for both men and women and for juvenile audiences . . . There's plenty with which to work in selling this picture." — *Motion Picture Herald*

"Fast and full of comedy."
— *Hollywood Reporter*

"Many sure-fire elements and plenty of laughs for general consumption."
— *Daily Variety*

CARL
LAEMMLE
presents —

t—

With

STUART GLORIA

ROGER PRYOR, Onslow Stevens, Alec Francis, Lawrence Grant, Dorothy Granger. Directed by EDWARD SEDGWICK. Produced by Carl Laemmle, Jr.

STEP OUT WITH UNIVERSAL

E WORLD

NEWSREEL No. 242

● *This recently perfected Burlington streamline train built entirely of stainless steel, breaks the world's railroad record for speed by attaining a velocity of 107 miles an hour. It is on display just outside of Philadelphia and will be at the new Chicago World's Fair.*

● *Here is a deer who is amazing all animal lovers, so tame is he. He eats at the same table with his mistress and rides with her in her automobile at Boulder, Colorado.*

● *Japanese youngsters living in Los Angeles stage a fashion show, imitating their American elders. Here they are shown in their native Nipponese costumes, making a gorgeous, colorful show against California background.*

Helping Hyland

IN Chicago, Henry Herbel has set aside a week to honor eighteen years of service which Walter Hyland has given to Universal Exchange in Chicago. This exchange, by the way, is the original Universal distribution enterprise. Walter Hyland received, among other interesting letters, the following from Stanley R. Leay.

STANLEY THEATRE
GALENA, ILLINOIS
Stanley R. Leay
Phone—Main 221

Mr. Walter Hyland
Universal Film Exchanges
831 S. Wabash Ave.
Chicago, Ill.

Dear friend Walter:

It gives me great pleasure to participate in an expression of appreciation for the helpful and gracious cooperation you have always extended in booking.

Further I would add that I have always received nothing but courteous and efficient assistance from all the members of your organization, and as everyone knows your product has been better than you promised, which summed up means it is a pleasure to deal with Universal and its Chicago organization.

If you will book the following subjects for my use during Walter Hyland week it will be appreciated.

"Countess of Monte Cristo," and the Boswell Sisters May 7-8. "Love Birds," The World's Greatest Thrills and an Oswald Cartoon, May 10-11.

Kindly forward press sheets on above feature subjects and World's Greatest Thrills.

With kindest personal regards, I am Cordially yours,
STANLEY R. LEAY
Stanley Theatre

BROKE ALL RECORDS!

POSTAL TELEGRAPH

APRIL 23, 1934

MR. E. S. OLDSMITH
MANAGER UNIVERSAL
FILM EXCHANGE
DALLAS, TEXAS

OPENED TONIGHT WITH "ALL QUIET ON THE WESTERN FRONT" STOP BROKE ALL EXISTING HOUSE RECORDS STOP AMERICAN LEGION COOPERATED HUNDRED PERCENT.

PALACE THEATRE
TEXAS

"UNCERTAIN LADY" SMARTLY DONE FILM — *FILM DAILY*

AMUSING FARCE COMEDY APPEALING MAINLY TO CLASS AUDIENCES. SUAVELY ENACTED PIECE.

Much resembling a smartly-done stage play, "Uncertain Lady" has been transferred to the screen in a manner appealing principally to audiences liking clever farcical situations and clever dialogue. Its various roles are expertly handled and the direction given the production by Carl Freund is smooth and knowing. Story concerns a husband, played by Horton, who wants his wife, enacted by Miss Tobin, to divorce him so he may wed a mercenary, baby-talking lady. The wife agrees upon condition that he provide her with another husband. In an attempt to win back Horton, she brings in an old friend to make fictitious love to her but it happens they fall in love with each other in the genuine manner. Windup finds Horton and his sweetie tricked into a long sea voyage, leaving his wife and her newly-found sweetheart ashore.

Cast: Edward Everett Horton, Genevieve Tobin, Renee Gadd, Paul Cavanagh, Mary Nash, George Meeker, Dorothy Peterson, Donald Reed, Herbert Corthell, Arthur Hoyt, Gay Seabrook and James Durkin.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

"LITTLE MAN, WHAT NOW?" ALREADY SOLD TO MILLIONS

LESS than a month now before the big picture release of the year—Margaret Sullavan in "Little Man, What Now?" from the smashing novel which has been sweeping the country like wildfire.

With May 21st set as the tentative release date the exhibitors of the country are already planning campaigns worthy of this outstanding production.

"Little Man, What Now?" will go into the theatres back of a sensational barrage of national publicity and exploitation. It is doubtful if any screen star has ever had more volumnious publicity than that given to Margaret Sullavan during the past two or three months—and this all came on top of the nationwide publicity occasioned by the unanimous and instantaneous recognition of her great talents evidenced in her very first picture, "Only Yesterday."

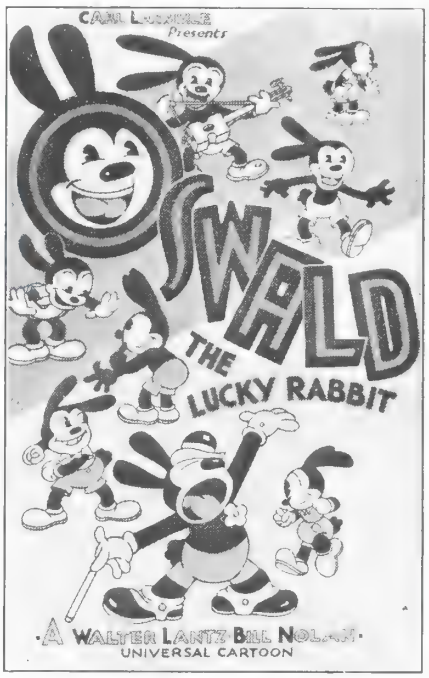
During the month of May Modern Screen will give away almost a half million beautiful color portraits of Margaret Sullavan with a credit line for "Little Man" . . . and will arrange 16,000 compelling dealer displays with large vari-colored backgrounds plugging this beautiful star and also the picture. More than 20,000 stores in America will be advised to put in a large picture of Margaret Sullavan wearing a beautiful organdy dress through special promotion arranged for National cotton week by the Cotton Textile Institute. Modern Merchandising Bureau is putting out several dresses worn by Margaret Sullavan and will arrange specific tieups with more than 500 leading department stores. This company is also preparing trade ads and other special exploitation in this connection.

Grossett & Dunlap, publishers, who are getting out a popular priced edition of the book, are putting tremendous promotion back of it and are already circularizing dealers and laying the ground work for perfect theatre co-operation.

These are just a few advance exploitation plans that are in the work. Many more are being prepared. And all of this is in addition to the powerful national advertising campaign that Universal has arranged for the fan magazines and other media.

"Little Man, What Now?" is being sold directly to your public. American picture fans as well as those who do not follow pictures so closely, are being made definitely conscious of this great new star and this intriguing new picture. Millions will be waiting for the first ads announcing actual theatre playdates. Every live showman will get his share of this great box office total.

A. J. SHARICK



A smash new one sheet to help you sell Oswald the Lucky Rabbit. Judging by his voluminous fan mail Oswald can take his place along side of the screen's greatest stars. Use these posters and let your patrons know that Oswald is coming. He'll sell seats.

The front and lobby panels as they were designed by Rodney Collier for the return engagement of "ALL QUIET" at the Rialto Theatre, Washington.

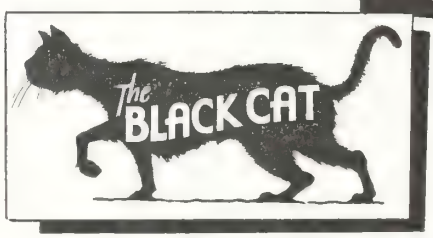
Three smart theatre men are added this week to the list of certificate winners through outstanding showmanship on Universal pictures.

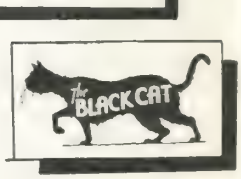
IRVING LESSER, Manager and **MORRIS KINZLER**, Publicity Manager, Roxy Theatre, New York City for their fine "COUNTESS OF MONTE CRISTO" campaign.

P. A. SWOPE, Manager, Filmarte Theatre, Los Angeles, Calif. for his smart campaign for "BELOVED."

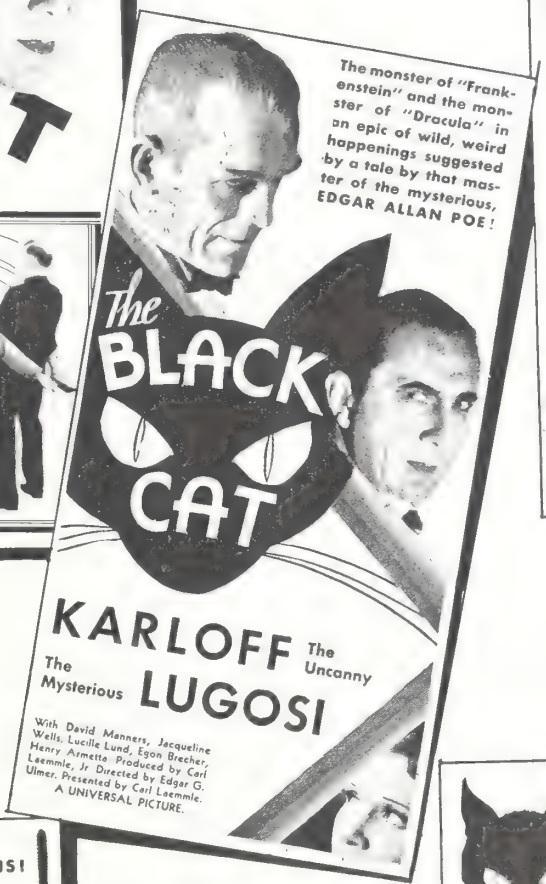
Congratulations, men Your certificates signed by Mr. Laemmle are in the mail! Keep up the good work and let us hear from you again soon!

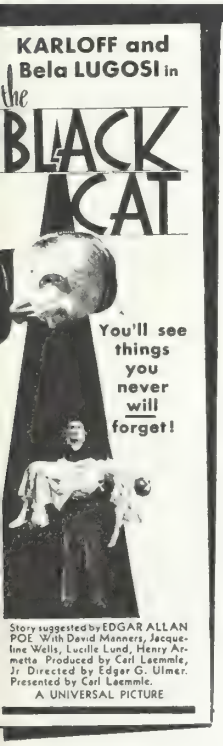
Ad Mats That Sell The

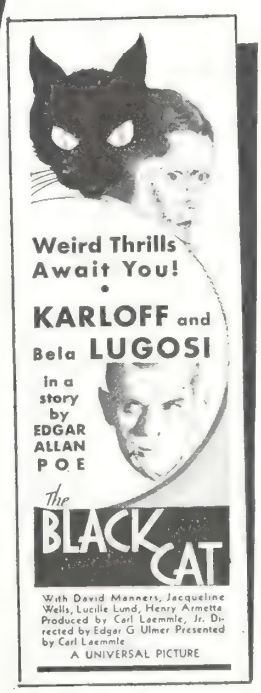


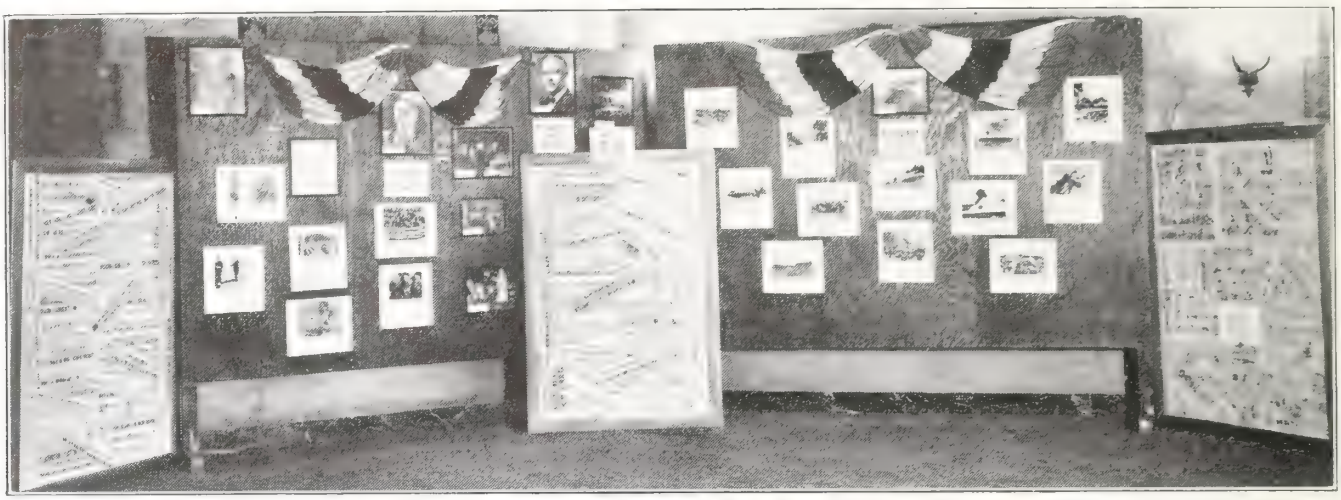


Picture's Big Features!









TIE-UP WITH UNITED PRESS AND NEW YORK WORLD-TELEGRAM

Above: A section of the display in the Roxy's upper lobby, provided by the United Press and the Acme News Photos as part of their tie-up with the Rovy Theatre's campaign for "I'LL TELL THE WORLD."

Below: Here are the two girls dressed as newsboys distributing free copies of the New York World-Telegram in the Roxy Theatre lobby.

GIVES ROXY (N.Y.) SHOWING OF "I'LL TELL THE WORLD" BIG SEND-OFF

Left: The special advance lobby panel, twenty feet high, for the Roxy Theatre showing of "I'LL TELL THE WORLD." Spot lights played on this display showed up the bright colors used.

Below: Another smash display obtained through the assistance of the U. P. Here's the teletype in the outer lobby of the Roxy bringing the latest news to the thousands of patrons and passersby.

ROXY'S CAMPAIGN FOR "I'LL TELL THE WORLD"

HOT news flashes, right off the teletype, was only one of the innovations presented to blase Broadway through the bang-up campaign for the engagement of Universal's "I'LL TELL THE WORLD" at the Roxy Theatre. Engineered by Irving Lesser, manager, and Morris Kinzler, publicity manager for the theatre, the campaign was as startling and as complete as any seen on Broadway in many a month.

Considerable credit for its success is due the officials of the United Press and the New York World-Telegram. Their unstinted co-operation with the theatre and the theatre's unlimited co-operation with them, is one of the greatest examples of good sound showmanship in the history of motion picture exploitation.

The teletype machine, provided by the United Press, was set up in the outer lobby against a background of a giant map of the world, large cut-out figures of Lee Tracy and the picture billing. On either side of the machine space was provided for tacking the long strips of news items as they came out of the machine. In order to take the picture of the display shown on the opposite page, it was necessary to clear the lobby, close the doors and establish a cordon of ushers across the centre of the lobby to keep back the surging crowds long enough to focus the camera and snap the shutter. A large sign outside the theatre announced the latest news flashes in the lobby before publication in your favorite newspaper.

United Press, with the additional co-operation of Acme News Photos, provided an intensely interesting display for the upper lobby. This exhibit of news photos was so extensive it required the entire wall space of the large upper lounge. It consisted of about ten large panels, on each of which were mounted a series of photographs of important world news events in politics, sports and aviation. A panel of U. P. news scoops, one of war photos, a group of news shots that made history, and two smaller panels, one devoted to mastheads of various out of town papers and one to familiar comic strips as they appear in many foreign papers. The theatre patrons were guided to this exhibit by several directional signs placed in conspicuous places throughout the theatre.

The United Press acted as host to the newspaper publishers attending the convention of the American Newspaper Publishers Association. They attended the showing of the picture in groups, receiving their tickets at the Waldorf-Astoria Hotel where they had convened. This gave the engagement an additional break through a 30 x 40 announcement card at the hotel.

Hundreds of newsstands, in every part of the city, displayed special cards reading: "See the United Press In Action In "I'll Tell The World" at the Roxy—7th Ave. and 50th St.—Read the United Press Reports Daily in the World-Telegram." A splendid co-operative stunt, giving all three factors a break.

A trailer, prepared by the World-Telegram with Graham McNamee as the narrator, was run with the regular trailer a week in advance and just before the picture during the run. This trailer showed the news happening and carried the audience through every process necessary to get the facts into print and the newspaper on the stands. Not just good promotion for the paper but an interesting subject for any theatre screen.

Free copies of the Telegram were distributed in the lobby from regular newsstands by two girls dressed as newsboys. The papers carried stickers calling attention to the engagement of the picture at the Roxy. The stunt was used for the first three days of the run.

The World-Telegram, of course devoted generous space to stories about the picture.

Other stunts included an eighteen minute broadcast of the picture's highlights, arranged through a tie-up with Photoplay and Borden Co., over a coast to coast hook-up of the Columbia Broadcasting System; and a window display and radio announcement through a tie-up with Macy's Cinema Shop and the Gloria Stuart dress.

SPECIAL TEASER SNIPES FOR "THE BLACK CAT"

BECAUSE the title is so obviously well suited to a teaser campaign we have prepared the special set of three snipes shown here. They are each 1/3 sheet size, 13 x 25 inches, lithographed in three bright colors. They represent a crackerjack way to sell the title far in advance of your playdate. Get them up about ten days ahead and follow with your regular posting. You will note that each one sells a different angle—the title, the author, and the "Frankenstein"—"Dracula" angle. You can use plenty of them as the price is only 5c. each. Order from your Universal Exchange. They are available now!

BUCK JONES

IN

THE RED RIDER

is only ONE of the

4 BIG SERIALS

FROM UNIVERSAL for '34 - '35!

•

TAILSPIN TOMMY

Based on the great air adventure strip now running in 450 newspapers, is another —

***but!* —**

Watch Universal Weekly For The Sensational News of The Other Two!

ADS WITH THAT SHOWMASHIP PUNCH!

(1.) Double column x 8″ from Strand, Hartford, Conn. (2.) Two column x 5½″ from Roxy, New York City, N. Y. (3.) Double column x 8″ from Rialto, Washington, D. C. (4.) Two column x 3½″ from Mayfair, New York City, N. Y. (5.) Double column x 6½″ from RKO Capitol, Cincinnati, Ohio. (6.) Two column x 4″ from Keiths, Baltimore, Md. (7.) Double column x 6¼″ from Colorado, Pasadena, Calif.

Coming!

AFFAIRS OF A GENTLEMAN

With a Great Big Cast, Including

PAUL LUKAS — LEILA HYAMS — PATRICIA ELLIS — Onslow Stevens — Phillip Reed — Dorothy Burgess — Lillian Bond — Joyce Compton and many others!

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

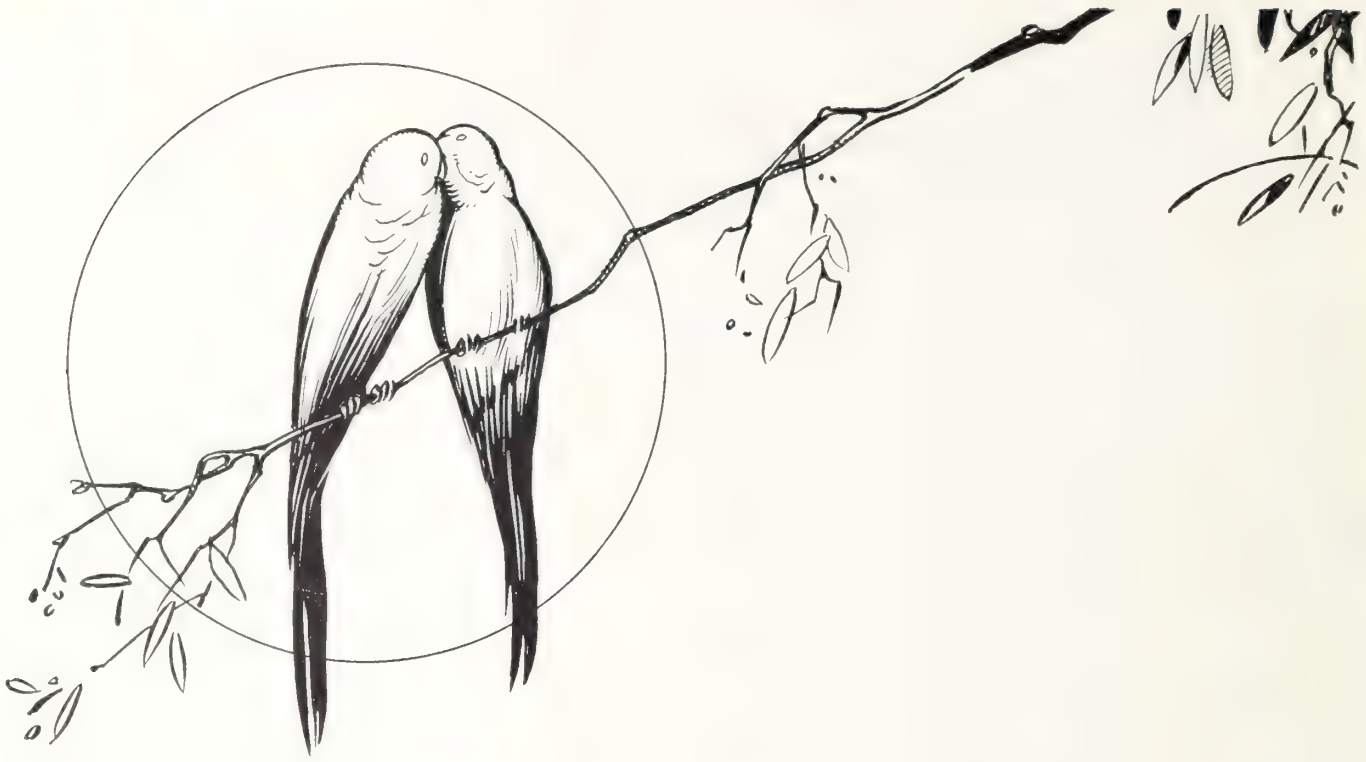
ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

EMBASSY NEWSREEL THEATRE, N.Y., BOOKS UNIVERSAL NEWS-REEL, ADDING TO THE BROADWAY LIST THAT ALSO INCLUDES THE TRANSLUX, STRAND, MAYFAIR, GLOBE AND STANLEY.

PRINTED IN U. S. A.

UNIVERSAL WEEKLY
VOL. 34 NO. 20
MAY 5, 1934



You'll Be Tickled Pink When You Hear About—

FUNNY THING CALLED LOVE

GOLDIE-LOCKS AND THE THREE BEARS

— a simply-swell-elegant OSWALD CARTOON!

THE STORY O

No. 770 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Why is the story "Little Man, What Now?" one of the grandest and most sympathetic stories ever written in the history of literature?

Simply because it tells your story and mine.

That's all. It is simply the story of human experience—and nothing more interesting can be put into words.

Listen to my experience and compare it with your own: —In the twenty-eight years I have been in the motion picture business, I have faced prosperity and disaster time after time.

So have you in your business life.

There have been times when it looked as though I could not go on. You have had the same experience.

Each time I have faced seeming disaster, I have taken stock of my resources and said to myself, "Now what shall I do?"

That is the whole meaning of the queer title "Little Man, What Now?"

How are you going to face life? How are you going

F YOUR LIFE!

to face death? How are you going to overcome this new difficulty which stares you in the face? How are you going to fight through? How are you going to smash your way to triumph against seemingly insurmountable obstacles?

That's what "Little Man, What Now?" means.

It is the story of human, day-to-day life as you and I live it.

All real greatness has simplicity as its basis. The story of the characters in "Little Man, What Now?" is the story that you and I have always lived — the story of our struggles, our disasters, our victories — — our every day life.

The story "Little Man, What Now?" will do more than entertain the millions. It will show them their own greatness, their own unconquerable spirit. And when you do that to an audience, you have demonstrated that you are a great showman — a deep student of human nature.

You have a problem to face every day you live. How are you going to meet it? In other words, "Little Man, What Now?"

If you don't give your heart and soul to this magnificent epic, you're just plumb crazy.

Carl Laemmle

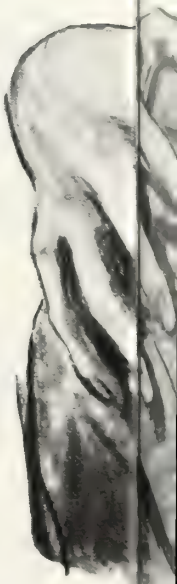
Carl Laemmle
has the honor to present the greatest Universal Picture since "All Quiet on the Western Front" ~ ~

MARGARET *Sullavan*
in

LITTLE MAN WHAT NOW?

With

DOUGLASS MONTGOMERY



A FRANK BORZAGE PRODUCTION

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, De Witt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. From the novel by Hans Fallada. Screenplay by William Anthony McGuire. Directed by Frank Borzage.

Gale

THE EPIC PICTURE OF

LITTLE MAN

HUMAN EMOTIONS!

READ THIS WIRE!

"Hollywood — Screened Little Man today first rough cut this is finest picture Borzage has produced since Seventh Heaven and is consensus of opinion the best picture Universal has released since All Quiet. Borzage has done masterful job, picture full of comedy light and shade and nothing depressing. I predict will create new standard in direction. Margaret Sullavan's performance almost unbelievable both herself and Douglass Montgomery live the parts. We cannot praise picture too highly"

— James R. Grainger

WHAT NOW?

4 SMASH SERIALS
from
UNIVERSAL
for 1934-35

BUCK JONES
IN
THE RED RIDER

•

That tremendously popular adventure strip now running serially in

450 NEWSPAPERS

TAILSPIN TOMMY

•

And Two Other Positive Knockouts

Soon To Be Announced!

Carl Laemmle Elected President

AT a meeting of the newly elected directors of Universal Pictures Co., Inc., held in New York, the following officers were elected: Carl Laemmle, President; R. H. Cochrane, Vice-President; Samuel Sedran, 2nd Vice-President; W. S. McKay, Secretary; Helen E. Hughes, Asst. Secretary; Charles B. Paine, Treasurer; Eugene F. Walsh, Asst. Treasurer.

Mr. Laemmle immediately after the election took the train for California, accompanied by his secretary, J. H. Ross, to be present at Carl Laemmle, Jr.'s Birthday on April 28.

Happy Birthday, Junior.

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Five Oswald Cartoons Set

ANNOUNCING the schedule for the balance of 1934, Walter Lantz, head of the Universal Pitcures cartoon department, will produce five additional "Oswald the Rabbit" cartoon shorts to fill out the scheduled amount of twenty six pictures

The remaining pictures for this year include "The Shoemaker and the Elves," "William Tell," "Sky Larks," "Goldielocks and the Three Bears," and "The Wax Works." A new character feature will appear in form of 'Dopey Dick' a new playmate for 'Oswald.'

Songs and music are to be an added feature for the remainder of 1934. Mr. Lantz has selected a complete cast of artists to bring to the screen the voices of the individual characters.

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Bonns Returns

EDDIE BONNS, short product sales manager for Universal Pictures, returned Monday to New York from a swing around the exchanges, which took him as far west as Kansas City. The tour had to do with the placing of this year's product and discussion of next year's short subject program. Mr. Bonns reports business and sentiment considerably improved in the territories which he visited.

JACQUES DEVAL

A noted French author has returned to our shores in the person of Jacques Deval, to write for Universal pictures. His first assignment is "Angel," the French play by Melchior Lengyel, which John M. Stahl will produce in all probability with Margaret Sullavan.

Deval is the king-pin of modern French writers. Two of his novels have been translated into English. One is "Wooden Swords" and the other, "That Girl." Two of his plays have been produced on Broadway, "Her Cardboard Lover" and "Mademoiselle." Several of his works have been filmed, "Journal of a Crime" and "Mademoiselle." Two more of his plays will be produced on Broadway this fall, one by Gilbert Miller, and one by the Shuberts.

James R. Grainger Arrives From Coast

JAMES R. GRAINGER, general manager of distribution for Universal returned to his New York office on Thursday. For the last five weeks he

(Continued on Page 27)

Are You Going To The Big Dinner To Morris Joseph?

ALL of the arrangements have now been perfected for the testimonial dinner which the exhibitors and exchange men of the New Haven territory are giving to Morris Joseph. It will be held at the Taft Hotel on May 22nd. All indications point to the most memorable affair ever held in the city of New Haven. Many prominent figures of the industry are coming from Boston and New York to be present on this occasion to do honor to Morris Joseph and to congratulate him on his twenty years in the moving picture business.

Here is the committee which has the affair in charge:

S. Z. Poli, New Haven
I. J. Hoffman, New Haven
A. L. Kane, Manager, Paramount Exchange, New Haven
Arthur Lockwood, Capitol Theatre, Middletown
L. M. Sagal, New Haven
B. E. Hoffman, New Haven
A. J. Vanni, New Haven
George Cruzen, Division Manager, Paramount, New Haven
Charles Vuono, Palace Theatre, Stamford
Sam Weiss, Stamford Theatre, Stamford
Maxwell Hoffman, New Haven
Dann Finn, New Haven
Donald Jacocks, Warner Bros., Jersey City
Edward Ansin, Boston
Harold Stoneman, Boston
Michael Alprin, Boston
Edward Levy, Sec., M. P. T. O. A. of Conn., New Haven
J. F. Dermody, Boston
Al. Herman Boston
Phil Smith, Boston
Nathan Furst, Manager, Warner Exchange, New Haven
Dr. Jack Fishman, Pres. M. P. T. O. A. New Haven
John P. Byrne, Manager, Metro-Goldwyn, New Haven
Arthur Horne, Manager, United Artists, New Haven
Harry Rogovan, Manager, Columbia, New Haven
Ben Simons, Manager, Fox Film Corp., New Haven

(Continued on Page 27)

Sidney Olcott presents to Carl Laemmle, Jr. the cup emblematical of the championship of the Southwest in basketball. At his left is Jack Pierce, make-up man of Universal, who is the manager of the various units, and manipulator of the schedules. At Olcott's left is Harry Zehner, assistant to Carl Laemmle, Jr. The varsity squad completes the picture.

KEEPING FIT TO MAKE FINER PICTURES

IN order to stimulate creative activity and to stir a mutual inter-departmental interest in excellence of production, the Universal City Club has been founded at the West Coast Studios of the Universal Pictures Corporation and now boasts of more than 500 paid-up members. Its main function is social, and it offers any number of recreational outlets to its members.

The chief interest at present is in basketball, with a total of 18 teams playing for the club championship. Various teams meet twice a week at Universal City, while several outstanding players have been organized into a quintet which clashes with other teams in and out of the studio league at Fairfax High School.

The eighteenth team is a "varsity" organization which, although started late in the season, has been built up to a point where it is the strongest team in the Southwest. Two former all-American players are in key positions and many well known athletes are on the squad. Jack Pierce, make-up man, is manager of the various units and handles schedules.

While basketball has done much to get various employees acquainted and interested in all departmental work, other activities have not been slighted. Al Akst film cutter, brother of Harry Akst, song writer, has organized an orchestra.

Brother Harry wrote "Dinah," and other popular tunes, and Brother Al is following in his footsteps. The sixteen piece orchestra plays at the U. C. C. dances, held at the end of each month in the Universal City Club club house, which has a capacity of 1,600 persons. More than 1,100 attend.

Before each dance, a Universal production is shown. Three projection rooms are utilized, and the production is "bicycled" from one to the other, so that all can see what strides the company is making and be entertained at the same time.

Harry H. Zehner is chairman of the Board of Governors, Carl Laemmle, Sr., is honorary president, and Carl Laemmle, Jr., is honorary vice-president. However, the entire control of the organization is vested in the Board of Governors, which includes Nelson Beck, Frank Graves, Curley Robinson, C. W. Deming, Charles Hubbard, David Werner, Mrs. Frank Graves, Lillian Russell, Russell Gausman.

"EMBARRASSING MOMENTS" VIVID

Chester Morris and his beautiful leading lady, Marion Nixon, face danger in a surcharged scene from "Embarrassing Moments," starring Chester Morris.

Center: Chester Morris is accused of murder in a tense scene from "Embarrassing Moments." Above: Chester Morris and Marion Nixon, the ideal lovers of this Universal production.

WILLIAM ANTHONY McGUIRE, who has written five Broadway stage hits, has contributed a perfect screenplay in "Embarrassing Moments." It could virtually be taken from the screen and transported to the stage, so clever are the dialogue lines and so kaleidoscopic and intriguing are the convolutions of the plot, which centers about a practical joker and the ridiculous and critical situations into which his jokes led him.

Chester Morris plays the part of the young man so humorously inclined, while lovely blonde Marion Nixon plays the role of his sweetheart who is constantly trying to curb his joking proclivities. Walter Woolf, new to pictures but a star on the New York musical comedy stage, plays the part of the best friend of the couple, to whom Morris nearly loses his sweetheart. Before the picture is ended, the jokster fights a duel and also becomes involved with the police on a murder charge, and that teaches him a sorely needed lesson.

The story introduces two new songs, especially composed for Walter Woolf. They are "What A Fool Am I" and "I Won't Think About Tomorrow" and are introduced by Woolf in a sequence in which he, a professional singer, is supposed to be making his radio debut, but it's only another joke perpetrated by his best friend, Morris.

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RUSS COLUMBO IN "CASTLES IN THE AIR"

RUSS COLUMBO, the actor-crooner who has been kept idle at Universal City for several months because of lack of a suitable story for him, is now set in a production that both he and Universal like. It will be entitled, "Castles in the Air." John Meehan, Jr., son of the playwright and screenwriter, and now a full-fledged author on his own, wrote it.

"Castles in the Air" was written expressly for Columbo so that he might combine his ability to act with his ability to sing. In this picture he has a chance to do both. Three new song numbers have been written for the picture, and Columbo will render them all. The picture will enter production as soon as a director and the rest of the cast are chosen and will be released this season.

Although Columbo has not been at work on the home lot for some time, he recently made a screen appearance. Universal loaned him to Twentieth Century to appear with Constance Bennett in "Moulin Rouge."

A POSITIVE WINNER!

Gales of laughter greeted the preview at Pantages, Los Angeles. Audience reaction such as to stamp it a first class box-office attraction with highest entertainment rating. Take this tip from Universal: Here's a "sleeper" that will surprise you with its pulling power and word-of-mouth build!

HALF A SINNER

JOEL McCREA — SALLIE BLANE — BERTON CHURCHILL Mickey Rooney, Russell Hopton. Produced by Carl Laemmle, Jr., from a play by John B. Hymer and LeRoy Clemens. Directed by Kurt Neumann. Associate Producer, Edmund Grainger.

A UNIVERSAL PICTURE
Presented by
CARL LAEMMLE

Berton Churchill gives a performance in this picture that far outshines his work in the original stage play. He is absolutely a knockout as the lovable, sanctimonious gambler who plays cupid — the happy hypocrite whom your audiences will love!

STEP OUT WITH UNIVERSAL

LATEST PRODUCTION NEWS

John Darrow and Dorothy Appleby, the latest acquisition to Universal contract players, in a scene from "I Give My Love," by Vicki Baum. Wynne Gibson and Paul Lukas are the stars.

WHALE PRODUCING "ONE MORE RIVER"

ON Thursday of this week, James Whale put into production at Universal City the last John Galsworthy novel, "One More River." For the leads Carl Laemmle, Jr. has borrowed for Whale quite an English cast to depict this typical English story.

Diana Wynyard and Colin Clive will play the leads while Frank Lawton, Mary Astor, Henry Stephenson and Reginald Denny will be in the cast.

For the first time in the history of American motion pictures, the entire divorce action, from inception to the end, of a British lord and lady, will be portrayed on the screen in Universal's "One More River." James Whale, director of the picture, made this announcement today at Universal City after a complete study of the script prepared for him by R. C. Sherriff, British author who adapted "The Invisible Man" and who wrote "Journey's End." Sherriff adapted the work of John Galsworthy, one of the outstanding of all British novelists.

Sherriff, and Whale, who spent considerable time in London outlining the adaptation of the noteworthy novel, sat for weeks in the courtrooms of Lord Reading and other famous jurists, studying the procedure. They assert that the screenplay will be faultless technically as the "inside lives" of the lord and lady are portrayed on the screen.

Under British law, adultery, is the only legitimate grounds for divorce.

"One More River" is the last novel the famous author, John Galsworthy, wrote. It was finished only a few months before he died. Furthermore, it is the third and concluding novel in a trilogy which spans the entire life of England for two centuries. Into this volume he compressed the climax and the dramatic power which were built up in the other two novels.

A great deal of rivalry existed among moving picture companies for the privilege of producing this novel. The fact that James Whale was to produce it and that he intended to make a full sized portrait typical of English life, was one of the dominant factors prompting Universal to acquire it. With the sympathetic and skillful assistance of R. C. Sherriff, the heirs of John Galsworthy have perfect confidence that the author's work will be transcribed to the screen in powerful and authentic fashion.

Universal Announ... of 1933-1934 Pictu...

WITH the return of James R. Grainger from Universal City with the plans for next year's pictures well under way, Universal announces the production and order in which they will be released for the completion of this year's program. The entire quota of 36 pictures will be made and released as announced.

Starting with "The Black Cat," which is released on May 7, there will be eleven more pictures to bring the releasing schedule up to September 1. "Affairs of a Gentleman," the first starring picture at Universal for Paul Lukas, is set into the program for May 14th. This picture has a wonderful cast, including such leading ladies as Leila Hyams, Patricia Ellis, Lilian Bond, Dorothy Burgess, Sarah Haden, Dorothy LeBaire, Joyce Compton, Onslow Stevens, Phillip Reed and Richard Carle on the masculine side of the ledger. It was directed by Edwin Marin. It was adapted from the play, "Women in His Life," by Edith and Edwin Ellis.

The next production is "The Love Captive," which is the new title for the Max Marcin play, "The Humbug;" "The Love Captive" features Nils Asther and Gloria Stuart and the big supporting cast includes Paul Kelly, Alan Dinehart, Renee Gadd, Virginia Kami, John Wray, Robert Grieg, and Sam Godfrey. It was directed by Marcin assisted by Dan Venturini.

Here's A Smash

Mark the next date, May 28th, with a red star. It is the release date for Margaret Sullavan's first starring picture, "Little Man, What Now?" Her tremendous success in this country demanded that Miss Sullavan be starred and Uni-

S FROM UNIVERSAL CITY

nces the Balance ctures Program

versal very happily acquiesed in this demand, for Margaret Sullavan's fame has now become world-wide. She is an international star. In Paris, in London, in Sydney, in Buenos Aires, in Tokyo, the name of Margaret Sullavan has burst like a new star in the firmament. The whole world is waiting to see her in "Little Man, What Now?" Every report from the coast indicates that this Frank Borzage production will more than measure up to every expectation which has been entertained for it. The picture in its rough cut has been seen by privileged people at the coast, all of whom reported a marvel of dramatic elements, masterful production and beautiful photography, all of which are thoroughly dominated by the acting of Margaret Sullavan and Douglass Montgomery. The cast, before completion of the picture this week ran well over one hundred names, every actor being carefully chosen for a performance which in itself would have been a leading role in almost any other production.

Three June Pictures

The first picture in June will be "Funny Thing Called Love," which is the releasing title of the third Chester Morris starring picture at Universal City. It was formerly called "Loves of a Sailor." Morris's leading lady is Mae Clarke and the cast in support of these two clever players includes Frank Craven, Andy Devine, John Warburton, Goodee Montgomery, Lois January, Russ Brown, Earl Edy, Wanda Perry, Dorothy Dawes, Anderson Lawler. "Funny Thing Called Love" is a B. F. Zeidman production, directed by Kurt Neumann.

The second June picture is Paul Lukas and Wynne Gibson in the Vicki Baum story, "I Give My Love." Its cast was this week augmented by Anita Louise and now includes Douglas Fowley, the sensational young actor who was seen at Belasco Theatre recently in "Sailor, Beware" and who was grabbed up immediately by Universal on a long-term contract. Also in the cast are Sam Hardy, Eric Linden, John Darrow, Louise Latimer, Tad Alexander and Dorothy Appleby. B. F. Zeidman is also producing this picture from a script by Milton Krims and with dialogue by Doris Anderson. Karl Freund directed.

The last June picture is Chester Morris in "Embarrassing Moments," with beautiful Marion Nixon as his leading lady. The cast includes Walter Woolf, Henry Armetta, Jane Darwell, Virginia Sale, John Wray, Alan Mowbray, Huntley Gordon, George E. Stone, Gay Seabrook, Herman Bing, Charles E. Coleman, John T. Murray. "Embarrassing Moments" is adapted from a play by William Anthony McGuire and was directed by Edward Laemmle. It is a Stanley Bergerman production.

Wynne Gibson and Paul Lukas, who are co-starred in the Vicki Baum story, "I Give My Love," now in production at Universal City with a splendid cast of able players. It is Paul Lukas' fifth picture in rapid succession at Universal City.

"THE LOVE CAPTIVE" NEW TITLE FOR "HUMBUG"

ONE of the first things that Universal Pictures did upon arriving at its new offices in Rockefeller Center was to change again the title of the Max Marcin play, "The Humbug." Its new title is "The Love Captive." Max Marcin himself directed it and completed the production last week at Universal City. It features Nils Asther and Gloria Stuart and the cast includes Alan Dinehart, Paul Kelly, Renee Gadd, Virginia Kami, Robert Greig, John Wray, Sam Godfrey.

"The Love Captive" is the fascinating story of a rascally physician who has strange hypnotic powers and wields them over his wealthy and most charming patients. The settings are modernistic in the extreme, and Miss Stuart and Reneee Gadd, the English musical comedy star just signed to a long-term contract by Carl Laemmle, Jr., have a chance to display some strikingly beautiful Spring and advance Summer fashions.

The next Max Marcin story to be produced by Universal will be "Cheating Cheaters."

Af

Carl Laemmle presents —

fairs of a Gentleman

starring

PAUL LUKAS

With

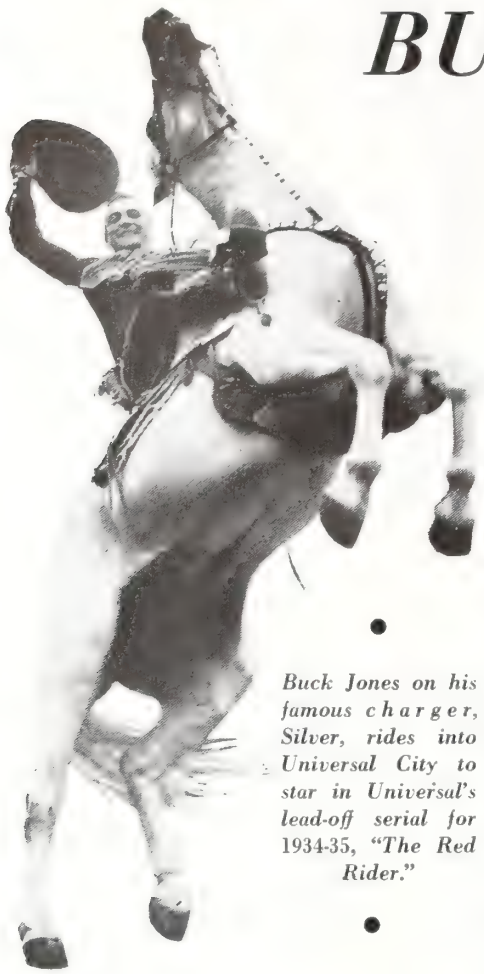
LEILA HYAMS — PATRICIA ELLIS
PHILLIP REED — ONSLOW STEVENS

•

A great box-office cast in a great picture made from the famous stage play, "Women In His Life," by Edith and Edward Ellis. Directed by Edwin L. Marin. Produced by Carl Laemmle, Jr. Associate Producer, Edmund Grainger.

JOYCE COMPTON DOROTHY BURGESS LEILA HYAMS LILLIAN BOND

BUCK JONES' Name Assures Success of "The Red Rider"



Buck Jones on his famous charger, Silver, rides into Universal City to star in Universal's lead-off serial for 1934-35, "The Red Rider."

IN spite of depression and taxes, Universal's present serial year has been a big success. One of the factors which had made it so is Buck Jones. His name, his popularity, his engaging personality, his acting ability and his horsemanship have achieved a dominant place in the imagination of Young America. No one can see Buck Jones on a horse, handling a rifle, throwing a rope, rescuing a damsel in distress, or making love,—which is the toughest thing for a western star to do, without realizing that here is an actor who knows his stuff. Buck Jones is the real macoy.

Last year he made "Gordon of Ghost City" and "Gordon of Ghost City" set the Universal serial program off with a tremendous bang which carried all through the year and is now going on all cylinders with "The Vanishing Shadow."

The announcement that Buck Jones was to lead off the next year's serial program has already given encouragement and new hope to thousands of exhibitors throughout the country who use serials. Those who don't should take a look at the record of those who do. Look, for instance, at the enlargement of an item in last week's Motion Picture Herald from Marion F. Bodwell. This is but a sample of the enthusiasm which Buck Jones has injected into the serial business throughout the country.

Read what Bodwell says about his experience with "Gordon of Ghost City."

Universal

GORDON OF GHOST CITY: Buck Jones—Nobody but Ted Meyers could have made me believe that a serial could increase my patronage on family night. Have just finished showing episode nine of this serial and it is holding up fine. In fact, the serial kept them coming all through Lent, and that is the first time that we have ever been able to hold our attendance through the Lenten season. If you want something to stimulate your business, you won't go wrong on this serial.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

—Motion Picture Herald.

"All Quiet On the Western Front" One of Best Box Office Pictures

Universal Film Exchanges, Inc.

San Francisco, Cal.
April 27, 1934

Mr. E. T. Gomersall,
Western Sales Manager,
Home Office.

Dear Mr. Gomersall:

We are attaching hereto, copy of a letter received from the El Campanil Theatre, Antioch, California, with reference to the very successful engagement on "ALL QUIET ON THE WESTERN FRONT."

The town has a population of 3575 and the house has a seating capacity of 400. We have played pictures previously in this theatre on mid-week dates, and find that the gross represented of ( ) is about double that of the normal grosses.

This letter came absolutely unsolicited, and is definite proof of the fact that "AL QUIET" represents an outstanding value to the exhibitor.

Yours very truly,

BARNEY ROSE
San Francisco Branch Manager

EL CAMPANIL THEATRE
ANTIOCH, CALIFORNIA

April 26, 1934

Mr. Barney Rose, Mgr.
Universal Film Exchanges, Inc.
San Francisco, Calif.

Dear Sir:—

Inclosed you will find report on our engagement of "All Quiet on the Western Front," which we played for a return date last week.

You will notice that we did extremely well with this picture, and I might add that it was one of the best drawing pictures at the Box Office that we have played in some time.

The general comments of the patrons leaving the theatre was very favorable, and while it took some special advertising to interest the women, we had our usual amount of women trade at every show.

If we could get more pictures with the Box Office value of "All Quiet" things would be better for every exhibitor.

With kindest personal regards,

Yours very truly,

STAMM and BEEDE
by W. E. Wagner, Mgr.

HE WAS the life of the party – a practical joker who never missed a chance to get a laugh – at the other fellow's expense . . . But his own love affair became serious to him – and when the tables are turned your audiences will laugh themselves tired at the joker's most embarrassing moments . . . Give them the chance to laugh with and at the lovable smart alec in this delightful piece of film fun!

CHESTER MORRIS

in

EMBARRASS

With

MARION NIXON

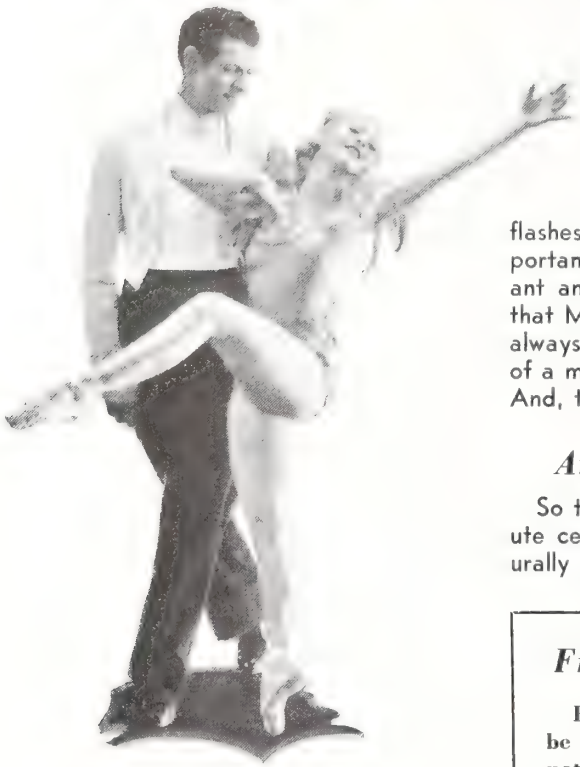
George E. Stone, Walter Woolf, John Wray, Huntley Gordon, Alan Mowbray, Gay Seabrook, Henry Armetta. Directed by Edward Laemmle. Story by William Anthony McGuire. A Stanley Bergerman Production.

STEP OUT WITH UNIVERSAL

NG MOMENTS

WHEN A NEWSREEL MOVES —*THAT'S NEWS!*

Universal Newsreel Puts On A Drama of Its Own at the Home Office!



The noted adagio and ballroom dancers, Adler and Bradford, who play in the current Mentone production, "The Pest." Others in the cast include James Barton, Gary and Dixon, Tedd Mack, Olga Carter, Joe Wilton, Kathryn Penman.

WITHOUT benefit of camera, lights or script, a quiet little drama took place in the Home office of Universal Pictures last Saturday. It was moving day. The film company was shifting its quarters from 730 Fifth Avenue to Rockefeller Center —and the scene was the office of Charles Ford, who directs the news gathering activities of the Universal Newspaper Talking Newsreel.

"We will have to suspend your United Press service," Clem J. Randau, General Business Manager of the United Press, told Mr. Ford.

"Never!" said Ford. "Or, over my dead body," he added. Which requires some explanation. The UP teletypes used by a modern newsreel like the Universal Newsreel are the same identical machines as employed by the city desks of large municipal newspapers. Every second of the day, these machines tick off the news flashes from all over the world—important news, vital news. So important and vital to a newsreel, in fact, that Mr. Ford keeps a spare teletype always ready and waiting in the event of a mishap to his other UP machine. And, that spare costs $1400!

And Dillinger Loose

So the suggestion of a twenty-minute cessation of his wire service naturally perturbed the man who is responsible for the gathering of Universal Newsreel news, particularly in view of the fact that Dillinger was at that moment on the loose and a flash might be expected momentarily—a flash that would send a cameraman scurrying to the spot to cover the occurrence—whatever it might be.

But the machines had to be moved. The lease on the Fifth Avenue building expired at Saturday midnight. With only a few hours in which to act, and perhaps a pictorial scoop depending on it—here is what Charles Ford did.

He made arrangements for telephone plugs to be ready and waiting at the new quarters. He calculated the time it would take a taxicab to go from Fifth Avenue to Rockefeller Center. He threaded his news machine with fresh spirals of paper. And then he checked his records to find the "dead spot" when those teletypes might be most advantageously moved. Saturday night, at 9:35 P. M. was picked.

When All Was Still

So long after hours, when everything else in the office building was quiet, this scene was enacted. Charles Ford, at his desk, with two telephones —speaking into one.

"Hello, UP, I'm ready—keep me protected."

The teletype machines stopped ticking—instead the news flowed into Ford's ear through the phone. Four brawny taxicab men, ready and waiting, picked up the machines like babies and hustled them downstairs. The vehicles picked up speed at once and sped down Fifth Avenue, around to Rockefeller Center with the teletypes carefully held in the arms of Cabby. Up the waiting freight elevator they went, into the new 9th Floor offices, and were instantly connected with the plugs A. T. & T. had carefully tested. The machines started to click-clack immediately. Nineteen minutes after being disconnected, the Universal teletypes were functioning again. And was Ford relieved.

And Here's the Climax

Think of that little drama next time you watch an "Exclusive" or "Bulletin" flash across the screen and you hear Graham McNamee's voice describe an event which only that morning you had read in cold print. It's up to the newsreel to get you those camera scoops!—and a nineteen minute blank might just be the cause of missing out on one.

And just as anti-climax . . . nothing happened during those nineteen minutes. When this man Ford picks a "dead spot," he picks them!

From Reisner's Gang

Friday the Thirteenth might be unlucky for many folks but not Sid Reiser genial charge d'affaires of the service department at Universal studios. Friday the Thirteenth was Reiser's birthday and 50 studio associates presented him with a gold watch fittingly inscribed "from his service gang." Reiser is one of the Universal City veterans.

What *Motion Picture Herald* Says About Universal Pictures

Experience Reviews by Exhibitors

"HALF A SINNER"—(Universal)—Comedy. In adapting this stage play, "Alias the Deacon," all the color that made it a legitimate comedy success has been preserved. Action and dialogue are of equal importance in carrying the story which develops a standby romantic angle, creates some ludicrous buffoonery, uncovers the expected dramatic asset and centers audience interest on practically every character at one time or another.

The Deacon actually is a card sharp masquerading as a man of the cloth. As a hobo, he first aids Phyllis, also riding the rods, to escape the unwelcome attentions of Slim, later to light the spark of love for her and John Adams. Fostering the romance, the Deacon permits himself to be lured into a card game, where by manipulating the deck he outslicks the slickers and saves Widow Clarke's hotel from mortgagee Cunningham's clutches. As the faked wrestling match interludes, in which the double crossing manager Slim and dumb grapler Bill Moran shine, the show is brought to a happy ending.

"STRAWBERRY ROAN"—Ken Maynard—This is a very good western. The horse fight stole the picture. Also some very good music and songs. Running time, 65 minutes. Played Mar. 21-22. Louis Perretta, Crescent Theatre, Mahonington, Pa. General patronage.

"STRAWBERRY ROAN"—Ken Maynard, Ruth Hall. This is a special, THE BEST WESTERN EVER MADE. Like all Maynard pictures, clean with plenty of action and thrills. Great for children and will please the adults also. Running time, 62 minutes. Played Apr. 4.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

"COUNSELLOR AT LAW"—John Barrymore, Bebe Daniels—Considered by practically entire audience as one of the finest productions screened. Many, influenced by Barrymore name, of course, but aside from that, the performance was topnotch. If we had played this a second night, undoubtedly would have pulled bigger audience than for the first night. Played April 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y.—Family patronage.

"I LIKE IT THAT WAY"—Gloria Stuart, Roger Pryor—A very good picture of the semi-musical type with several good song numbers. Pryor, in the role of a high powered salesman, is a pleasant diversion from the pretty boy type of leading man. Running time, 65 minutes. Played April 4-5.—Cle Bratton, Stella Theatre, Council Grove, Kan.—General patronage.

"THE INVISIBLE MAN" — Claude Rains, Gloria Stuart.—This is a box-office natural. We broke records with this picture. The first night we had the house sold out before we started and held them out until the second show and filled it again. The second night came up to expectations, too. Running time, 73 minutes. Played April 4-5.—William A Crute, Victoria Theatre, Vancouver, B. C.—Neighborhood patronage.

"ONLY YESTERDAY"—John Boles, Margaret Sullavan.—This is a wonderful picture that words cannot express. It is a typical John Boles' story and is very sad at the end. Too bad that such a great actor should always play these parts. My patrons would like to see him get a break once and I would also. Miss Sullavan is gorgeous and puts in some great acting. This is great entertainment and we played two days to only fair business. Running time, 105 minutes. Played April 9-10.—J. J. Medford, Orpheum Theatre, Oxford, N. C.—General patronage.

NEWSREEL No. 244

● *Doubles of every description, both human and animal, gather at Long Beach, California, in a curious "duplicates" convention, where 300 twins from every part of the United States, ranging in age from two months to eighty-four years entered the competition.*

● *The nation gathers in widespread man-hunt to find Dillinger, after a number of sensational cold-blooded murders by him in his daring defiance of the law. This scene is filmed at Spider Lake, Wisconsin, where Federal agents, State Police and armed posses are scouring the countryside with orders to "shoot to kill" the notorious bandit and bring him in, dead or alive.*

● *With the American and Soviet flag as mascots, a Russian pilot takes off from Nome, Alaska, in an attempt to save members of a Communist scientific expedition which has been stranded on broken ice in the Arctic seas since last February.*

TELLING THE WORLD.

THE public in the last few years has seen newspaper life frequently depicted upon the screen. But in most cases the newspaper setting and atmosphere has had littl in common with newspaper life as newspaper men know it.

The public now has a unique opportunity to see a picture, "I'll Tell the World," showing at the Roxy Theatre, in which a great news-gathering agency, the United Press Assn., plays an actual and vital part, the romantic action ramifying from the great organization's New York offices.

The audience sees the machinery of news dissemination in swift action and gets a reliable impression of the speed with which big news circles the globe.

The general newspaper reader, the average worker on a newspaper in fact, as he reads press association dispatches is little conscious of the far-flung mechanism and human organization which instantly picks up the news in whatever near or remote spot on the globe it originates, and speeds it about the earth.

N.Y. WORLD TELEGRAM APRIL 25, 1934

When a newspaper prints
an editorial about a picture—

THAT'S NEWS—

Read what the N. Y. World-Telegram says about —

LEE TRACY

in

I'LL TELL the WORLD!

With

GLORIA STUART

ROGER PRYOR, Onslow Stevens, Alec Francis. Lawrence Grant, Dorothy Granger. Directed by Edward Sedgwick. Produced by Carl Laemmle, Jr.

WHO KILLED GRESHAM?

The Year's Greatest Film Mystery Disclosed in "THE AFFAIRS OF A GENTLEMAN" through Mysterious Death of Paul Lukas; Five Beautiful Women Successively Involved

WHICH of the beautiful women in the arms of Paul Lukas committed this atrocious crime? Gresham, wealthy bachelor, played by Lukas, is pictured above with five of the loveliest leading ladies in Hollywood, Leila Hyams, Patricia Ellis, Lilian Bond, Joyce Compton and Dorothy Burgess, any one of whom might have been his murderess as well as his sweetheart in "The Affairs of a Gentleman." All of them visited him in his apartment the day of his death and because of their presence baffled police in solving the mystery. The story, adapted from "The Women in His Life" a play by Edith and Edward Ellis, was directed by Edwin Marin, and the balance of the cast includes Onslow Stevens, Phillip Reed, Sarah Haden, Richard Carle, Dorothy LeBaire and Murray Kinnell.

Hollywood has had many murder mysteries. Some were real and some reel, but seldom has such a perfect mystery plot as this been offered for screen entertainment. It has all the elements of a perfect crime. In spite of all the suspicion cast upon the beautiful ladies, the plot also involves a couple of jealous lovers, a butler and a publisher, and we are not going to give away the solution.

MARGARET SULLAVAN RUNS AWAY AGAIN

MARGARET SULLAVAN is a sure prophet of the pictures in which she appears; but in reverse. She has only appeared in one picture, "Only Yesterday." When she finished it, she frankly told interviewers and anyone who would listen to her, that the picture was terrible, and that she was terrible in the picture. Everyone knows now how utterly wrong she was, just exactly one hundred percent wrong. The picture was wonderful and Margaret Sullavan was wonderful in it.

Now comes "Little Man, What Now?" Miss Sullavan is starring in this picture. It was finished last week. The last camera had scarcely finished grinding when Margaret Sullavan hopped a plane for New York. This unique star immediately went into hiding, but on the telephone she frankly admitted that "Little Man, What Now?" was far worse than "Only Yesterday" and that she was far worse in it than she was in "Only Yesterday." That is the most reliable tip-off on how marvelous "Little Man, What Now?" really is. The last doubt, if there were any, has been removed. The expert has spoken. "Little Man, What Now?" is guaranteed a huge and universal success.

True to form, Margaret Sullavan isn't going to be around these parts when "Little Man, What Now?" is shown. She wouldn't look at "Only Yesterday" when it played the Music Hall in New York. She isn't going to look at "Little Man, What Now?" when it plays the Music Hall. She will be in England. She left, incognito, as far as was possible, on the Paris, and here is a picture of her registering her disapproval of the cameraman who had discovered her and insisted on a picture.

But Miss Sullavan is doomed to disappointment. Even in England she is the same terrific success that she is in this country. "Only Yesterday" is now playing a run at the New Gallery Theatre in London. Our English cousins will provide a warm welcome to this latest international star.

✚ ✚ ✚

James R. Grainger Returns From Coast

(Continued from Page 9)

has been in California in constant consultation with Carl Laemmle and Carl Laemmle, Jr., on the general makeup and subject matter of next year's Universal program. As a result of this conference, Universal will make a program for next year of forty-two feature pictures, six of which will be action pictures contributed by Buck Jones. This is the highest number of pictures which Universal has made during the last few years, and will involve a budgetary expenditure in excess of last season. Furthermore, before leaving California, Mr. Grainger announced that the entire schedule of productions for the current year would be completed.

The Morris Joseph Dinner

(Continued from Page 9)

Harry Pitkin, Manager, R. K. O. Dist. Corp., New Haven
Henry Needles, Division Manager, Warners, Hartford
Harold Eskin, Division Manager, Warners, New Haven
Martin Keleher, Princess Theatre, Hartford
Leonard O'Neill, Cameo Theatre, Hartford
Morris Shulman, Rivoli Theatre, Hartford
Adolph Johnson, Garden Theatre, New Haven
William Brennan, Strand Theatre, Winsted
Harry Gale, Strand Theatre, Winsted
Edward Raffile, Globe Theatre, New Haven
Max Tabackman, Rivoli Theatre, West Haven
Harry Lavietes, Pequot Theatre, New Haven
Sol Adorno, Middletown
Robert Cose, Manager, Monogram Pictures, New Haven
Morris Bailey, Whalley Theatre, New Haven
Leo Bonoff, Bonoff's Theatre, Madison
Matt Saunders, Poli-Palace Theatre, Bridgeport
Lou Anger, Anger Circuit, Bridgeport
Lester S. Tobias, New York
George Lewitt, Strand Theatre, Plainville
Joe Davis, Colonial Theatre, Southington
Morris Nunes, New Haven

MYSTERY-SMASH POSTERS FO

R A SMASH-MYSTERY SHOW!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

A SEASON OF GREATER SHOWMANSHIP POSSIBILITIES

BASEBALL tie-ups are again with us. The season of the national pastime is always full of opportunities for live showmen to offer their wares to the public at a time when a message concerning entertainment hits receptive minds. There are a lot of things that have all been done before—and all of real value; but each new season always brings out original and clever ideas from real showmen who feel that it hasn't ALL been done before.

Many theatres fail to take full advantage of the possibilities of tying in with local high school teams during the early part of the season. These teams do not have any money to spend for advertising but have followers with a lot of time and energy that can be capitalized by theatre managements.

Make a deal to print up window cards for coming high school games, one card for each game, provided the school team will agree to get proper placement for the cards. The upper part of the card can be devoted to the coming game and the remainder of the card to theatre attractions. This method makes it possible for a theatre to cover a whole town with valuable advertising at minimum expense. In the cities the idea works also as the students in a certain high school are sure to represent a population that is a logical, potential audience if the theatre is anywhere near the school. In some big city cases I have known a downtown theatre to make a deal with several high schools thus getting a city-wide coverage of window cards during the school baseball season.

Excellent results may also be obtained by printing handbills on coming baseball games for the school and having the theatre message printed on the reverse side. The problem of distribution is thus not only solved but something is won on the side of good will from the school and its students. The printing of score cards for the actual games is another valuable tie-up that comes under this general head and should not be overlooked.

A. J. SHARICK

A corner of the Toy Fair at the Hotel McAlpin, showing the lifesize cut-out used by the Daisy Company to introduce the Buck Jones Rifle. The display attracted dealers from all over the country. The fair lasted an entire month.

Dick Wright's "ALL QUIET" front for the Strand Theatre, Akron, Ohio. See next page for campaign details.

SHOWMANSHIP AWARDS!

FOUR showmen this week join the many others who have earned certificates of merit for outstanding exploitation work on Universal pictures. Here they are.

RODNEY PANTAGES, Manager and CHELBY COLE, Publicity Manager for the big "ALL QUIET" campaign at the Pantages Theatre, Hollywood, Calif.

FRITZ BLOCKI, Publicity Manager, State-Lake Theatre, Chicago, Ill. for his smart "CROSS COUNTRY CRUISE" campaign.

S. W. GOULD, Manager, Davis Theatre, Pittsburgh, Pa. for his campaign for the "LOVE BIRDS."

Congratulations, men! Your certificates signed by Carl Laemmle, are on the way. We are looking forward to hearing from you again soon!

J. Knox Strachan, Manager, used this front to give "LOVE BIRDS" a big send-off at the Laroy Theatre, Portsmouth, Ohio.

PORTSMOUTH GOES FOR LAROY THEATRE "LOVE BIRDS" CLUB

Long before the opening of "LOVE BIRDS" at the Laroy Theatre, J. Knox Strachan, Manager started a "LOVE BIRDS" Club as a means of arousing the interest of the Portsmouth, Ohio citizenry. He first contacted his local jeweler who defrayed the cost of printing the club cards in return for an ad on the reverse side of the card. The tie-up line used read, "NOTICE TO ALL LOVE BIRDS! Buy your Wedding Ring or Bridal Gift at J. F. Carr."

A girl was then stationed outside the theatre to register club members and issue club cards. The newspaper gave the stunt a big play.

An attractively decorated front and lobby; imprinted bags for meat, grocery and vegtable stores; large newspaper ads; and big billing completed the campaign.

Girl stationed outside the Laroy Theatre, Portsmouth, Ohio to register in the "LOVE BIRDS" Club.

WRIGHT ENLISTS AKRON'S PEACE SOCIETIES FOR BIG "QUIET" CAMPAIGN

DICK WRIGHT, Manager, Strand Theatre, Akron, Ohio in his campaign for "ALL QUIET ON THE WESTERN FRONT" contacted the local peace societies and secured their whole hearted support in selling the picture.

The newspapers played up the anti-war propaganda angle in their editorials and devoted considerable publicity to the Strand engagement.

The employees of the Times Press were the guests of the theatre at a special preview showing of the picture. The paper showed its approval by favoring the picture with liberal publicity.

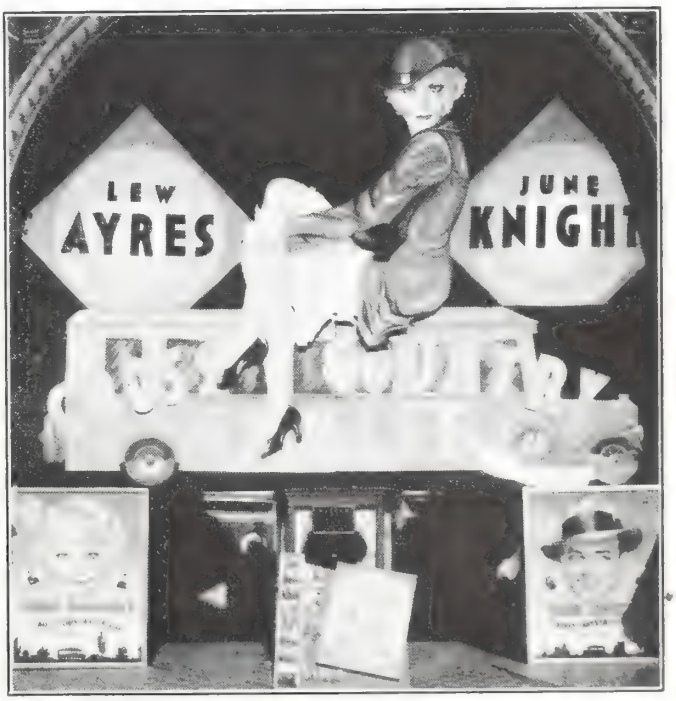
The Theatre on their end also made a strong appeal to educators and school principals in a letter.

The Veteran News, an American Legion paper with a circulation of eight thousand carried an ad, cut and story on the picture.

Wright designed an attractive front and lobby. A reproduction appears on the preceding page. Numerous panels and boards were decorated with material playing up the propaganda angle and were used well in advance.

The theatre conducted a door to door distribution of five thousand heralds, posted plenty of window cards and posters, increased their advertising space and ran a special trailer three weeks in advance of the opening.

An excellent example of a seat-selling display. One of the smash fronts for Capitol Theatre, Dallas, Texas, designed by Louis Charninsky.



ADS THAT ARE SELLING SEATS!

(1.) Double column x 7½" from RKO Hill Street, Las Angeles, Calif. (2.) Two column x 3" from Eckel, Syracuse, N. Y. (3.) Double column x 5" from Golden Gate, San Francisco, Calif. (4.) Three column x 15" from Strand, Akron, Ohio. (5.) Two column x 3" from Rialto, Washington, D. C. (6.) Double column x 11" from Brown, Louisville, Ky. (7.) Two column x 7" from Paramount, Youngstown, O.

GLORIA STUART

NILS ASTHER

Coming to give your audiences a new kind of thrill

in

THE LOVE CAPTIVE

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE

Paid

Permit No. 949
New York, N. Y.

UNIVERSAL NEWSREEL

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 35 · NO. 6
JULY 21 · 1934

Jane Wyatt

A SMASH HIT *in*
HER FIRST
PICTURE
"ONE MORE RIVER"

GOING PLACES

with

LOWELL THOMAS

Universal's Big New Single-Reel Series!

Thirteen exciting releases, with the world-famous commentator heightening the points and things of interest shown in the reel—the most interesting nooks, crannies and customs of the world brought to your theatre to thrill and entertain stay-at-homes! NEW! BIG! DIFFERENT!

Sutter's Gold

A HOWARD HAWKS PRODUCTION...

ALIAS

No. 779 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

His contract with Universal is signed "James R. Grainger" but that is only an alias.

His real monicker is Jimmy.

The motion picture business thinks of only one man when the name "Jimmy" is mentioned.

It thinks of the one sales manager who keeps better faith with exhibitors than any other. It thinks of a certain human dynamo who dynamites himself into the hearts of his customers.

He won't betray any exhibitor. Nor, by the same token, will he let any exhibitor betray him!

That's why I like him — because he is a fighter who fights hard, but who fights in a clean way.

I have spent the best years of my life trying to be decent, partly because it made me feel better and partly because I thought it was the best way to run a business. I have found in Jimmy Grainger a man with similar ideals.

JAMES

So when I was in Vienna, I cabled the home office to inaugurate a "Jimmy Grainger Drive." I am such a firm believer in the human-ness of most exhibitors that I believe they will respond to it with delight.

To help make the drive bona fide, I have added three new pictures to be released during the Jimmy Grainger Drive period:

"One More River" — one of the most glorious novels I ever read. Written by John Galsworthy, who has millions of fans. Directed by James Whale and starring the superb Diana Wynyard.

"Romance In the Rain" — a romantic comedy with a little music, featuring Roger Pryor, Heather Angel, Victor Moore, Esther Ralston and a swell cast, directed by Stuart Walker.

"The Human Side" featuring Adolphe Menjou and Doris Kenyon and directed by Edward Buzzell.

I know what Grainger means to me. I am now waiting to see what he means to you and whether you like decent treatment.

Carl Laemmle

Coming

ADOLPHE MENJOU

—more debonair, more heart-winning, more delightfully sophisticated than ever, in the picturization of Christine Ames' stage play

THE HUMAN SIDE

With DORIS KENYON, Dickie Moore, Joseph Cawthorn, Reginald Owen, Betty Lawford, Charlotte Henry. Directed by Edward Buzzell

STEP OUT WITH UNIVERSAL

At the right Carl Laemmle has just driven his nail into the replica of the statue of Austria's war dead in the presence of high Austrian diplomats and soldiers.

Chancellor Dollfuss at the interview to which he invited Mr. Laemmle, offers the president of Universal Pictures a cigarette. In all his sixty-seven years, Carl Laemmle never has smoked. The Chancellor had to instruct him how to light it. Well, in Austria do as the Austrians do!

Dollfuss Honors Carl Laemmle

CHANCELLOR DOLLFUSS has just paid a great compliment to Carl Laemmle, president of Universal Pictures. Mr. Laemmle is visiting the production centers of Europe and talking with producers and important people in London, Paris, Vienna and Budapest about film production in Europe. When he arrived in Vienna, the producers gave a dinner in his honor. Chancellor Dollfuss asked him to visit him in his official palace, the building in which the Congress ot Vienna was held in 1815.

Chancellor Dollfuss, the little big man of Europe, and Carl Laemmle, the little big man of the movies, met on July 3rd. The interview lasted over a half hour and, because of the pleasant impression the Universal Pictures chief made on the Chancellor, Dollfuss further honored him by attending the dinner given to Laemmle by Austrian officials and film notables last night.

In the course of the first interview, Dollfuss proffered Mr. Laemmle a cigarette. "I don't smoke!" laughed Mr. Laemmle. "But you should try one of these!" smiled the Chancellor as he offered a light. And so Laemmle took his first puff in sixty-seven years, under the careful instruction of Austria's popular leader. They discussed at length film conditions and possibilities, both in Austria and America, the interview only ending to permit attendance at the Laemmle dinner an hour later, at the Imperial Hotel.

Among those at the dinner given in Mr. Laemmle's honor by President Dr. Franz G. Strafella, in addition to Chancellor Dollfuss, were: Ex-Minister of Commerce, A. Heindl; Counsellor

(Continued on Page 26)

UNIVERSAL WEEKLY
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Paul Gulick, Editor
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Universal Pictures Corp.
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JULY 21, 1934
Vol. 35 *No. 6*

WHOOPEE! HAVE W

E GOT THE BIG ONES!

THE GREAT ZIEGFELD

Starring William Powell. By William Anthony McGuire and Billie Burke.

•

PRINCESS O'HARA

Damon Runyon's Collier's Magazine Story (Author of "Lady for a Day, "Little Miss Marker," etc.)

•

STRANGE WIVES

From Edith Wharton's Cosmopolitan Magazine Story, "Bread Upon the Waters."

•

MYSTERY OF EDWIN DROOD

Charles Dickens Story. With Karloff, Frank Lawton, Heather Angel.

•

SHOW BOAT

Edna Ferber's greatest novel—Florenz Ziegfeld's greatest stage production—Jerome Kern's most beautiful music.

•

TRANSIENT LADY

Octavus Roy Cohen's great Liberty Magazine Story. Starring Gloria Stuart.

•

THE RAVEN

Edgar Allan Poe Thriller with Karloff and Lugosi together again.

•

IT HAPPENED IN NEW YORK

From the story by Ward Morehouse and Rian James, with Heather Angel.

SUTTER'S GOLD

From the famous novel by Blaise Cendrars. A Howard Hawks Production.

•

GREAT EXPECTATIONS

Charles Dickens' classic brought to life on the screen, with Henry Hull.

•

A CUP OF COFFEE

By Preston Sturges, author of "Strictly Dishonorable," "Child of Manhattan," etc.

•

THE MAN WHO RECLAIMED HIS HEAD

Play by Jean Bart. Screenplay by the author.

•

TWO MARGARET SULLAVAN

Productions—"THE GOOD FAIRY," play by Franz Molnar, and "WITHIN THIS PRESENT," novel by Margaret Ayer Barnes.

•

$1,000,000 RANSOM

Damon Runyon's sensational Cosmopolitan Magazine story. With Phillips Holmes, Edward Arnold, Mary Carlisle. Directed by Murray Roth.

•

MOON MULLINS

"Funny paper" character known to 25,000,000 readers, on the screen IN THE FLESH. A great comedy feature.

•

GIFT OF GAB

Edmund Lowe, surrounded by a score of the biggest names of the screen, stage and radio —names such as Douglass Montgomery, Gloria Stuart, Phil Baker, Ruth Etting, Gene Austin, Downey Sisters, Beal Street Boys, Ethel Waters and many others.

(and more on the next two pages) ⟶

WHOOPEE! WHAT A

SPEED

Universal's mighty melodrama for 1934-35.

•

A JOHN M. STAHL PRODUCTION

•

I'VE BEEN AROUND

A beautiful young sophisticate tells the world what she thinks of it.

•

WAKE UP AND DREAM

Starring Russ Columbo, with June Knight, Roger Pryor, Henry Armetta. Directed by Kurt Neumann. A B. F. Zeidman Production.

•

AT YOUR SERVICE

Biggest tennis stars in heart-hitting romance of small-town boy who hits the heights.

•

NIGHT LIFE OF THE GODS

Thorne Smith's widely-read novel. A Lowell Sherman Production.

•

FANNY

Stage play by Marcel Pagnol. Directed by William Wyler. With Jane Wyatt.

•

CHEATING CHEATERS

Famous Broadway play by Max Marcin.

CONFESSIONS OF A MODERN WOMAN

By a writer who refuses to divulge her name. A "true story" with a wallop.

•

MAGNIFICENT OBSESSION

From the perennial best seller by Lloyd C. Douglas. (Now in 35th edition).

•

KEEP ON DANCING

Youth's fondest dreams come true in a modern drama.

•

THERE'S ALWAYS TOMORROW

Frank Morgan, Binnie Barnes, Lois Wilson, Elizabeth Young, Louise Latimer. Directed by Edward Sloman.

•

WHAT WOMEN DREAM

Aimed straight at the hearts of the nation's millions of feminine moviegoers.

•

ZEST

Best Seller by Charles G. Norris, also author of "Seed." Starring Douglass Montgomery.

•

THE JOY OF LIVING

A great drama in tune with these changing times. Box-office every minute.

•

BRIDE OF FRANKENSTEIN

A James Whale Production with Karloff and the original "Frankenstein" cast, excepting John Boles.

LINE-UP FOR '34-'35!

Beautiful, blonde Mary Carlisle who has appeared in a number of Universal pictures, has one of the three featured roles in "Million Dollar Ransom."

NEWS OF CURRENT

Howard Hawks Dire

WITH his announcement this week that he has signed Howard Hawks to direct "Sutter's Gold," epic of the California Gold Rush of 1849, Carl Laemmle, Jr. Universal production head has taken the first step toward the realization of a long cherished dream. For the past several seasons Universal has held the screen rights to this colorful story by the French author Blaise Cendrars. Due to the hazards attending a production of such magnitude, actual filming has ben postponed time after time, until all circumstances were favorable. Chief among the difficulties have been the problem of direction and of securing the star suitable to carry the role of John A. Sutter. These seem to have been overcome at last and actual shooting is on the way.

"Sutter's Gold" is based on the real life story of Captain John A. Sutter, a Swiss immigrant who came to California in 1838, got land grants from the Mexican Government and became in time the biggest landowner in the United States. He owned all

R. C. Sherriff Coming To Adapt Dickens

R. C. SHERRIFF, who adapted "The Invisible Man" and "One More River," just completed, has been summoned to Universal City by Carl Laemmle, Jr. He will leave England on the Majestic, on July 18th. Sherriff, who first gained literary, stage and screen fame through "Journey's End," is the author of "A Trip to Mars," which Universal owns and may produce this coming year. His immediate assignments, however, will be the two Dickens pictures which Universal intends to produce this season.

"Great Expectations" which Stuart Walker will direct, and in which Henry Hull, Frank Lawton and Heather Angel are already scheduled to appear, is the first to go into work. The other is "The Mystery of Edwin Drood," for which the Universal scenarist will devise an ending. When Dickens left this unfinished work with the ending up in the air, he provided an enigma which hundreds of authors have attempted to solve.

MENJOU COMPLETES "THE HUMAN SIDE"

"THE HUMAN SIDE," now definitely set as the final title of Christine Ames' play, will be finished on Saturday at Universal City. For three months the company has sought a different title for the picture, but after much consideration, it was decided to retain the original, discarding any other jazzier titles as out of step with the times.

Adolphe Menjou is starred, with Doris Kenyon featured and a tremendously strong supporting cast. Charlotte Henry of "Alice in Wonderland" fame, has an important role, while others include Betty Lawford, Joseph Cawthorn, Jack Mulhall, Reginald Owen, Dickie Moore, Dick Winslow,, Bill Dooley and George Earnest.

The director of "The Human Side," Eddie Buzzell, will celebrate the completion of the production by a very human touch, himself. On August 10th he will marry Miss Sarah Clark and the couple will honeymoon in Honolulu.

Charlotte Henry, famous for her work in "Alice In Wonderland," Reginald Owen, who was last on the Universal lot in the "Countess of Monte Cristo," and Doris Kenyon, who scored so heavily in "Counsellor at Law," come together on the Universal lot in "The Human Side."

UNIVERSAL PICTURES

ects "Sutter's Gold"

the land on which San Francisco stands to-day and had his own fort and army in the Sacramento Valley. He was the first multimillionaire in America. Gold discovered on his land in 1848. He was ruined when his land was seized by the gold hunters of 1849. From then on his life became a tragic romance.

Howard Hawks became famous for his work in directing "The Dawn Patrol" and such pictures as "Criminal Code," "Scarface," "The Crowd Roars" and "Today We Live." The director takes charge at once and will begin making screen tests for the leading roles within the next few days. As many as possible of the actual locations of the real story will be used in making the film version. Most of these have been built over but some remain. Full size reproductions are at present being built at Universal City of Sutter's Fort, and of his famous mill at Coloma where gold was discovered.

Betty Lawford who plays the other woman in the case in "The Human Side" in which Adolphe Menjou is starred with Doris Kenyon.

ADDS WIFE TO "GIFT OF GAB" CAST FOR LUCK

RIAN JAMES, noted columnist, and associate producer of "Gift of Gab," the Edmund Lowe starring picture now in work at Universal City, added his wife, Diane Corday, to the cast this week, "just for luck," as he expressed the casting. James has dedicated nine of his eleven novels to Miss Corday and every one of them has sold well and has been bought for the screen. James feels that having his wife in the cast will be giving the picture one more assurance of success.

The big screen and radio cast which it boasts would be enough guarantee of the popularity of "Gift of Gab," however. Lowe is supported by Gloria Stuart, Victor Moore, Hugh O'Connell, New York stage stars, Alice White, Ethel Waters of "As Thousands Cheer" fame, Peanuts Byron, Henry Armetta and Sterling Holloway.

DAMON RUNYON'S FIRST UNIVERSAL COMPLETED

Phillips Holmes and Edward Arnold appearing in the Damon Runyon-Cosmopolitan Magazine story, "Million Dollar Ransom." Phillips Holmes is new to Universal pictures but comes naturally by the talent as Taylor Holmes' son.

"MILLION DOLLAR RANSOM," the first of the Damon Runyon stories scheduled for the 1934-35 season, was completed at Universal City under the direction of Murray Roth. The second of the Runyon yarns, "The Princess O'Hara," is now being adapted for screen use by Harry Clork, author of "The Milky Way," recently arrived at Universal City to fulfill a long-term writing contract.

Phillips Holmes, Edward Arnold and Mary Carlisle head the cast of "Million Dollar Ransom." Arnold right now is at the peak of his popularity, having scored heavily in "Sadie McKee," literally stealing the picture from the star. The supporting roles are played by Wini Shaw, Marjorie Gateson, former musical comedy star, Andy Devine, Robert Gleckler, Henry Kolker, Joyce Compton, Dorothy Christy, Spencer Charters, Jane Darwell, and Jay C. Flippen, Broadway comedian.

This Runyon story appeared serially in Cosmopolitan Magazine. William R. Lipman, New York newspaperman, adapted the story, while Ben Ryan wrote the additional dialogue. "Million Dollar Ransom" among other topics gives consideration to the great army of bootleggers for whom Repeal sounded the death knell.

MARGARET
LITTLE MAN

SULLAVAN

ITS RECORD SAYS IT'S ONE OF THE BIGGEST MONEY GETTERS THIS SUMMER...BEAT THE HEAT...PLAY IT NOW!

WHAT NOW?

"LITTLE MAN, WHAT NOW?"

We've Checked and Double-Checked the New Pictures for You

BULLDOG DRUMMOND STRIKES BACK

Clicks All the Way—Smooth Acting

RONALD COLMAN has a swell time kidding his own picture. It involves the mystery of a foggy night in London, a ship from the East almost ready to dock, and an amateur detective who has planned to retire from trouble and excitement to raise hollyhocks in a country garden until a beautiful girl knocks at his door and faints in his arms. Thrills and surprises fill the scenes.

Colman is debonair, jaunty, poised under the most trying situations. Loretta Young is charming as the heroine, but Charles Butterworth as Bulldog's friend, just about steals the honors. This picture has everything.

Highlights: The clever acting. The scene at the East India Hotel where Room 34 disappears. The cellar symphony with *Bulldog Drummond* ringing all the house telephones. Butterworth's comforting assistance to his dejected bride that he thinks that they "will be quite happy in our platonic way." (20TH CENTURY)

The Picture

MOTION PICTURE For August Rates "Li and the Performances of Margaret Sul All the Productions and Perfor

LAST week Universal Weekly reproduced the Photoplay Magazine review of "Little Man, What Now?" It was given the highest rating of the month, and the performances of Margaret Sullavan, Douglass Montgomery and Alan Hale were mentioned at the top of the column headed "The Best Performances of the Month." The same thing happened in Motion Picture for August. "Little Man, What Now?" is selected from all of the reviews and given the big central illustrated spot, as will be seen by the reproduction of the top halves of the two pages from Motion Picture, shown above:

"Grand picture, human and sincere—don't miss it," says the Motion Picture reviewer. "A picture so real that it hurts. It is life as it is lived by all the little people of the world. The girl is every woman who is made strong by love."

These are a few high spots and lines from

IS HIGH SPOT OF MONTH!

Parade

LITTLE MAN, WHAT NOW?

GRAND PICTURE, HUMAN AND SINCERE--DON'T MISS IT!

HERE is a picture so real that it hurts, so human that you become the boy or the girl, so simple that you forget you are watching a screen, but instead are oking at life. It is life as it's lived by all the little people of the world, with their ead of losing a job, their piteous yearnings, their hunger and bravery.

The boy is anyone, whom Nature has burdened with responsibility. The girl is ery woman who is made strong by love. In shabby attics and city squares, they ork out their destiny—a destiny almost wrecked by the romantic purchase of a essing table, but who are saved from utter disaster by a tender old junk-dealer. to their humble, unimportant lives come a woman with a sordid business, and r gigolo (gorgeously done by Alan Hale), a sympathetic clerk, a hungry soap-box ator, wolfish with hate of vague oppressors, and—a baby, with frail hands and heart-shaped yawn. Margaret Sullavan is sincere and tender, Douglass Montmery is bewildered and heroic.

Highlights: The wild remorse of the girl as she sobs out her confession that she s e ten the supper. The scene in the gaudy bedroom of the doubtful house of irth where the two young lovers peer down from their mountainous bed at their fuddled benefactor. The lyric ending. The human touches in the direction. (UNIVERSAL)

PERFORMANCES YOU SHOULD NOT MISS THIS MONTH

ARGARET SULLAVAN, DOUGLASS MONTGOMERY, ALAN HALE in "Little Man, What Now?"
DWARD G. ROBINSON and LOUIS CALHERN in "The Man With Two Faces"
ILLIAM POWELL in "The Thin Man"
NN HARDING in "The Life of Vergie Winters"
EORGE ARLISS in "The Last Gentleman"
HARLES BUTTERWORTH in "Bulldog Drummond Strikes Back"
ONA MAE OLIVER in "Murder On the Blackboard"

Make These Reviews Your Guide When You Go Movie-Shopping

OPERATOR 13

Old Story Has Spirit and Charm

WITH all its gorgeous production and the glamour of the old romantic days of the South in the Civil War this story is an ancient plot dressed up in crinolines and blue and grey uniforms. The dangers encountered by *Operator 13* (Marion Davies), the Northern girl spy, fail to thrill because the audience knows well that the heroine will escape unscathed. Gary Cooper is stiff, and has no acting opportunities as the dashing officer (also a spy) whose destiny is bound up with the capture of *Operator 13*.

The war scenes are the make-war-hideous propaganda of the editorial writers, put into sight and sound. The screams of dying horses and agonized writhings of bayoneted soldiers are needlessly gruesome. Marion Davies is spirited and makes a gallant figure in masculine disguise and a gorgeously beautiful one in her feminine costumes.

Highlights: Davies in octaroon disguise parrying the advances of the white soldiers. The incidental music. The atmosphere and settings. (METRO-GOLDWYN-MAYER)

ttle Man, What Now?" As A Production lavan, Montgomery and Hale Above nances Reviewed In the Issue

this grand review of a gorgeous picture.

Like Photoplay Magazine, in alloting the high performances of the month, Motion Picture gives to Sullavan, Montgomery and Hale the top spots, and, mind you, it was very select company that these three actors are thrown into. William Powell, Ann Harding, George Arliss, E. G. Robinson, to mention only a few, are players who usually take the play away from all other screen actors. It is no wonder that audiences are reacting so vitally to 'Little Man, What Now?" when it makes such a deep impression on such magazines as Motion Picture and Photoplay. This is praise from the picture world itself, and it is well worth calling the attention of newspapers and theatre patrons to these comments and reviews and honors, when you are playing "Little Man, What Now?"

Dazzling dames and dizzy ideas in a whirling world of high-pressure promotion and careening courtship! A comedy-drama with incidental music — a great exploitation idea behind it! A honey of a box-office proposition! Just what your fans are waiting for — NOW!

ROMANCE IN THE RAIN

with

ROGER PRYOR — HEATHER ANGEL

Esther Ralston — Victor Moore — Ruth Donnelly — Paul Kaye

Story by Sig Herzig and Jay Gorney. Songs by Jay Gorney and Don Hartman. Directed by Stuart Walker. A Stanley Bergerman Production, presented by Carl Laemmle.

Terrific Cast In "Gift of Gab"

● *"Gift of Gab" is the first opportunity Edmund Lowe has had to star in a Universal picture since "Bombay Mail." Jerry Wald and Phil G. Epstein have written a story with Edmund Lowe in mind. Rian James, who will make the production for Universal, has also written a part of it and contributed considerable of the dialogue. It is the story of a radio master of ceremonies and a girl whose duty it was to arrange the program at the radio station. They started out like cats and dogs, and there are lots of complications with the programs, but it ends up happily finally.*

● *Chester Morris and Binnie Barnes, two of the participants in the specialties of "Gift of Gab" in an informal moment in the studio.*

UNIVERSAL has made pictures with over one hundred principals in the cast, but it never made a picture with a more terrific cast than is contained in the Edmund Lowe starring vehicle, "Gift of Gab." Its picture cast in support of Edmund Lowe includes Gloria Stuart, Victor Moore, Hugh O'Connell, Alice White, Henry Armetta, Douglas Fowley, Sterling Holloway and Peanuts Byron. Its radio cast includes Phil Baker, Ruth Etting, Ethel Waters, Gene Austin, Wini Shaw, the Three Stooges, Graham McNamee, Beale Street Boys, Downey Sisters, Gus Arnheim and band, Candy and Coco, Sidney Skolsky, Rian James, Edwin Schallert. Its specialty cast includes Binnie Barnes, Paul Lukas, Douglass Montgomery, Chester Morris, Karloff, Bela Lugosi, June Knight, Lowell Sherman and Jane Wyatt.

● *Karloff and Bela Lugosi were brought together by Universal for "The Black Cat." Rian James has brought them together again for "Gift of Gab." They are participants in one of the specialty programs put on in the production over Station G. A. B. Karloff looks like Jekyl and Hyde in this make-up, and Bela Lugosi looks as though he were made up to play Happy Hooligan. They are concerned in a sketch which brings in Binnie Barnes, Chester Morris, Paul Lukas, Douglass Montgomery, Roger Pryor and June Knight. Karl Freund is the director of "Gift of Gab."*

● *One of the growing factors in radio is Phil Baker. Universal made a thorough investigation before engaging him as the high spot of its radio program in "Gift of Gab." Baker is shown here making up in the Universal studios for his role in "Gift of Gab," and he looks very happy about the impression of himself that he sees in his studio mirror. There is every reason to suppose that Phil Baker will be as successful as ever.*

● *Here is Gloria Stuart the arranger of the programs in "Gift of Gab," making an announcement over Station G.A.B. Gloria is the leading lady for Edmund Lowe in this Rian James production.*

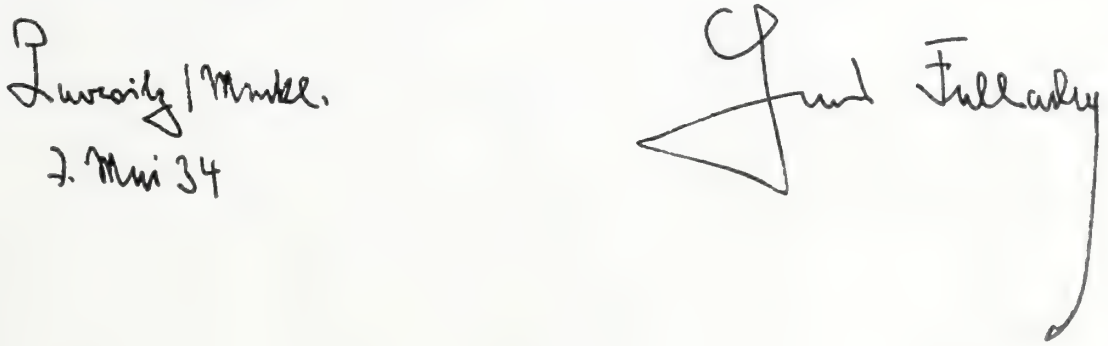
Hans Fallada Writes A Foreword For "Little Man, What Now?"

THE film which you are about to see, is a film about the life of small people, of the little men in Germany. But the little men are alike all over the wide world, whether in America, England or Germany — they have the same sorrows, the same pleasures. This little man Pinneberg, whom we shall now see with his Laemmchen on the screen, happy and sad, at work and without work, who despairs and yet goes on living —he is sitting right besides you, behind you, within you; he is, I hope, a part in the life of all of us. Not only unemployment, battles, despair, not only somber colors—I hate a killjoy—there is happiness in every life. We have here a woman, a courageous, gay woman in whom happiness has disguised itself, a good fairy standing at the cradle of this fate, handing her its gifts, making everything easier, gayer, more hopeful. Let us say it without squeamishness: it is love. "Little Man, What Now?"—wherever this good fairy stands at the cradle, there is no frightening question mark at the end of this sentence. Good luck to you — Little Men all over the world!

Signed HANS FALLADA

● **HANS FALLADA**

When "Little Man, What Now?" was made ready for the screen, Carl Laemmle wrote to Hans Fallada and asked him to write a foreword for the screen version of his novel. The foreword arrived, but too late to be used in the production. It is interesting, however, and gives a wonderful insight into what Mr. Fallada conceived as the soul of his story. This foreword can be used by any exhibitor who wants an unusual story for his daily paper in connection with his showing of "Little Man, What Now?"



D
on

Another Big One For Midsummer Release!

•

A Great Novel Made Into An Even Greater Picture!

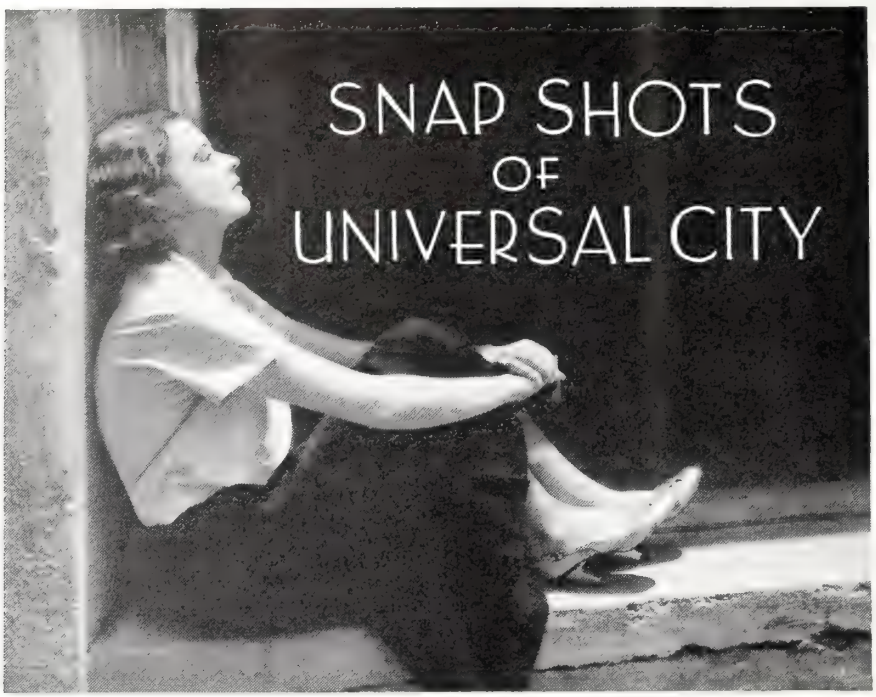
•

With Frank Lawton, Jane Wyatt, Mrs. Patrick Campbell, Colin Clive, Lionel Atwill, Reginald Denny, C. Aubrey Smith, Henry Stephenson, Kathleen Howard, Alan Mowbray. Screenplay by R. C. SHERRIFF. A JAMES WHALE Production.

IANA WYNYARD

in John Galsworthy's Best Seller

E MORE RIVER



● *Heather Angel during a moment of relaxation at Universal City, while playing in "Romance in the Rain," which has just been completed.*

● *Juanita Quigley, Universal's baby star, who is now playing in "Imitation of Life" with Claudette Colbert, has achieved a new dignity. Last week she got a "stand-in." This week she got a sit-down. Notice Juanita's name on the studio chair like all the other big stars.*

● *Diana Wynyard, after completing her role in "One More River," sails back to England on the Aquitania for a vacation. Frank Lawton, who was to return also to England on business, was detained at Universal City.*

PAUL LUKAS, ONE OF THE THIRTY STARS OF "GIFT OF GAB" HAS LYING DOWN PART

● *The Universal stars who are appearing in one of the specialty numbers of "Gift of Gab" envy Paul Lukas. All this star has to do in the sketch is to lie on the floor on a cushion. In this picture Karloff and Roger Pryor are kneeling in front of him. Rian James is seated at his desk at the left. Bela Lugosi holds the gun, while Chester Morris, Douglass Montgomery, June Knight, Binnie Barnes and the director, Karl Freund, look on. "Gift of Gab" promises to be the greatest musical Universal ever had, and certainly with a thirty-star cast, it will be one of the most important.*

An Exciting Still From "The Red Rider"

UNIVERSAL FIRST AGAIN

CERTIFICATE No. 01

This is to certify that Mentone Productions
NAME OF PRODUCER
in the production of "Hits of Today"
TITLE OF PICTURE

has complied with the self-imposed regulations of the industry as administered by the Production Code Administration of the Motion Picture Producers and Distributors of America, Inc., to maintain right standards in the production of motion pictures as a form of entertainment.

IN WITNESS WHEREOF, I, JOSEPH I. BREEN, Director of the Production Code Administration of the Motion Picture Producers and Distributors of America, Inc., have hereunto set my hand and caused the seal of the Production Code Administration to be hereunto affixed this eleventh day of July 1934.

Joseph I. Breen
DIRECTOR OF THE PRODUCTION CODE ADMINISTRATION

UNIVERSAL GETS O.K. No. 01

THE self imposed regulation of the moving picture industry through the Production Code Administration has begun to function. The first picture to receive the official O. K. is the Mentone production, "Hits of Today," No. 12 in the series which Universal is releasing. The Certificate number is 01, this cipher designation being used by the reviewing committee in the east, of which Vincent G. Hart is the head, whereas the coast certificates will not bear the cipher preceding the numeral.

"Hits of Today" is a two-reel musical, featuring Dr. Rockwell, Frances Langford, Radio Aces, Sally Gooding and the Harlem Hot Shots. It is to be released on August 15th.

✚ ✚ ✚

"VANISHING SHADOW" WINS IN COMPETITION

J. J. SPANDAU, manager of Universal's Omaha office, reports to Edward Bonns, short product manager of Universal, an unusual sales experience in the town of Stanton, Nebraska.

The Rialto Theatre had not run serials for a long time. Spandau induced him to consider running serials on Friday and Saturday, and he finally decided to do it. But he wasn't satisfied to take the first serial which was offered to him. He wanted to make sure that he had the right serial. With the right serial, there could be no uncertainty about the plan to bring serials back to the town of Stanton.

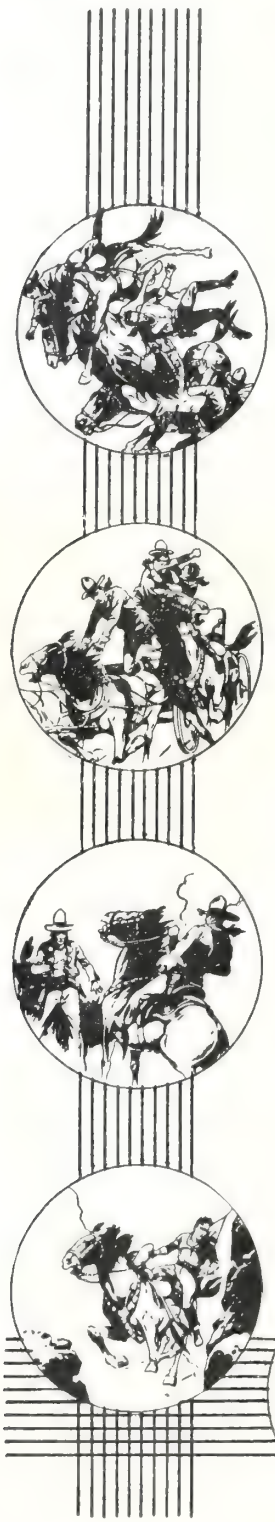
(Continued on Page 27)

● *Buck Jones and Silver make a great team, and Universal is going to command this team for some time to come.*

In the second episode of "The Red Rider," Buck Jones is forced to escape from a Spanish ranch to which he has gone to clear his chum of a murder charge. The pursuit crowds him to a point where there is a fifty foot embankment, but Buck and Silver make this leap, which is the fade-out of the second episode of "The Red Rider." This is an enlargement of the screen shot, taken from an angle which shows conclusively that nothing could possibly be faked about it.

"The Red Rider" is full of thrills, as all of Buck Jones' stories always are, and this illustration is but one example of the outstanding and exciting nature of "The Red Rider."

Buck JON in The RED RIDE



Booking Like Wildfire— Because It's The Biggest Serial Sensation In Years!

•

– and you get three other BIG ones from Universal for 1934-35:

•

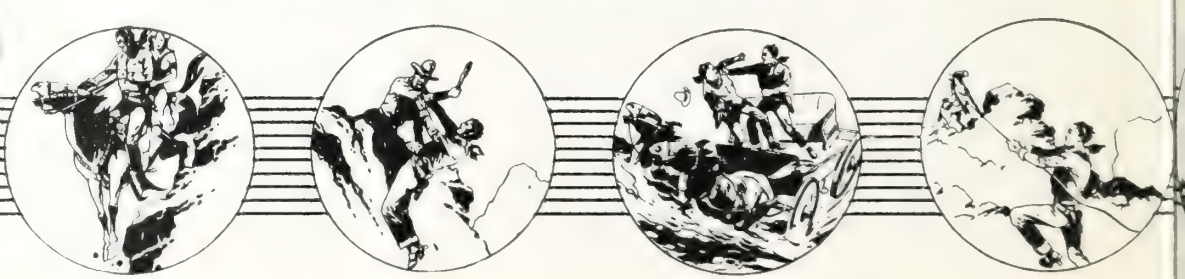
TAILSPIN TOMMY

•

RUSTLERS of RED DOG

•

CALL of the SAVAGE



NEWSREEL No. 267

— SYNOPSIS —

PRESIDENT ROOSEVELT PASSES THROUGH CANAL ON WAY TO HAWAII

CRISTOBAL, C. Z. — Aboard the cruiser Houston, President Roosevelt takes the salute of assembled troops as he passes through the great Panama Canal.

DOLLFUSS GREETS LAEMMLE

VIENNA, AUSTRIA—Chancellor Englebert Dollfuss extends his country's warm welcome to Carl Laemmle, President of Universal Pictures Corporation now studying film conditions in Europe. The meeting takes place in the building where the Congress of Vienna was held in 1815.

ANTIQUE AUTOS IN CLASSIC

CHICAGO, ILL.—Thirteen laboring "horseless carriages" of 1900 vintage hit it up to the tune of ten (or maybe even twelve) miles an hour to smash all existing speed records on the World's Fair track. Barney Oldfield drives his No. 13 (30-year-old).

ROUND UP BIG BUFFALO HERD

CUSTER STATE PARK, S. D.—Another Vanishing American, the buffalo, comes in the spotlight again as a pack of 150 is rounded up for annual inspection.

WIDESPREAD STRIKE PARALYZES CITY AS TROOPS ARE RUSHED IN

SAN FRANCISCO, CAL.—Huge crowds riot for food before grocery and butcher shops as a general union strike threatens an acute shortage of provisions. Troops, with artillery, are rushed into the area as longshoremen's strike spreads to affiliated unions.

NAVY PREPARES FOR FLIGHT

SAN DIEGO, CAL.—Officers and men of two patrol squadrons go through final tests in preparation for a mass hop to Alaska.

IL DUCE TURNS FARMER FOR DAY

LITTORIA, ITALY—Premier Mussolini lends a hand in harvesting the first wheat to be grown in the reclaimed Pontine Marshes.

CAVALCADE TRIUMPHS AGAIN

CHICAGO, ILL.—With the last minute charge that has won him title after title, Cavalcade wins the sixth running of the $40,000 Arlington Classic before the largest crowd to pack the track in recent years. This victory places him among the greatest horses of all time.

Irving Berlin Song For "T
Which Will Be Ready I

WILLIAM ANTHONY McGUIRE this week bought a song for his forthcoming production of "The Great Ziegfeld." The song is by Irving Berlin. The song is "A Pretty Girl Is Like A Melody." Everyone concerned is agreed that this melody and sentiment and theme are ideal as a background and keynote for a production centering about the man whose life was virtually devoted to turning beautiful girls into melody. An entire new edition of the song will be issued.

Almost two years of preparation have gone into the making of "The Great Ziegfeld," "William Anthony McGuire, who, with Billie Burke, wrote it and who will produce it, announced this week that it would be ready to go into production on the fifth day of September. The story itself will be published in book and magazine form, to appear concurrently with the releasing date of the picture, which will be some time in December.

"The Great Ziegfeld" will be one of the six pictures released by Univer-

CHANCELLOR DOLLFUSS

(Continued from Page 5)

of the Ministry of Commerce, Lanska; Mayor of Vienna, Richard Schmitt; Director General of Austrian Railroads, Dr. Steyrer; Dr. Ludwig von Kleinwachter of the Austrian Foreign Office; Captain Reichel-Erlenhorst, Director of the Verkehrs Bureau; Counsellor Strauss of the Chamber of Commerce; American Counsel General, Harris; Director Hubert Marischka, famous producer and President of the Austrian Theatrical Association; Dr. Wessely, Director of the Austrian Export Institute and Count Seefried, great grand-son of the late Emperor Franz Josef; Robert Stolz, eminent composer of "Two Hearts in Waltz Time," and "Fruhlingsparade," a new Universal Francisca Gaal film; Joe Weil, assistant to, and Jack Ross, secretary of Carl Laemmle; R. Rappaport, Universal manager in Vienna; Joe Pasternak, Universal producer, and many others.

In introducing Mr. Laemmle, President Dr. Strafella spoke of his notable film achievements and told how warmly Vienna had taken him to its heart. "Austria," he said, "does not want you as a temporary guest. We, here, like you so well, we would love to have you with us all the time. Your kindliness and good-will have made a wonderful impression on all of us who have met you and we are delighted to have you as our guest." Hearty applause followed and a toast to the veteran producer.

Mr. Laemmle responded, thanking Chancellor Dollfuss for the great honor he had paid him by being present, also President Strafella and his associates for their graciousness in tendering him the dinner. He told of the continental success of "Csibi," the last Universal picture produced in Austria and promised that he would do everything possible to encourage additional production there.

At the conclusion of his speech, the Chancellor reached over and clicked glasses in a toast with him. Then, remembering the cigarette episode of the afternoon, he smilingly offered Laemmle another.

An interesting sidelight of the evening was the entrance of the Chancellor and the film produced in the

IE GREAT ZIEGFELD"

r Release In December

sal between now and January of 1935. The others are "One More River," "There's Always Tomorrow," "Night Life of the Gods," "Imitation of Life" and "The Good Fairy."

William Powell is the only member of the cast definitely chosen. He will impersonate the Great Glorifier. There is a tremendous allumnae of former Ziegfeld Beauties and Follies principals resident in Hollywood. Fannie Brice and Marilyn Miller are being seriously considered among the hundreds of others.

The producer has associated with himself Patricia Ziegfeld, daughter of the late Florenz Ziegfeld and Billie Burke, who starts her professional career more or less in the footsteps of her father. She is under contract to Mr. McGuire as a talent scout and will put in the next four weeks in interviewing the ex-Follies players around Hollywood. Miss Ziegfeld has just graduated from school in Los Angeles, and will be associated in her new work with John Harkrider, who will act as art director of "The Great Ziegfeld."

✚ ✚ ✚

IONORS CARL LAEMMLE

dining salon. Dollfuss turned on Laemmle and laughed.

"Why, I'm an inch taller than you are!" he exclaimed drolly.

"Not quite an inch!" laughingly countered Laemmle.

"He's wonderful," Laemmle said later, when talking of his impressions of the meeting with Austria's ruler. "I've never seen so much zip and spirit and such intense, vibrant, forceful personality in a human being before. He's like a fine watch, precise, clean-cut, a gem of a man. And behind his smiling eyes you can sense the power of T.N.T. America would go crazy about him. He's a man's man with the courage of a lion. No wonder they idolize him in Austria!"

Before leaving Vienna for Carlsbad, Mr. Laemmle was met by a delegation of Army officers who escorted him to the statue of the "Iron Man," set in an alcove off the Ringstrasse. Here Mr. Laemmle hammered a nail into the now famous reproduction of the proposed memorial to Austria's War Dead, after which he contributed to the fund to build the statue.

He was then guest of honor at a tea given by the Countess Johanna Hartenau at her home. While here he was presented with a portfolio of thanks from the regiment around whose barracks many of the scenes of the last Francesca Gaal picture were taken.

✚ ✚ ✚

"Vanishing Shadow" Wins

(Continued from Page 23)

The method he chose was to pick out the two best serials and run the first chapters of both in the theatre on the same night. "The Vanishing Shadow" was one. He left the decision up to the audience by use of a voting system. After both serials had been shown, a tabulated vote was taken, and it was almost unanimous in favor of "The Vanishing Shadow."

Stanton therefore received the contract, and Stanton is getting serials back, and "The Vanishing Shadow" will be followed in stride by Buck Jones in "The Red Rider."

NEWSREEL No. 266

– SYNOPSIS –

AMERICAN LEAGUE TEAM WINS ALL-STAR GAME

NEW YORK, N. Y.—Phenomenal pitching by Carl Hubbell, of the N. Y. Giants is the outstanding feature of the contest as picked players from two major baseball circuits battle before 50,000 for charity. A six-run barrage in the fifth inning overwhelms the Nats, with final score 9-7.

BRITAIN REGAINS GOLF CROWN

SANDWICH, ENGLAND—After holding the British open title for ten consecutive years, American golfers finally bow to an Englishman as Henry Cotton turns back the overseas invasion to recapture the championship with a score of 283, tieing Gene Sarazen's record.

ARMY PREPARES FOR MASS HOP

DAYTON, O.—Ten Martin Bombers go through extensive tests as U. S. Air Corps officers and men make final preparations for a flight from Washington, D. C., over Canada to Alaska. At Hendon, England, Royal Air Force pilots perform spectacular maneuvers in a display of Britains strength.

ERECT TALLEST RADIO MAST

PORTLAND, ORE.—A 300-foot tower, the longest wooden spar ever erected, which is to support a vertical broadcasting antenna, is hauled into place for KEX, the new Portland Oregonian station.

EUROPEAN MOTOR RACERS THRILL CROWDS

MONTLHERY, FRANCE—Louis Chiron, one of the continent's greatest racing drivers, captures the Grand Prix from an international field of 13 drivers after maintaining a terrific pace throughout the race.

STRATOSPHERE BALLOON NAMED

RAPID CITY, S. D.—Mrs. Tom Barry, wife of the Governor of South Dakota, christens the U. S. Army's stratostat "The Explorer" with liquified air.

FIRST LADY UNVEILS PAINTING

CHICAGO, ILL.—Mrs. Roosevelt inaugurates for public viewing "The Song of the Lark," at the Art Institute's display in the World's Fair Grounds.

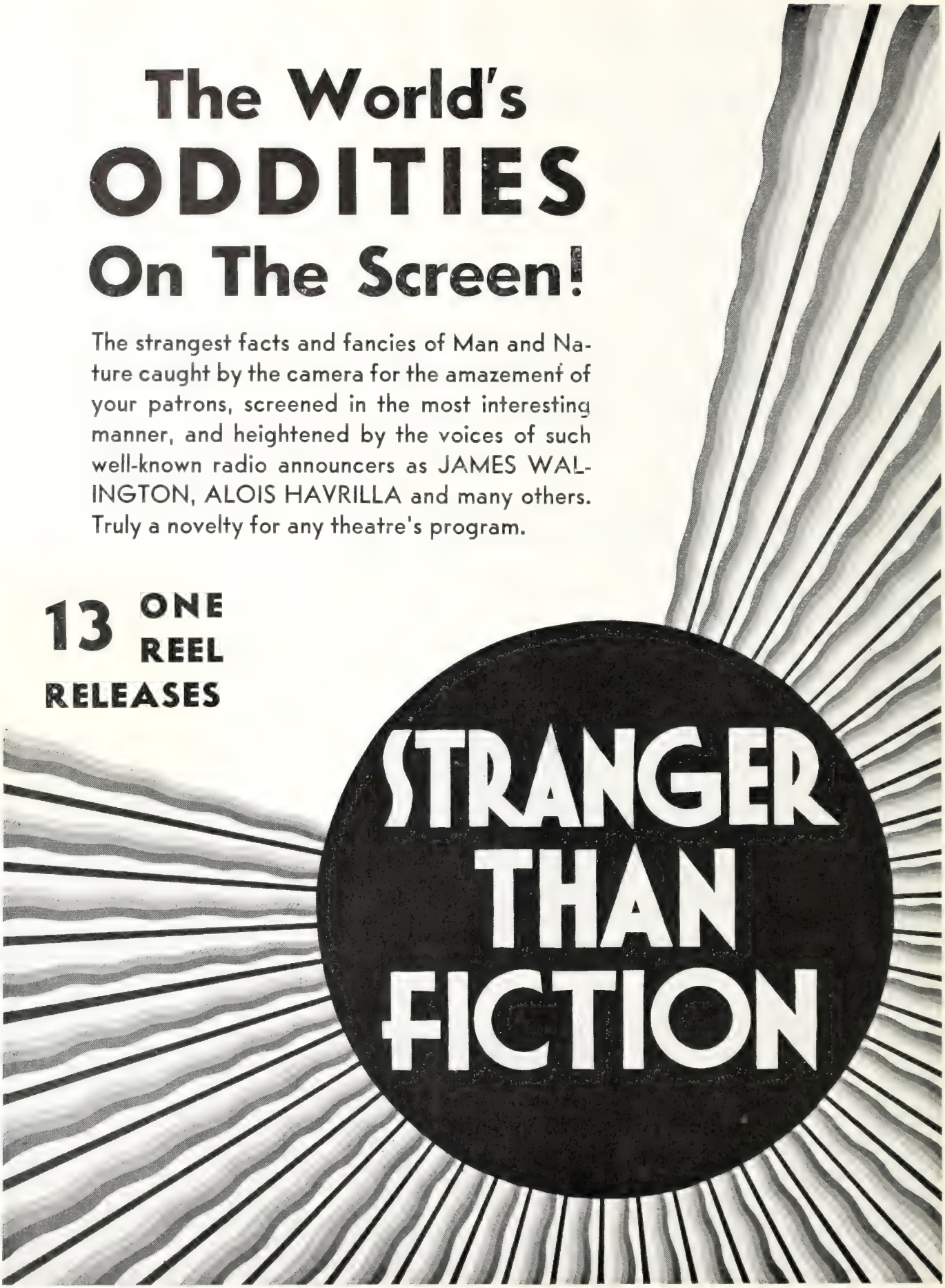
NATIVES HOLD ANCIENT RACE

SIENA, ITALY—The Palio, reputed to be the world's oldest horse race, dating from the 14th century, is run again with medieval pomp and pageantry.

The World's ODDITIES On The Screen!

The strangest facts and fancies of Man and Nature caught by the camera for the amazement of your patrons, screened in the most interesting manner, and heightened by the voices of such well-known radio announcers as JAMES WALLINGTON, ALOIS HAVRILLA and many others. Truly a novelty for any theatre's program.

13 ONE REEL RELEASES



THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Here is a full shot of the unusually effective front prepared by Stan Meyer for the "Little Man, What Now?" campaign at the Alhambra Theatre, Milwaukee. Read details in accompanying write-up.

SHOWMANSHIP AWARDS!

For outstanding showmanship on Universal pictures, four showmen are this week added to the list of certificate winners.

BOB ROSENTHAL, Manager, Strand Theatre, Albany, N. Y. and **CHARLES SMAKOWITZ,** District Manager for their "Black Cat" campaign.

J. LAWRENCE SCHANBERGER for his Keith's Theatre, Baltimore, Md. "Black Cat" campaign.

SAM BENDHEIM, JR. for his "Little Man, What Now?" campaign at the State and Capitol Theatres, Richmond, Va.

Congratulations, men! Your certificates signed by Mr. Laemmle are in the mail! Keep up the good work!

MILWAUKEE GREETED BY MEYER'S PRETENTIOUS "MAN" CAMPAIGN

STAN MEYER, worked to successful conclusion, every possible exploitation angle for his "Little Man, What Now?" campaign at the Alhambra Theatre, Milwaukee, Wisc.

The front, as can be seen in the reproductions above and below, was a splendid example of both artistic and showmanship achievement. Every available foot of display space was utilized to sell the title and the star. To make the displays more attractive and unusual they were illuminated by hidden spot lights. Above the box-office an enlarged head of Margaret Sullavan, set against a background of crinkled silver foil made an impressive figure. The front panels were composed of large compo-board books, enlarged photos and eleven by fourteen stills which had a brilliant light thrown on them from overhead bulbs.

These displays together with equally fine lobby panels stopped passers-by. Equally as important, however, were the displays put up two and three weeks in advance. They included arrangements of stills, and eleven by fourteens, and served to arouse advance interest in the title and star.

Away from the theatre, Meyer completed big book and magazine tie-ups. The book tie-up was two fold. The Public Library gave it displays in all branches and distributed ten thousand bookmarks. The city's book dealers, used the Grosset and Dunlap special window cards, together with stills and accessory window cards supplied by the theatre.

The distributors of Liberty Magazine inserted special printed portraits of Margaret Sullavan in the ten thousand copies distributed locally.

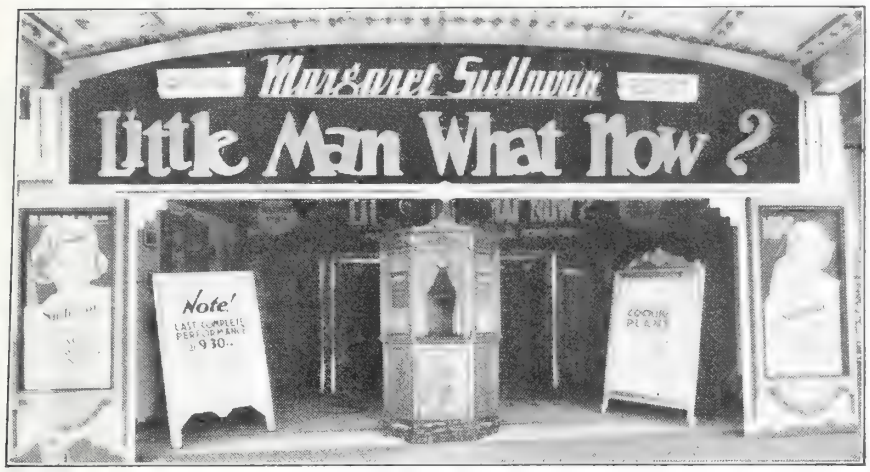
Through the Modern Merchandising Bureau and Celebrity Fashions, display space was devoted to Margaret Sullavan dresses in the Boston, Gimbels, and Foys stores. Generous mention of the picture and play dates was made in each case.

An extensive posting and mailing campaign which included five thousand post cards to a selected list, and increased newspaper advertising completed the campaign.

A view of the side and front panels of Meyer's outstanding displays for "Little Man, What Now?" Note the gigantic cut-out letters used to spell out the star's name and the illumination of the well arranged stills and enlargement on the front.

S.O.S. ICEBERG

KNOCKS HOT WEATHER COLD!



The elaborate "Little Man, What Now" front at the Strand Theatre, Albany, N. Y., designed by Bob Rosenthal, Manager and Charles Smakowitz, District Manager.

STRAND, ALBANY, N. Y. "LITTLE MAN" CAMPAIGN ANOTHER EXAMPLE OF GOOD TIE-UP RESULTS

FROM showmen everywhere comes word of the fine results obtained through the big national tie-ups. Bob Rosenthal, Manager and Charles Smakowitz, District Manager for Warner's Strand Theatre in Albany, N.Y. are the latest to report successful use of them in their "Little Man, What Now?" campaign.

Practically every book store in town used displays with the special material provided by Grosset and Dunlap, and accessories provided by the theatre. Through the tie-up, they also arranged for the distribution of five thousand bookmarks in the public libraries.

Whitney Department Store captioned a full page ad for children's clothing with the title "LITTLE MAN, WHAT NOW?" in bold type and devoted an entire window to the display of the Margaret Sullavan fashions. Window was dressed up with an enlargement of the star, stills and other accessories.

Rosenthal and Smakowitz also consummated a tie-up with the distributors of Liberty and Colliers magazine. In addition to bannering their delivery trucks, they inserted a herald in each magazine purchased locally.

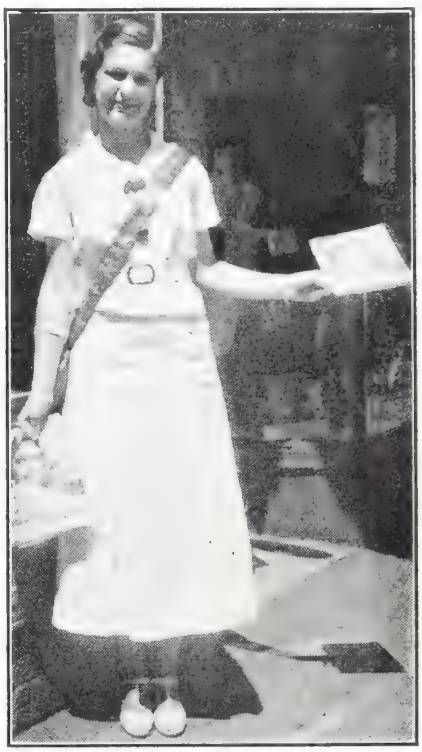
Other highlights of the campaign included the planting of special thirty by forties in hotels, restaurants and bus stations; lobby displays which included a twenty by ten foot set piece four weeks in advance; a special front, shown above; and an exceptionally fine newspaper campaign. Albert Nathan, Universal exploiteer, assisted.

Here is the front Louis Charninsky devised for the showing of "GUN JUSTICE" at the Capitol Theatre, Dallas, Texas. Note the large, attractive art panels and the horse and rider ballyhoo.

ALLEN GIVES "LITTLE MAN, WHAT NOW?" BIG DES MOINES SEND-OFF!

REALIZING that a good campaign must start early, Don Allen, Manager, Des Moines Theatre, Des Moines started his well planned campaign for "Little Man, What Now?" two weeks in advance. To do the most good he devoted his early efforts to preparing smart advance lobby displays.

Gigantic lobby panels composed of pastel and air-brush heads of Margaret Sullavan, scenes from the picture and large title were used in the inner lobby. In the outer lobby, where they could be seen by pedestrians, Allen set-up five shadow-boxed displays. This excellent lobby made a fitting background for a beautiful girl who distributed heralds.



Effective means of distributing heralds utilized by Don Allen, Manager for the Des Moines Theatre, "Little Man" run. "Hostess" distributed them from lobby of theatre.

Also well in advance, Allen completed a tie-up with the Des Moines Register for the creation of a Honeymoon Week. The paper made announcements a week in advance and during the run that all couples married during the engagement would be guests of the theatre and the paper. The presentation of their marriage certificate was their ticket of admission.

Allen also cashed in on the big tie-ups, landing many excellent windows. He distributed bookmarks and "The Story of Your Life" booklets and used extra newspaper space. Duke Hickey, Universal exploiteer assisted.

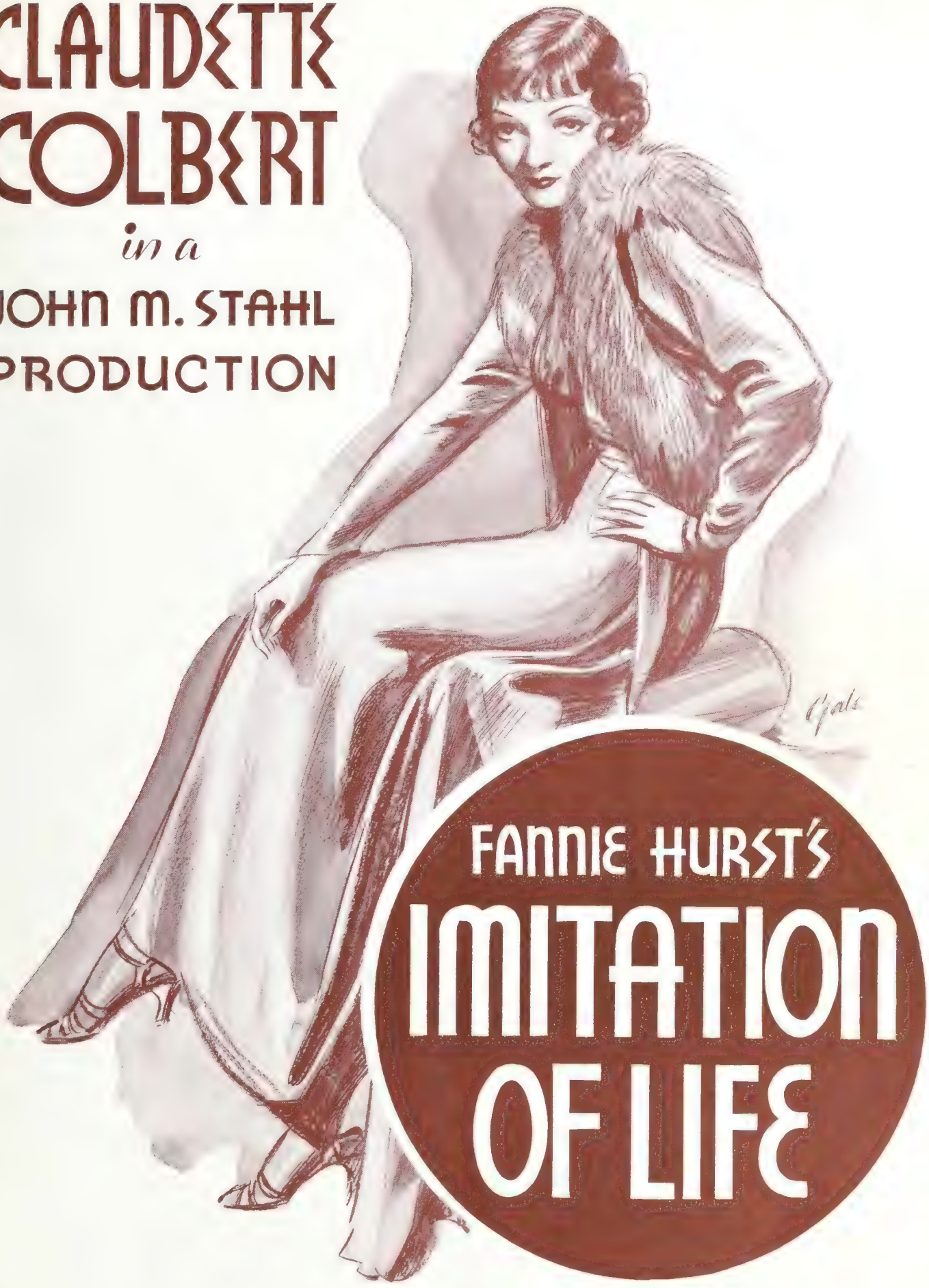
LITTLE ADS THAT BRING BIG RETURNS!

(1.) Single column x 2½" from Lincoln, Hoboken, N. J. **(2.)** One column x 3" from Sierra, Sacramento, Calif. **(3.)** Single column x 4" from Strand, Lowell, Mass. **(4.)** Double column x 2" from Capitol, Wheeling, W. Va. **(5.)** One column x4½" from Fulton, Pittsburgh, Pa. **(6.)** Single column x 2" from Town, Omaha, Nebr. **(7.)** One column x 2¼" from Eckel, Syracuse, N. Y. **(8.)** Single column x 3" from Stanley, Jersey City, N. J. **(9.)** One column x 2" from Majestic, Columbus, Ohio

CLAUDETTE COLBERT

in a

JOHN M. STAHL PRODUCTION



FANNIE HURST'S

IMITATION OF LIFE

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

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New York, N. Y.

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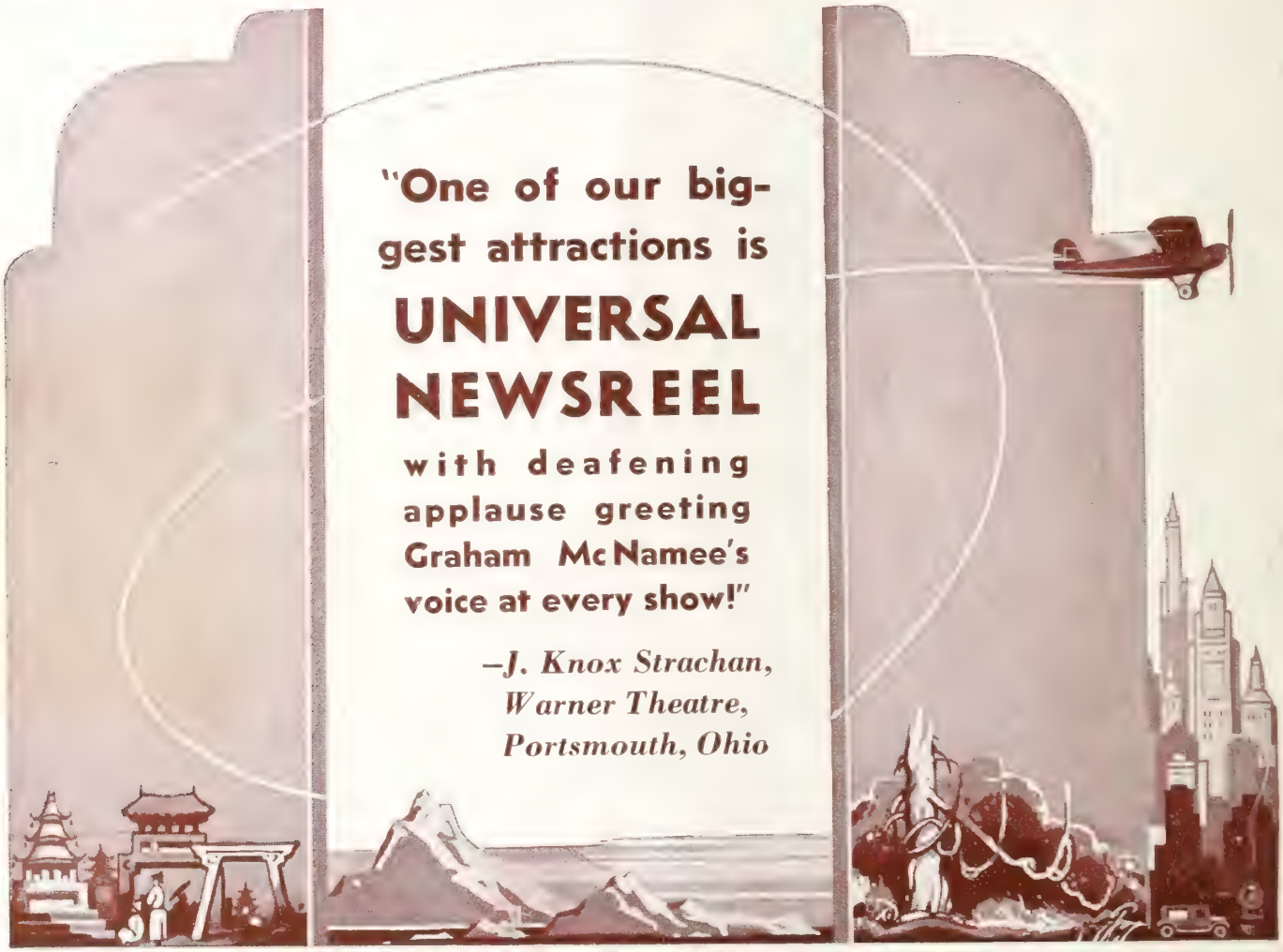
MALDEN MASS



UNIVERSAL NEWSREEL

Printed in U. S. A

UNIVERSAL WEEKLY

VOL. 35 NO. 15 SEPT. 22, 1934

JANE WYATT in "Great Expectations"

NIGHT LIFE OF THE GODS

WHOOPEE!

When Venus comes to life and stages a hotcha party in a Broadway hot spot it's just too bad for Old Man Gloom! . . . Man alive, this is a knockout! . . . THORNE SMITH'S Great Novelty Comedy . . . A LOWELL SHERMAN PRODUCTION.

Land Grab
COMING!
SUTTER'S GOLD
A HOWARD HAWKS PRODUCTION

JUST WHAT YOU WANT

No. 788 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

There's another mighty pleasing picture on the hungry market, ready to give your fans a real treat.

It is called "Wake Up and Dream."

I'll confess the title, attractive as it is, doesn't have a whole lot to do with the picture itself. Some of the more captious critics may find fault with the title, but they won't find fault with the picture — because it is excellent entertainment and just nothing else but!

The three leads in it are Russ Columbo, June Knight and Roger Pryor and they have comedy assistance from Henry Armetta and several others in a hand-picked cast.

Tunes which you will hear for a long time on the radio and elsewhere are sung by Columbo — tunes suited best of all to his soft, mellow voice — tunes which are easy to whistle and remember.

Strangest of all, there is a real plot to this musical drama — a popular plot which will find a responsive chord in the hearts of the millions who support the movies.

Under the supervision of Ben Zeidman and the personal

WHEN YOU DESIRE IT!

direction of Kurt Neumann, the members of the cast give a smooth, even, pleasing performance which will make the fans happy that they came.

According to the story, the three leads — Mr. Columbo, Miss Knight and Mr. Pryor — are troupers who are having a tough time making a living in their chosen profession — entertaining. Mixed in with their trouble there is a three cornered love story which, while not at all new, is enchanting in its straightforward simplicity.

Of course everything ends happily. Musical entertainments must always do that. But this one has the sort of ending which will please your fans while it is bringing a lump to their throats. That's always a winning combination in entertainment — a laugh, a thrill and a sob or two.

Universal is glad to present it. It comes just at a time when tales of this type are scarce — and just when the people are hungry for them.

Universal knows your market. It caters to it. And never more so than when it presents "Wake Up and Dream."

Carl Laemmle

GREAT EXPECTATIONS
Charles Dickens'
GREAT
EXPECTATIONS
PHILLIPS HOLMES
HENRY HULL
JANE WYATT
and many others in a great Stanley Bergerman Production

Margaret Sullavan Starts "THE GOOD FAIRY"

FRESH from her long vacation in England and her stage triumph in the summer theatre, Margaret Sullavan Wednesday commenced work in "The Good Fairy," first of her Universal starring productions for 1934-35. Herbert Marshall will play opposite her in the role of Dr. Sporum, and Frank Morgan is cast as Conrad in this screen version of Franz Molnar's famous play, which is being directed by William Wyler.

Miss Sullavan has the title role of Louisa, the little motion picture usherette, who becomes obsessed with the desire to do good to others, inspired by the movie heroines whom she sees on the screen. The unconventional means Louise employs to do good should give Miss Sullavan a wide field for her acknowledged gifts in romantic, comic and dramatic acting. Alan Hale, Beulah Bondi, Reginald Owen, Phyllis Ludwig, Ann Darling and "Baby Peggy" Montgomery, have been assigned important parts in support of the star.

"The Good Fairy" was first presented in its stage version by Henry Miller, at the Henry Miller Theatre, New York, on November 24th, 1931. Helen Hayes played the part of Louisa. The role of Dr. Sporum which Herbert Marshall will bring to the screen, was created on the stage by Walter Connelly. Evelyn Roberts acted the role which Frank Morgan has in the picture. The play was well received by metropolitan critics as it was at its trial showings in Cleveland and Pittsburgh. This was not surprising in view of the fact that Molnar is the most popular living European dramatists, exceeding even Bernard Shaw in this respect.

The second Margaret Sullavan film, "Within This Present" is now being prepared at Universal City from the popular novel by Margaret Ayer Barnes. R. H. Sherriff is working on the script.

Specially Composed Song for "Cheating Cheaters"

A NEW song specially composed by Arthur Morton and Barry Trivers, has been purchased for the Universal picture "Cheating Cheaters" by Stanley Bergerman who is producing the film. The song is entitled "I've Burned My Bridges." It will be sung by Fay Wray, who plays the feminine lead in this screen version of Max Marcin's celebrated stage thriller.

The introduction of a song is quite in keeping with the spirit of this first and most famous of all dramatic crime-bafflers. When it was played on the stage, Marjorie Rambeau, then the feminine lead would give the signal for the robbery which she was later to frustrate, by playing a bar of music on the piano.

At the present writing, "Cheating Cheaters" is well advanced in production under the direction of Richard Thorpe. A strong cast is at work in the picture. Prominent among the players are Cesar Romero, the handsome young Cuban-born leading man, Francis L. Sullivan, England's noted character actor, who makes his American film debut in Universal's "Great Expectations," Hugh O'Connell, Broadway ace comedian, soon to be seen on the screen in "Gift of Gab," Minna Gombell, Henry Armetta and Ann Shoemaker.

UNIVERSAL WEEKLY

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Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
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SEPT. 22, 1934
Vol. 35 No. 15

Editor on Radio to Boost Universal Stars

STYLESET has placed Paul Gulick, Publicity Director of Universal Pictures Corporation, and Editor of the Universal Weekly, under contract for a series of weekly radio broadcasts. The subject will be "The Human Side of Moving Picture Stars." The first broadcast will be over Station WOR, 5.15 Sunday afternoon, Sept. 23rd.

The subject of Paul Gulick's first broadcast will be Binnie Barnes, who will make her American picture debut in "There's Always Tomorrow" at the Music Hall.

Joan Bennett Cast in "The Man Who Reclaimed His Head"

JOAN BENNETT has been chosen to play the feminine lead in "The Man Who Reclaimed His Head." This adaptation of Jean Bart's Longacre Theatre success went into production at Universal City this week under the direction of Edward Ludwig. Miss Bart herself made the adaptation of her screen play and the dialogue was written by Sam Ornitz.

Claude Rains last week signed a new contract with Carl Laemmle, Jr. to appear in two productions. "The Man Who Reclaimed His Head" is the first. He will play the role which he created on the stage, that of Paul Verin. The role of Fernand DeMornay, played on the stage by Romaine Callender, will be handled by Lionel Atwill. Others so far included in the cast are Lloyd Hughes, Carol Coombe, Baby Jane and Douglas Fowley. This will be Carol Coombe's first appearance in American pictures. She is the daughter of a well known theatre operator in Australia. Miss Coombe had a very successful stage season last year in London. Baby Jane has just completed her role with Claudette Colbert in "Imitation of Life," and Douglas Fowley had a role in "Gift of Gab." Joan Bennett's roles for Universal was in "The Mississippi Gambler," and "Many a Slip."

A GREAT PICTURE
FOR THE WHOLE FAMILY

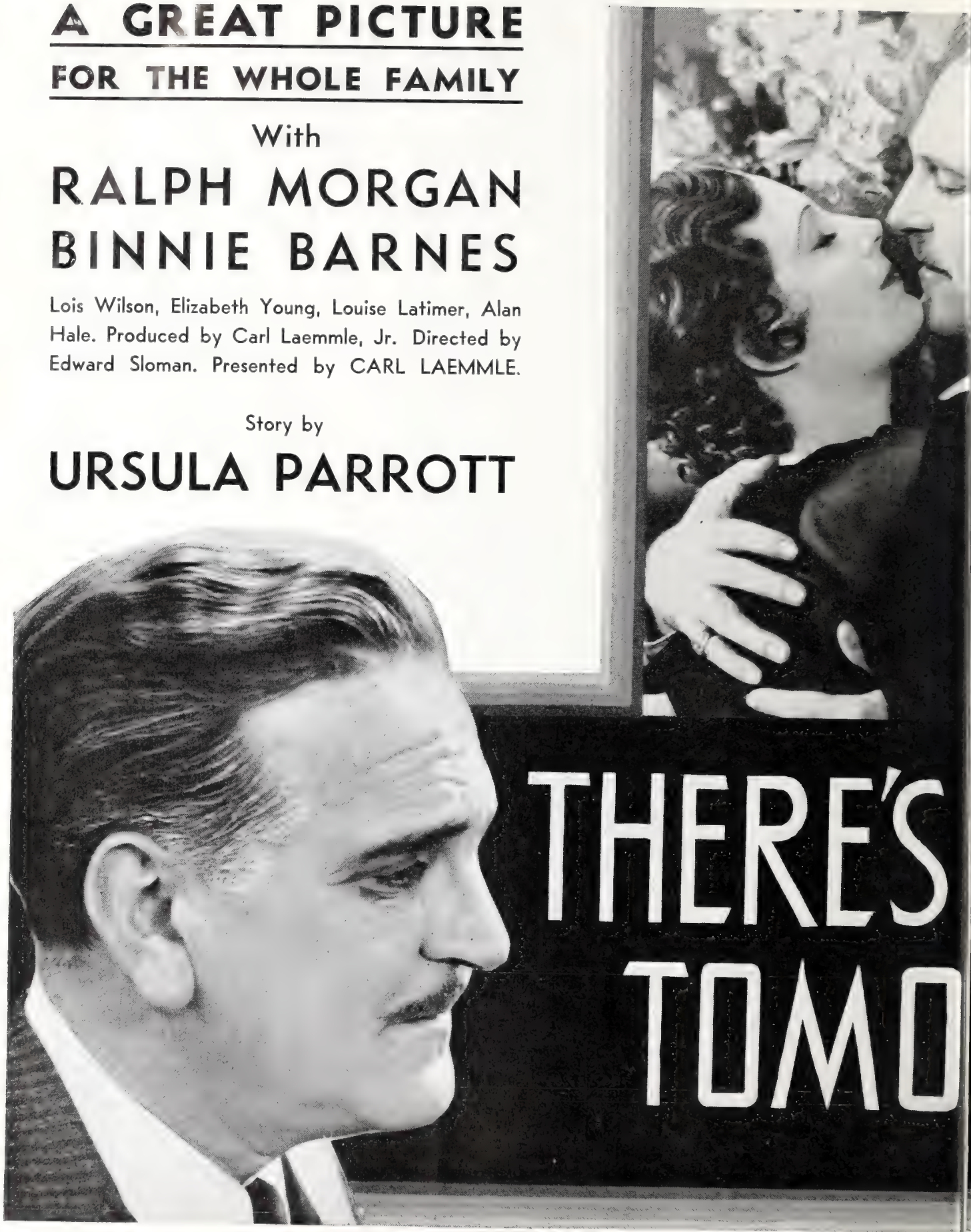
With

RALPH MORGAN
BINNIE BARNES

Lois Wilson, Elizabeth Young, Louise Latimer, Alan Hale. Produced by Carl Laemmle, Jr. Directed by Edward Sloman. Presented by CARL LAEMMLE.

Story by

URSULA PARROTT



BOOKED FOR
RADIO CITY
MUSIC
HALL
early in October!
ALWAYS
RROW

Carl Laemmle Returns With

Conditions Abroad Are Improving And American Pictures Are In High Demand — Announces World Policy For Universal

The famous Laemmle smile is apparent as Carl Laemmle returns to America on board the Leviathan.

A PRODUCING and distributing policy of world wide breadth, dictate by almost thirty years of experience as a leader in the industry was announced by Carl Laemmle, President of Universal upon his arrival in New York last Friday after a lengthy tour of the principal European countries. According to the veteran producer, Universal is going to make or buy, from this season on, pictures for the entire world. He anticipated that this policy in operation would increase Universal's output by from fifteen to twenty films. Where it is impossible to make pictures for a certain market he will buy from other producers.

"While, of course, we are more interested in Universal product than in any other," said Mr. Laemmle," we feel that the public have the right to see any product that is worth while and for that reason we are now in the market to buy the best pictures produced in any part of the world for world release." *If these* pictures are good enough for America and *if* they will be an asset to our own product we will release them in America.

When the Leviathan docked on Friday afternoon, the film pioneer was met by a delegation composed of the principal executive of the Universal home office. Debonair, with the customary carnation in his left laped, he belied his 67 years. He showed no signs of strain after a three month trip, which while technically a vacation was filled with the business concerns of Universal all the way, and passed through some of the most exciting days of recent European history. While his baggage was undergoing the customs inspection he chatted with friends and newspapermen. He was accompanied by his assistant, Joe Weil, and his secretary Jack Ross.

While abroad, Mr. Laemmle visited Paris, Vienna, Budapest and London, chieflly to determine a practical point for making Universal pictures for the European market. During his stay in Vienna he met and talked with the late Austrian Chancellor Dollfuss in the last interview granted by that statesman to anyone. At Carlsbad, he signed personally a young European star, Willy Castello, for whom he predicts a sensational career in films. When he was in London he was guest of honour at a banquet given for him at the Dorchester Hotel by S. F. Ditcham, Universal's chief London executive, where he met his biographer, John Drinkwater, famous poet and playwright and many famous newspaper proprietors and writers.

In London Mr. Laemmle attended a special trade screening at Film House of the Universal picture, "One More River." Diana Wynyard, star of the film was also present at this showing. Mrs. John Galsworthy, widow of the author of "One More River" was in the audience. In England the picture is called, "Over The River" which was the title which Galsworthy originally gave his book and the title under which it appears in his collected works. Upon his arrival in New York, Friday, Mr. Laemmle revealed for the first time why Galsworthy changed the title to "One More River" for the American edition of his hovel.

When the famous English author visited the United States some two years ago, he got the impression that the slang expression, "Over the river," sometimes used as a burlesque

(Continued on Page 9)

Charles Ford, of the Universal Newspaper Newsreel, boards the Leviathan to greet Carl Laemmle returning. Left to right: J. H. Ross, Mr. Laemmle, Joe Weil and Mr. Ford.

th High Hopes For Films' Recovery

Carl Laemmle at a luncheon given in his honor in London at the Dorchester. At the guest table, left to right, are Samuel Harris, Sir Samuel Gluckstein, R. D. Blumenfeld, Mr. Laemmle, S. F. Ditcham, John Drinkwater, Ernest Fredman, James Beck and Max Friedland.

LAEMMLE WITNESSED BRITISH FURORE OVER "ONE MORE RIVER"

A BRILLIANT audience, numbering Carl Laemmle, President of Universal Pictures, Mrs. John Galsworthy, widow of the author and Diana Wynyard, star of the film among its many celebrities attended the initial London showing of "One More River," which continues to do excellent business on this side of the Atlantic. Under its English title, "Over The River," the Universal feature promises to be equally successful in the British Isles. The reviews were very favorable and the response of the premier audience was enthusiastic.

Typical of the reaction of the press reviewers is the comment of The Daily Film Renter, a leading London trade publication. The critic of this paper wrote in part

"James Whale has caught the spirit of the story exactly and has reproduced a perfect cameo of a sector of English life . . . As 'Clare,' Diana Wynyard gives a sincere and human performance that bears out the work this fine artist has done in the past; one almost feels that she is the very Galsworthy 'type.' "

London Welcomes Carl Laemmle. At Victoria Station, the Universal president is greeted on his arrival. Left to right: Joe Weil, Paul Kohner, S. F. Ditcham, David Bader, Luis Trenker, J. Leslie Williams, Max Friedland, J. R. Rance, all of the Universal organization.

WHY GALSWORTHY CHANGED THE TITLE

(Continued from Page 8)

version of "Au revoir," had a disagreeable significance. He thought it conveyed an idea on the order of "Over the hill to the poorhouse," or "Up the river" (to Sing Sing), or !!Up Salt Creek." Always somewhat weak on his understanding of American colloquialisms, Galsworthy ordered his publishers to change the title to "One More River" for its appearance here. After his death, his widow requested that the original title be restored to the book for its publication in the trilogy, "The End of the Chapter."

Mr. Laemmle was still much moved as he spoke of his interview with Chancellor Dollfuss. Yet he did not fail to add a touch of humor which relieved the pathos surrounding the incident.

"The first thing he said when he saw me," smiled Mr. Laemmle, "was, 'I am so happy to meet at last a man who isn't any taller than I am."

One of the pleasantest events of the whole trip for the Universal president was his personal signing at Carlsbad of Willy Castello, the handsome Dutch film star, who is now in Hollywood preparing for his first Universal picture.

Binnie Barnes and Neil Hamilton at the left, and Miss Barnes in a dramatic scene from "One Exciting Adventure" at right. The bottom scene shows Miss Barnes, Neil Hamilton, Paul Cavanagh and Eugene Pallette in another exciting scene from this exciting picture.

"ONE EXCITING ADVENTURE"

is new title of the Binnie Barnes starring feature which was called in the Studio "What Ladies Dream"

"ONE EXCITING ADVENTURE" has been chosen as the title for Binnie Barnes' first starring picture which has been known heretofore in the studio as "What Ladies Dream." This film will be the third of Universal's four feature releases for October. Its initial showing is scheduled for October 15th. Immediately after completing this, her third American picture, Miss Barnes set sail for England on the Majestic. After making one photoplay for Alexander Korda, she returns to America to resume work under her long term Universal contract.

Studio officials are confident that the lovely English actress will find herself famous when she comes back. Her work in "There's Always Tomorrow" impressed them so much that they starred her in "One Exciting Adventure" which they expect will win a tremendous public for her.

Novel decorative effects have been introduced in "One Exciting Adventure" by Stanley Fleischer, Universal art director. Windows of glazed or "camphor" glass bearing silhouetted Japanese landscape scenes in black transparencies are used in one set, the tearoom of the Hotel Atlantic. No other decoration is used in the room. Those who have seen the rushes are of the opinion that these decorated windows will set a vogue in interior decoration.

"One Exciting Adventure" brought a new discovery to the Universal lot in Edna Searl, cousin of Miss Barnes. Being of similar coloring to the star she was asked by director Ernst L. Frank to act as "stand in" for her cousin. She was seen in the daily rushes in unofficial footage, and her screen appearance and acting record on the English stage caused Director Frank Ernst to give her the role of Mitzi in support of Miss Barnes, Neil Hamilton and Paul Cavanagh, the principal players.

Binnie is the newest and greatest personality on the screen, a BOMBSHELL OF GLAMOUR.

"One Exciting Adventure," is the fascinating tale of a woman who was regarded as the cleverest crook in Europe and yet she never stole a thing—except hearts. One man paid her bills though he had never met her. He followed her over half the world just to hear her say "No."

Another thought her the most ravishing and unprincipled creature he had ever seen. He loved her but refused to admit it.

But men left Binnie cold. A diamond's gleam was all that would warm her heart. And that made it burst into flame.

She's a new Binnie Barnes, totally different from Catherine Howard in "The Private Life of Henry VIII" and Alice Vaile in "There's Always Tomorrow."

"Tailspin Tommy" is Swell

Maurice Murphy who plays "Tailspin Tommy" and Walter Miller who plays the principal villain in this second of Universal's serials for the coming season.

Maurice Murphy, forced to adopt heroic measures while Noah Beery, Jr. and Grant Withers look on in horrified amazement. A scene from "Tailspin Tommy."

"I'm going home," said Patricia Farr in the second episode of "Tailspin Tommy." It is the modern girl's answer to the villain's insult and the modern girl wears a parachute.

UNIVERSAL has given the world some very unusual and very exciting serials. "The Vanishing Shadow" was a revelation of ingenuity and excitement which appealed to young and old, men and women, boys and girls alike. "The Red Rider" had novelty as well as the drama and virility which Buck Jones always instills in his work.

And now comes "Tailspin Tommy." It is founded on the well-known moving picture strip which appears every day in nearly two hundred big newspapers throughout the United States. It was drawn by Hal Forrest, himself a veteran flyer as well as an artist of renown. Mr. Forrest went to the coast to assist director Louis Friedlander and the scenario force which put the newspaper strip into proper form for a twelve-episode screen serial.

"Tailspin Tommy" has a peculiar appeal. The home office has seen the first two episodes and realizes that in "Tailspin Tommy" exhibitors have a medium which is going to take hold of moving picture audiences as few serials have ever gripped them. It gets into the inner heart of a boy's ambition through the medium of an ingenious kid who aspires to be a flyer. His ambitions, his failures, his successes, his hero worship, his boyish and knightly love for the heroine will find tremendous response in all quarters of every theatre audience. Furthermore, they will meet with the unanimous and whole-hearted approval of all of the forces which are so determined to reform and reshape the moral tone of moving pictures.

Don't make any mistake—"Tailspin Tommy" is going to be one of the greatest serials ever put on the screen.

"Tailspin Tommy," has been completed by director Louis Friedlander after weeks of intensive production activity. The last scene has gone to the cutting room. Producing this adventure film has been in itself an adventure for the veteran director. He considers it the most exciting serial he has ever megaphoned. The story of the perils and exploits of a boy aviator, it contains every possible thrill from a double parachute jump from a blazing plane to the hero rescuing the heroine in an earthquake. Runaway planes careen wildly through crowds of spectators and graze hangar roofs. Tommy navigates a narrow canyon in a thunderstorm. There are head on auto collisions and scenes from the National Air Derby and a nosedive into the Pacific.

Friedlander himself flew from coast to coast last summer searching for a youth who could play the lead in this thriller without needing a double. He found many capable young fliers but none who had acting ability and screen personality. Ironically the youth who won the role had been at Universal City all the while. This was Maurice Murphy, one of the juveniles in "There's Always Tomorrow." Young Murphy, in addition to being a tried screen performer, proved to be a clever junior pilot. The feminine lead is played by Patricia Farr, who was borrowed from Fox for the role. The other featured part is filled by Noah Beery, Jr., son of the noted cinema villain.

30 BIG STARS

of screen and radio in a grand and glorious musicolossal comedy-drama!

Edmund Lowe
Gloria Stuart
Paul Lukas
Chester Morris
Binnie Barnes
Karloff
Graham McNamee
Alice White
Victor Moore
Hugh O'Connell
Sterling Holloway
Downey Sisters
Douglas Fowley
Helen Vinson
Alexander Woollcott

Ruth Etting
Phil Baker
Ethel Waters
Douglass Montgomery
Roger Pryor
Gene Austin
Bela Lugosi
June Knight
Andy Devine
Henry Armetta
Beal Street Boys
Wini Shaw
Candy and Coco
Three Stooges
Gus Arnheim's Orchestra

Story by Jerry Wald and Phil Epstein. Screenplay by Rian James. Produced by Carl Laemmle, Jr. Associate Producer, Rian James. Directed by Karl Freund. Presented by CARL LAEMMLE.

GIFT of GAB

HOLLYWOOD REPORTER

UNIVERSAL'S 'GIFT OF GAB' KNOCK-OUT MUSICAL COMEDY

Everything That Spells Box-Office

"GIFT OF GAB"
(Universal)

Universal shot the works on "Gift of Gab," and even if it were a poor picture—which it is NOT—no exhibitor anywhere need ponder for a moment over it. The cast reads like the Universal lot, with plenty of radio stars thrown in for good measure.

Good music; swell dialogue; insanely amusing sequences; an appealing, if not original, story, and grand performances throughout make this picture one of the big bets of the season.

Edmund Lowe and Gloria Stuart carry the bulk of the plot, but it isn't as important, from an entertainment standpoint, as the gags, music and comedy scenes.

Lowe plays the part of a fast-talking roustabout, who finally becomes the greatest reporter and announcer on the air. He pulls an awful boner—giving a fake interview with a famous flier who was killed twenty minutes before the broadcast—and then tries to drown his shame in many bottles. But Gloria Stuart arranges for his comeback, and they live happily ever afterwards.

That's the story. But the trimmings are something grand. Songs by Ethel Waters and Ruth Etting and the Downey Sisters and the Beale Street Boys; glimpses of Tom Hanlon, Graham McNamee and Alexander Woollcott; music by Gus Arnheim and his orchestra; one of the funniest farce scenes ever seen with Paul Lukas, Karloff, Roger Pryor and Chester Morris; a screamingly amusing scene in a doctor's office with Helen Vinson, Hugh O'Connell and Phil Baker; and very, very swell performances all around. Lowe in the role of the announcer provides the opportunity for the radio acts.

Lowe plays swiftly and with telling effect. Miss Stuart is charming. Hugh O'Connell is consistently amusing; Sterling Holloway has a swell chance and takes it as the sound effect man in the radio studio; Alice White, Binnie Barnes, Marian Byron, Andy Devine, are seen briefly, and Hymie Fink, the demon photographer, is supposed to be in the picture. But he went through too fast for these old eyes to catch him.

One of the funniest characterizations is given by Victor Moore as Colonel Trivers, head of the Trivers Chopped Chicken Livers Company. Henry Armetta has a grand bit, and Edwin Maxwell is the president of the radio station.

The picture is a lot of fun, and with such a cast, with the music and with its good direction, it's a cinch.

Karl Freund directed; Jerry Wald and Philip G. Epstein wrote the original story, and the screen play is a tribute to Rian James' sense of humor. George Robinson photographed more than well, and the music and lyrics—all good—are by Con Conrad, Albert Von Tilzer, Charles Tobias, John Meskill, Herb Magidson, George Whiting and Murray Mencher.

The picture is big and worth a lot of ballyhoo. Don't worry about it. It'll get along anywhere.

"Designed to extract a consistent flow of laughter from any audience, no matter how cynical . . . should appeal to all classes, especially the radio listeners, who hear but never see their favorites."

—M. P. Daily

HOLLYWOOD VARIETY

Gift of Gab

Lavishly studded with ace entertainment names and a wealth of entertainment items, Gift of Gab needs only intelligent showmanly re-cutting from its long preview assembly to make it an important box office candidate.

Shaped on the revue form, with the radio world as its scene, it has catchy song, amusing skit, an hilarious travesty on murder mysteries, a parade of radio celebs interestingly introduced and good individual performances to carry the light dramatic thread.

Rian James has succeeded in cannily weaving together the wide assortment of elements into an agreeable whole, although the writing assignment was a tough one. Smart handling here saved the story thread from some obvious pitfalls.

Edmund Lowe and Gloria Stuart capably enact the romantic angles which hinge on the one dramatic situation where the girl, a radio program director, salvages the egoistic radio announcer and reporter Lowe, from drunken oblivion when his pride makes him go temporarily haywire at the mike and in heart affairs.

Radio reportorial stunt at this point puts tension into the picture when Lowe bails out of a broadcasting plane and hangs suspended to the landing wheel to score an other beat over a wrecked plane. This is the highlight of a series of well done new broadcasts, with their comedy and heart implications.

Karl Freund has done a sound job of direction, eking every ounce of entertainment value from his diversified material.

In the song repertoire, one of the distinguishing features of the offering, Gene Austin effectively puts over Blue Sky Avenue. Ethel Waters hits the theme song, 'I Ain't Going to Sin No More,' and Ruth Etting scores distinctively in crooning the romantic number 'Talking to Myself.'

Gus Arnheim's band supplies swell accompaniment and the Beale Street Boys are in for corking quartette numbers.

Musical contributions are especially notable with Con Conrad, Albert von Tilzer, Charles Tobias, John Meskill, Herb Magidson, George Whiting and Murray Mencher sharing credit.

Performances and appearances are all of high level, with Phil Baker, Hugh O'Connell, Marion Byron, Sterling Holloway and Douglas Fowley clicking especially. Photography is swell.

OSWALD Announces

Walter Lantz, Creator of Rabbit," and Producer of Universal Program for the terpretes Oswald to His Picture Exhibitors

WALTER LANTZ has completed preparations for the biggest and most diversified cartoon program season which Universal has ever sponsored, for its 1934-35 program. In addition to the twenty Oswalds, there will be a series of novelty Cartune Classics in Technicolor, the first of which, "Jolly Little Elves," will inaugurate the cartoon season on September 17th. In this color series also will be included "Toyland Premiere" and "Candyland," now in preparation. The cartoon department at Universal City is humming with activity, as twenty additional cartoonists, inkers, painters, clerks and photographers have been put to work to assist Lantz in his ambitious plans.

One of the most interesting parts of the Oswald program will be a series of six historical subjects, in which the engaging little rabbit will interpret figures of importance in our national history, with correct names and dates used in the cartoon, but with a comedy twist always given. This series of six should prove a big hit with the kids and also find favor with Parent-Teacher groups all over the country, who will undoubtedly sponsor the pictures for special matinee showings and give them their official okay. The first of the series, "Chris Columbus, Jr.," has already been completed and previewed. If you did not read last week's Weekly, pick it up and on page 23 you will find the enthusiastic reactions of the preview audience to "Chris Columbus, Jr." Succeeding cartoons in the series include "The Happy Pilgrims," which tells of the landing of the Pilgrims, and "George

This is Oswald, the Lucky Rabbit, in his make-up for "The Happy Pilgrim," one of the historical subjects in a seriesries of six to be made for the 1934-35 program. The landing of the Pilgrims is th ebackground for Oswald's capers in this one.

Here is the large organization necessary to turn out a single Oswald Cartoon. Directly behind Oswald is shown Walter Lantz, his creator. In the back row, at the right, is Ernie Smythe, background artist, who can draw equally well with both hands at the same time. Next to Smythe is Bill Nolan, associate producer of "Oswald, the Lucky Rabbit" cartoons.

OSWALD'S RELEASES

"CHRIS COLUMBUS, Jr."

"THE HAPPY PILGRIMS"

"SKY LARKS"

"ROBINSON CRUSOE, Jr."

"PARK IN THE SPRING"

•

Cartune Classics in Technicolor

"JOLLY LITTLE ELVES"

"TOYLAND PREMIERE"

"CANDYLAND"

His Greatest Season

of "Oswald, the Lucky Six Color Cartunes for he Coming Season, In- s Public, the Moving s of the World

Washington, Jr." A cherry tree special.

The vogue for music in films will be recognized, for Oswald the Lucky Rabbit will appear in six cartoons with a musical background and songs which should rival the popularity of his famous "Wolf, Wolf" song.

Oswald as a radio personality is known widely on the West coast; in fact, anyone able to get Station KNX, Hollywood, will be able to hear Oswald's broadcast each Wednesday night at 8.30, California time. The program presents an Oswald comedy, with Bill Lawrence interpreting it to the listeners and acting as master of ceremonies and chaperone for Oswald. Songs from the forthcoming Oswalds will be introduced during the course of these programs and the entire series receives a wide plug through Oswald's appearance on the air, which is invaluable to exhibitors of the "Oswald, the Lucky Rabit" cartoons.

Oswald is stepping out, under Walter Lantz's guidance, in keeping with the times, and with the present demand for clean, refreshing entertainment, these cartoons are an indispensable part of every program.

Next week watch for the announcement in the Universal Weekly of a singular honor of national importance which is coming to Oswald. He certainly is a lucky rabbit.

Phyllis Brooks, famous artist's model under long-term contract to Universal, is being instructed by Oswald as to the making of his cartoons. He explains the duties of Virginia Pope, inker, who is shown in the background, and whose task it is to draw the outline of Oswald and other characters, which are later filled in by the painters.

The greatest air adventures ever filmed, crammed into a lightning fast, crackling serial—produced as only Universal knows how to produce serials!...Backed by the exploitation opportunity given by the fact that it's based on the cartoon strip now running in more than 200 newspapers, and avidly followed by millions!

From the cartoon strip by Hal Forrest. With Maurice Murphy, Patricia Farr, Noah Beery, Jr., Walter Miller. Directed by Louis Friedlander.

TAILSPIN

TOMMY

JUNE KNIGHT

Praise by the yard was published about June Knight, the beautiful featured player with Russ Columbo and Roger Pryor in "Wake Up and Dream," which will be playing its first runs throughout the country this week. It has already been seen at the Pantages Theatre in Los Angeles and was hailed there by the critics as a picture of the type which has always been highly profitable to film producers. See page 22 and 23 next week for these Los Angeles reviews on "Wake Up and Dream," with their tribute to the work of Russ Columbo, Roger Pryor and June Knight.

"HUMAN SIDE"

ROSE PELSWICK in *EVENING JOURNAL*

THE movies did themselves a favor when they stopped "typing" Adolphe Menjou. Was a time when every Menjou film presented him as a bored, elegantly attired man of the world. It was the Chaplin film, "A Woman of Paris," that started him in that rut. It was "The Front Page," if memory serves, that took him out of it and gave him a chance to prove that he's an expert actor as well as a debonair sophisticate.

In "The Human Side," now current at the Roxy Theatre, Menjou is cast in a domestic comedy. As a wild-eyed theatrical impresario who has consistently been unable to support his wife, who has since divorced him, though they have four children, he's always looking for a show to put on and an "angel" to put up the money for. He visits his family between rows with his leading lady, who's also his financial backer, and one day gets a chance to produce an operetta. But the show is a flop, the leading lady hurls furniture at him and the result is a front-page scandal. So

✚ ✚ ✚

"HUMAN SIDE" "DELIGHTFUL COMEDY" says BLAND JOHANESON in *DAILY MIRROR*

Exquisite Direction and Acting Make This Film A Gem

ONCE in a great while along comes some simple, unpretentious little film which is so artfully directed and so exquisitely acted it is a little gem of entertainment. "The Human Side" is such a picture.

It tells the touching and amusing story of four children of a divorced couple. The father is a theatrical producer, always in financial difficulties and perpetually involved with his leading women. The mother, still a charming woman, struggles to bring up the family alone, finally in desperation, promising to marry a dull but wealthy admirer.

Realizing that she is sacrificing herself for their welfare, the children appeal to father. Amusing complications develop.

No more credible and human children ever were put into a picture. Their dialogue is alive. Charlotte Henry and Dick Winslow are the elder children. George Ernest and Dickie Moore represent the little boys.

With Adolphe Menjou and Doris Kenyon as the parents, Reginald Owen as mother's suitor, Betty Lawford as a tempestuous actress, the cast is uniformly splendid. Director Buzzell achieved an unusual illusion of naturalness and spontaneity with their intelligent co-operation.

Filled with chuckles, the story is neatly balanced by tender interludes. "The Human Side" is a delightful little comedy.

WINS NEW YORK

RNAL says "DIVERTING ENTERTAINMENT"

Menjou, Forsaking "Typed" Role Of Sophisticate, Gives Fine Comedy Performance

his ex-wife decides to marry a wealthy bachelor who is willing to provide for the children, only to have the impresario get out of jail, stage a reconciliation with his family and promise a less hectic future in California.

That's about all there's to it in the way of story, but the cast is so good and the dialogue so enjoyable that the film emerges as amiably diverting entertainment. In addition to Menjou, whose performance is excellent, the cast includes Doris Kenyon, Reginald Owen, Joseph Cawthorn, Betty Lawford, Charlotte Henry, Dick Winslow George Ernest and Dickie Moore.

✚ ✚ ✚

NEWS GIVES THREE STARS

★ ★ ★

By WANDA HALE

ADOLPHE MENJOU'S charming and delightful ability to handle comedy with the grace and finesse of Cyrano striking home his immortal sword has never been seen to better advantage than in "The Human Side." Considering that this sartorially perfect man-about-Hollywood has been around for some time and only rarely in films that failed to please, such a report of his work in the new photoplay at the Roxy Theatre is rather a mouthful.

The truth of the matter is that able Adolphe's row is an easy one to hoe in this adaptation of Christian Ame's play. The gags are there. The situations are there. The direction is there. It remains only for the immaculate Menjou to keep his attitude. This, as you only too well appreciate, is cool, calm and collected—even when he's excited.

Adolphe's Family

This—cool, calm and collected—even when his seventeen years of married life yield the following: One divorced wife, four children (four is what I said) and one I-want-to-be-a great-actress heiress, and one completely shattered bankroll.

It is the girl who wants to be a great actress who is the biggest fly in Adolphe's ointment. Having "not only laid, but hatched" the worst egg ever to befall a first-night audience this cork which refuses to be kept under water, proceeds to jeopardize the peace that remains in the home once headed by Mr. Menjou. And what a home that is. You must be sure to see the big campfie scene staged before the Sheldon fireplace. See Chief Lay Off. See Princess Sitting Pretty. See Daniel Boone and be most certain to catch Dickie Moore as he explains 'I'm Dripping Water."

Plenty of Laughter

While you're about it, see how strikingly beautiful Miss Doris Kenyon is in her role of the divorced wife of the lady-killing Mr. Sheldon and the mother of this quartet.

And, oh yes, Reginald Owen is the patsy of the piece. More merriment. More laughter.

VICTOR MOORE

Here is the comedian that all of Hollywood believes is on the high road to the greatest comedy honors on the screen. Victor Moore captured all the critics in "Romance in the Rain," and will take an even firmer hold upon them when they see him in "Gift of Gab."

"Romance in the Rain"

Charming Romance

A CHARMING romance that the entire family will enjoy is this modern version of Cinderella, and a Prince Charming who doesn't click. The dialogue is very gay and sprighly and the laughs are as wholesome as the romance. Roger Pryor and Heather Angel are the young lovers—and quite a lovable pair they make. The story's about Heather, who shoots to fame overnight through the medium of a contest, promoted by a high-pressure press agent—Roger Pryor. There are many humorous situations —especially when Roger gets the bright idea that it will be swell publicity to find a Prince Charming to marry Cinderella,

—SILVER SCREEN

NOW PLAYING AT THE
DAMON
RUNYON'S
MILLION DOL

RIALTO THEATRE, N. Y.

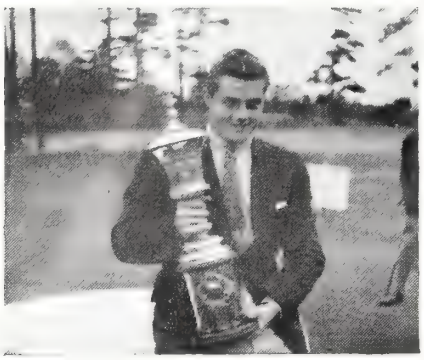
with

PHILLIPS HOLMES
EDWARD ARNOLD
MARY CARLISLE

Wini Shaw, Andy Devine. Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by CARL LAEMMLE.
A UNIVERSAL PICTURE

LAR RANSOM

NEWSREEL No. 285



BROOKLINE, MASS.—Brilliant playing wins the amateur golf championship of the United States for W. Lawson Little, Jr.

BRITISH CHALLENGER TAKES FIRST HEAT OF CUP RACES

NEWPORT, R. I.—The English sloop, Endeavour, flashes across the finish line to win over the Rainbow in the spectacular first heat of the contest for the America's Cup.

BELMONT PARK, N. Y.—Joseph E. Widener's Chance Sun thrills 15,000 turf fans in a stirring dash to win Futurity's rich prize.

PENDLETON, ORE.—Vicious longhorn turns on tormentors as the famous Round-up celebrates its twenty-fifth year.

PHILADELPHIA, PA. (Only)—Lewis Carlisle pushes his flimsy outboard to thrilling victory in race for $6,000 Lipton Trophy.

TWO PRISONERS WIN FREEDOM BY DEFYING DEADLY DISEASE

CANON CITY, COL.—Long-term convicts expose themselves to dreaded tuberculosis germs to prove the value of a new serum.

GIRLS' ELEVEN OPENS SEASON

TOLEDO, O.—Disregarding mud and bruises, feminine football teams clash under official rules.

LADY'S SUIT DEFIES FLAMES

PARIS, FRANCE—With her costume a mass of fire, a girl startles strollers on the Champs-Elysees in a test of a new air outfit which is both fireproof and unsinkable.

HUGE BLAST QUARRIES STONE

PHALANX, O.—Fifteen tons of dynamite explode with a tremendous roar, dislodging a hundred thousand tons of rock.

STRANGE PETS LEAD PARADE

RENSSELAER, IND.—The fearsome bat and common tabby compete for prizes with goats, sheep and cows as children exhibit their playmates.

GUNNERS WIN ROYAL AWARDS

ISLE OF WIGHT, ENGLAND—Territorial gun crews compete at Nodes Battery.

"THE HUMAN SIDE" IS WARM AND AMUSING

Says William Boehnel in *World-Telegram*

A KINDLY, warming, amusing and human little picture called "The Human Side" is the new screen offering at the Roxy, and I think that, without fear of contradiction I can safely recommend it to you as thoroughly delightful entertainment.

Stemming from a stage play by Christine Ames, "The Human Side" was prepared for the screen by Frank Craven and Ernest Pascal, was directed knowingly and smoothly by Edward Buzzell and includes a perfectly grand cast made up of Adolphe Menjou, Doris Kenyon, Charlotte Henry, Reginald Owen, Betty Lawford and little Dickie Moore, among others.

So much, then, for the history of the film. Now for the film itself. A domestic carnival, it is about some quite natural and human people who very often have some truly touching things to say and do. When all is said and done, they make you feel just a lot better for having met them.

Although Gregory Sheldon, an utterly mad Broadway theatrical producer, and his wife, Vera, are divorced, he simply adores her and their four children and their little home in the suburbs whenever he thinks of visiting it. Always planning one mad production after another, he is a likable and ingratiating sort, adored by the children and wife, who take his schemes with good-natured understanding.

Then one day scandal about Gregory and the leading lady of his latest dramatic failure creeps into the papers. The children are so hurt and humiliated that Vera decides to marry a wealthy bachelor who has been courting her. However, Gregory appears on the scene, pretends that he and Vera have become reconciled and breaks up Vera's contemplated marriage, much to the children's satisfaction.

The whole thing has a nice, quiet, homely, down-to-the-earth quality about it and is distinguished for some truly witty lines and expert acting. Adolphe Menjou is excellent as the producer, and grand work is offered by Doris Kenyon, Reginald Owen, Charlotte Henry and all the others in the cast.

"The Very Best Newsreel"

San Antonio, Texas

Mr. Carl Laemmle,
Rockefeller Center,
New York, N. Y.

Dear Sir:

There is in this city a small theater, the Empire, which I attend every week, regardless of what feature is showing. I do this because I know that I will see the Universal Newspaper Newsreel, with Graham McNamee as reporter. I consider this to be the very best newsreel on the screen, and would not miss it for anything.

J. FISCHER
1109 Austin Street
San Antonio, Texas

"Million Dollar Ransom" Gets 3 Stars In *N. Y. News*

★ ★ ★

By Kate Cameron

AND still another story from the well-oiled typewriter of Damon Runyon, has reached the screen. His "Lady for a Day," "Little Miss Marker" and "Midnight Alibi" having been cordially received by the critics and the public, he is continuing to dispose of his many short stories to the various producers. There are several of them now in the making at the Hollywood studios.

"Million Dollar Ransom" reached the Rialto screen via the Universal route, with Edward Arnold, Phillips Holmes, Mary Carlisle, Wini Shaw and Andy Devine in the leading roles. It is a gangster film of the type that flooded the market during prohibition days, but it is written and handled in so light and speedy a manner that it is lifted out of mediocrity.

There are several exciting scenes, most of them dominated by Edward Arnold in a convincing portrayal of the reformed racketeer. He is ably aided by Phillips Holmes as Casserly, by Mary Carlisle as the daughter of the underworld chief and by Robert Gleckler in the role of an unregenerate gangster.

The picture moves quickly and excitingly to its logical conclusion.

✚ ✚ ✚

"IS LIVELY" — Says Bland Johaneson In the *New York Daily Mirror*

Splendid Cast Fills Roles of Runyon Story at the Rialto

THIS lively and diverting comedy drama is peopled with those characteristic Runyon characters, charming and whimsical gangsters, sentimental and idealistic molls. It is a clever little story describing a young aristocrat's efforts to thwart his mother in a silly marriage. He enlists the aid of Mr. Runyon's ex-bootleggers, unwittingly runs into danger and finds romance.

A splendid cast fills the colorful roles. It is headed by Edward Arnold, as the reformed bootlegger who impulsively lends himself to a risky hoax. Andy Devine is his dim-witted henchman. Mary Carlisle is his fetching little daughter, fresh from finishing school. Phillips Holmes is the hero of the play. Wini Shaw, Marjorie Gateson, Robert Glecker are other prominent members of the interesting company.

The dialogue is brisk and spontaneous. The situations are novel and provocative. The direction is spirited and clever.

While "Million Dollar Ransom" hasn't the heavy heart-interest of a "Little Miss Marker," it is, nevertheless, a diverting and refreshing film.

✚ ✚ ✚

Mentone Titles Two Comedies

THIS week Mentone announces the titles of two forthcoming two-reelers for Universal. Th first is "At the Mike" and will be released on October 17th. Its cast includes Baby Rose Marie, Aunt Jemima, Benny Ross, Forde Bond, Kathleen Howard, and Maxine Stone.

The second is entitled "Well, By George" and will feature Georgie Price.

NEWSREEL No. 284

MINT FEELS BETTER BUSINESS

DENVER, COL.—Mrs. Nellie Tayloe Ross directs operations as rush orders swamp the Government's money-coining machinery.

STRIKERS AND GUARDS CLASH IN VIOLENT TEXTILE BATTLE

CENTRAL FALLS, R. I.—Mill-hands, police and troops fight bitterly for momentary advantage as the strike front widens.

HULK GIVES UP CHIEF'S BODY

ASBURY PARK, N. J.—The smoking wreck of the S. S. Morro Castle surrenders the remains of her captain.

SOVIETS TEST GIANT PLANE

MOSCOW, U.S.S.R.—The world's biggest land craft takes off for a demonstration loaded with a printing press and full motion picture equipment.

BIG BOMBERS 'RAID' CAPITAL

LE BOURGET, FRANCE—Giant war 'planes drop tons of "explosives" on the Paris airport while ground forces "shell" the invaders.

ENGLISH STAR TAKES CROWN AS AMERICAN TENNIS KING

FOREST HILLS, N. Y.—Fred Perry crushes Wilmer Allison to win America's net championship for the second time. The British ace comes through to smashing victory.

KINGFISH WINS LOCAL 'WAR'

NEW ORLEANS, LA.—The Huey Long forces ride to victory in a municipal election which fills the city with troops and armed guards.

TYROL CELEBRATES LIBERTY

INNSBRUCK, AUSTRIA—Thousands of Tyrolese gather in a monster demonstration marking the 125th Anniversary of the region's battle for independence from France and Bavaria.

WAVES BARE 'CASH DEPOSITS'

VENICE, CAL.—A new Gold Rush hits Coast beaches when a freak storm uncovers money and jewelry lost by bathers through the years and buried by shifting sands.

CAVALRY IN THRILLING SHOW

MONTEREY, CAL.—Troop B, 11th United States Cavalry, exhibits startling precision in a series of difficult maneuvers.

Buck JONES

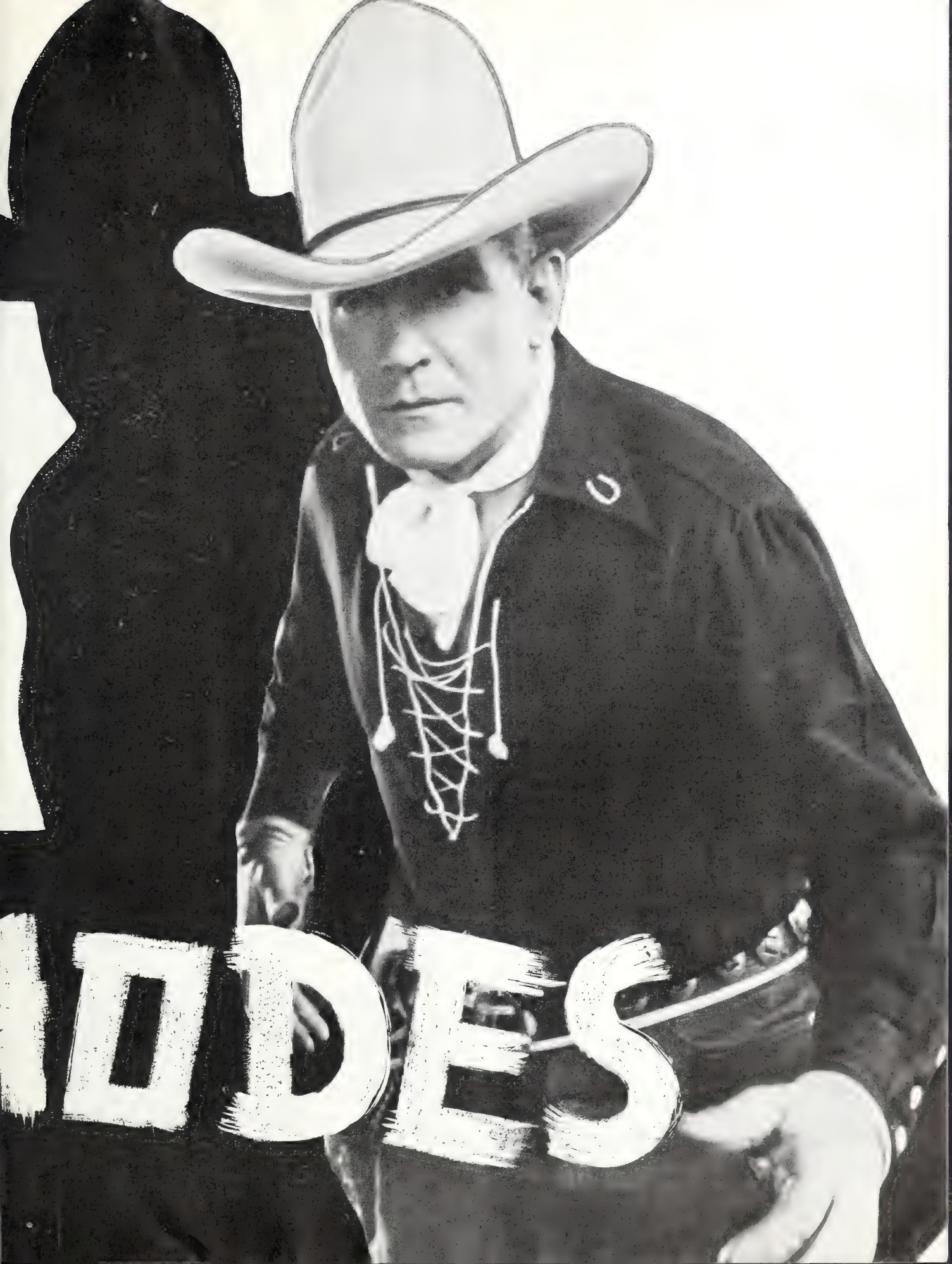
ready now to open up new business for you in the first of

6 WESTERN FEATURES FOR UNIVERSAL

•

With Sheila Terry, Walter Miller.
Directed by Al Raboch.

W. C. TUTTLE'S—


DES

"THE GREAT ZIEGFIELD" OPENS DOOR TO INEXPERIENCED BEAUTIES FOR ROLES

FOR the first time since talking pictures began, the sign, "No Experience Necessary," is up at Universal City. The production of "The Great Ziegfeld" is the reason for the letting down of this unsurmountable barrier. Producer William Anthony McGuire has just issued the announcement that interviews will be granted every applicant, whether she has or has not had previous theatrical experience, for roles in 'The Great Ziegfeld." This is unprecedented in Hollywood.

In this nation-wide search to locate new types of beauties to play show girl roles, Producer McGuire has recruited a staff of representatives in every section of the country to personally contact every candidate whose photographs impress them as a potential screen personality. Mr. McGuire's invitation is particularly directed to girls in Southern California communities who have been reluctant to seek screen recognition in view of the warning issued by studio producers.

McGuire's far-reaching hunt is inspired by the problem of matching the variety of beauty ensembles which earned the late Florenz Ziegfeld recognition as the "greatest picker of them all," and whose career will be the basis of the film production. "Experience Unnecessary, but applicants must represent rare types of loveliness," is the gist of the talent call broadcast from McGuire's headquarters.

"The Great Ziegfeld" will afford jobs to more than 100 beauties of all types, and while a large number of these must be trained show girls, every effort will be made to locate new and distinct screen personalities. A score or more of girls will be chosen from the final selections to enact small parts, most of which are to represent characters who attained prominence in the many Ziegfeld musical shows.

NORRISTOWN TIMES HERALD THURSDAY SEPTEMBER 6 1934

Congratulations to Montgomery County
On Its 150th Anniversary
AND THE 1934-35
NEW SHOW SEASON

Why We Have Just Signed A Contract Giving Us the Right to Show Universal Pictures

WE HAVE just signed a contract giving us the right to use Universal Pictures in our theatres for the season of 1934-1935.

WE ARE proud to announce this fact, because a careful study of the Universal company's record shows that on the average, it produces the kind of pictures you enjoy the most.

IT IS the oldest company in the motion picture business in the world. It has produced over 1400 IMPORTANT feature pictures in the past 28 years and of that number a very small fraction of one percent has been criticized on the grounds of morals or decency.

THE UNIVERSAL company has demonstrated that clean pictures can be entertaining without being too "churchy" to satisfy the average movie fan. This company made hundreds of decent pictures years before there was a Legion of Decency in existence.

ITS IDEALS are as high as ours. Its showmanship has withstood the longest test of time of any company in the movie world. Its pictures are based on entertainment, not on dirt, not on preachments. Its only aim is to ENTERTAIN YOU and on the record of past performances, we know we have done the smart thing in signing up for the Universal output.

WE DO not claim that every Universal picture is a "knockout" and neither does Universal. But the Universal average is so high that we again express our pride in having signed up for 1934-1935.

NORRIS AMUSEMENT CO.
NORRIS—GRAND AND GARRICK THEATRES
NORRISTOWN, PA.

Full page space used in The Norristown Times-Herald to announce Universal Pictures in the Norris, Grand and Garrick

"Imitation of Life" Goes to Cutting Room

JOHN STAHL has brought to a close a twelve weeks shooting schedule on "Imitation of Life." For the last week his star, Claudette Colbert, has been off the pay-role and the final scenes were completed in a school room sequence with fifty kids. The major members of the cast included in this Fannie Hurst novel are Claudette Colbert, Warren William, Rochelle Hudson, Ned Sparks, Louise Beavers, Baby Jane, Marilyn Knowlden, Fredde Washington, Siebe Hendricks, Henry Kolker, Alma Tell, Claire MacDowell, Norma Drew, Alan Hale, Paul Porcasi, Henry Armetta, Wyndham Standing, Claire McDowell and Dorothy Black.

✚ ✚ ✚

UNIVERSAL STARTS "LIFE RETURNS"

ON Thursday of this week Universal placed in production an unusual story entitled "Life Returns." It is by Eugene Frenke and was inspired by experiments which have been carried out on various animals during the last year by Dr. Robert Cornish by the injection of adrenalin, salt solutions and other chemicals. Dr. Cornish is the famous Beverly, California, scientist who brought to life his own dog, Lazarus, after it had been pronounced dead by the authorities.

The cast which has been chosen to portray "Life Returns" includes Onslow Stevens, Lois Wilson, Stanley Fields, Richard Carle, Maidel Turner, Frank Reicher, Otis Harlan, Lois January, Richard Quine, Valerie Hobson and George Breakstone. Eugene Frenke has also been engaged by Carl Laemmle, Jr. to direct the production.

"ONE EXCITING ADVENTURE"

(Continued from Page 10)

Alice Vaile in "There's Always Tomorrow." She drives Neil Hamilton to distraction and Paul Cavanagh to destruction. She baffles, bewilders and defies every member of the cleverest cast you've seen in a picture.

Half the police of Europe sought her and she slipped through their handcuffs as easily as she slipped from men's arms.

Besides the thrills and glamour of this startling personality, there is the riotous humour of Eugene Pallette and Grant Mitchell as the greatest detectives who ever bungled a case.

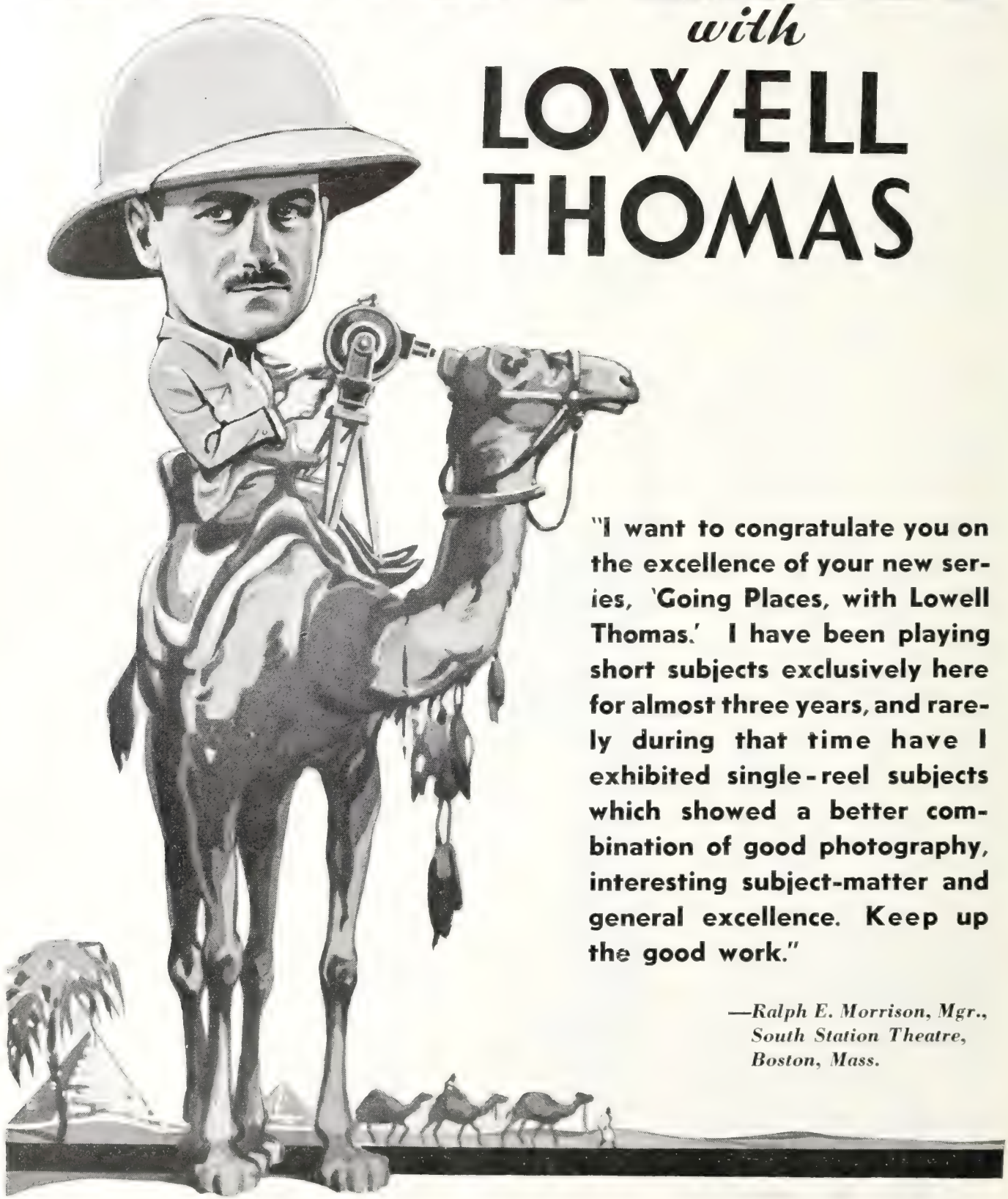
Mensing Starts Season Right

Unique way in which Charley Mensing of the Orpheum Theatre, Memphis, Tenn., announced the season's startoff picture.

GOING PLACES

with

LOWELL THOMAS



"I want to congratulate you on the excellence of your new series, 'Going Places, with Lowell Thomas.' I have been playing short subjects exclusively here for almost three years, and rarely during that time have I exhibited single-reel subjects which showed a better combination of good photography, interesting subject-matter and general excellence. Keep up the good work."

—Ralph E. Morrison, Mgr.,
South Station Theatre,
Boston, Mass.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

BOYD, PHILADELPHIA USES SMASH CAMPAIGN FOR "RIVER" SEND-OFF

AT the Boyd Theatre, Philadelphia, Pa., Steve Barutio, Manager and Harry Goldberg, District Publicity Manager gave "One More River" a smash campaign to start it rolling up big grosses. Weeks in advance they began a concentrated drive to reach all the people, and particularly the people to whom it would most appeal, the book lovers and lawyers.

A special preview showing was arranged with members of the literary societies, public and private librarians attending. They were so enthused with the picture that they pitched in with Barutio and Goldberg on their campaign, assisting them by supplying lists of prominent men and women for the mailing campaign and boosting the picture to all the people they contact. Through this channel and the city's best book stores fifty thousand book marks were distributed.

The book stores, public and circulating libraries also fixed up attractive and effective displays, prepared from book jackets, lobby accessories, window cards, posters and stills.

Following a suggestion in the pressbook, a letter was sent to the city's two thousand lawyers advising them that the picture contained the finest courtroom scene ever seen on the screen, and one that they shouldn't miss.

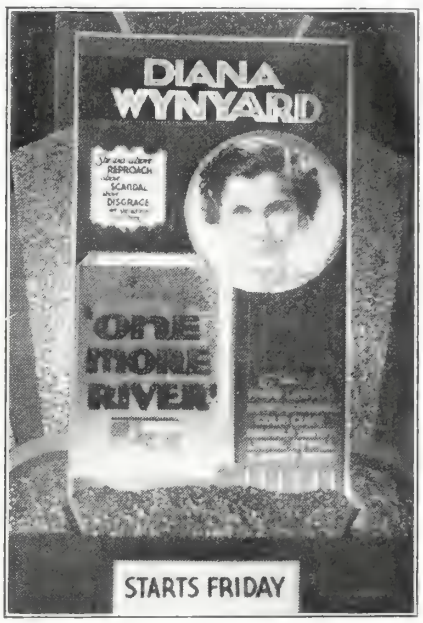
Additional circulation of special messages same in the form of ten thousand cards which were inserted in the letter boxes in the better sections of the city.

Barutio and Goldberg didn't neglect the great possibilities in the Photoplay Magazine tie-up, fashion tie-up, and front and lobby displays while concentrating on the other features of the campaign.

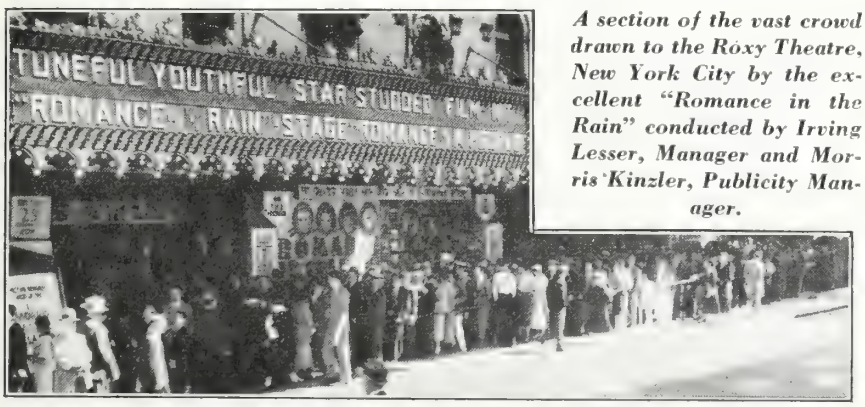
The Photoplay Magazine tie-up netted them a posting of two hundred special 14x22 cards on the newsstands and in store windows and the bannering of the delivery trucks.

Department stores devoted window and counter space to a display of the Diana Wynyard and Jane Wyatt fashions, also carrying a notice of the picture, theatre and play-dates.

The lobby displays were flashy affairs being prepared from enlargements and art work which was set off by using gold and silver flitter on the background and throwing baby "spots" over all.



One of the smart lobby panels set up two weeks in advance of the opening of "One More River" at the Boyd Theatre, Philadelphia, Pa.



A section of the vast crowd drawn to the Roxy Theatre, New York City by the excellent "Romance in the Rain" conducted by Irving Lesser, Manager and Morris Kinzler, Publicity Manager.

UNIVERSAL HIT SONGS GRABBING AIR TIME

UNIVERSAL is grabbing most of the time on local and national radio broadcasts these days. With music from three hit pictures in circulation among the singers and orchestra leaders it looks as though this company will enjoy unprecedented radio publicity during the fall months.

"LOVE AT LAST" and "F'R INSTANCE" from "ROMANCE IN THE RAIN," the Roger Pryor-Heather Angel hit, have been receiving an average of six air renditions daily on stations from New York to Los Angeles and from Boston to Mexico.

"GIFT OF GAB," the 30 Star Sensation features four numbers, "BLUE SKY AVENUE," "TALKIN' TO MYSELF," "DON'T LET THIS WALTZ MEAN GOODBYE," and "I AIN'T GONNA SIN NO MORE." The Russ Columbo picture, "WAKE UP AND DREAM" boasts three great numbers, "LET'S PRETEND THERE'S A MOON," "TOO BEAUtiful FOR WORDS," and "WHEN YOU'RE IN LOVE." These numbers have just been published, but are already big favorites.

STRANGER THAN FICTION

•

The most unusual and interesting facts and foibles of Man and Nature filmed for the amazement and entertainment of your patrons! . . . A screen treat and, when properly advertised, a real help in drawing additional admissions to even the strongest feature . . . BOOK IT . . . ADVERTISE IT! . . . PROFIT!!

—•—

ONE REEL EACH

This smart front at the Rialto Theatre, Washington, D. C. was prepared under the supervision of Manager Rodney Collier.

SHOWMANSHIP AWARDS!

THIS week we present five showmen who have earned their awards through outstanding showmanship on Universal pictures.

JAMES F. McCARTHY, Strand Theatre, Hartford, Conn. for his "Little Man, What Now?" campaign.

GILBERT JOSEPHSON of the Monroe Theatre, New York City for his big campaign on "The Red Rider."

J. LAWRENCE SCHANBERGER, Keith's Theatre, Baltimore, Md. for his smash "One More River" campaign.

M. D. BRAZEE, Manager and J. J. ROCHE, Assistant for their "Red Rider" campaign at the Highland Theatre, Chicago, Ill.

Congratulations, men! Your certificates signed by Mr. Laemmle are in the mail! Let us hear from you again soon

HELEN PARRISH FASHION SHOW PALACE THEATRE "TOMORROW" FEATURE

FOR the campaign on "There's Always Tomorrow" at the Palace Theatre, John Joseph capitalized on the presence in Chicago of Helen Parrish, child star and one of the featured players in the cast. Mandel Bros., one of the Cinema Fashion Shops conducted a children's fashion display in which she was featured. Her appearance at the store was preceded by newspaper advertising and displays in the store. It was followed by newspaper publicity for picture, theatre and store. The youngsters attending the show were also entertained by Koko, the store clown and went away anxious to see Helen Parrish perform in the picture playing at the Palace Theatre.

SCOTT AND FELDMAN CASH IN ON NATIONAL "RIVER" TIE-UPS

TO get "One More River" off to a good start at the Stanley Theatre, Pittsburgh, William Scott, Manager and Joe Feldman, Division Publicity Manager, plugged the national fashion and book tie-ups, contacting of lawyers and literary societies and big front and lobby displays.

Through the fashion tie-up, they obtained a number of displays similar to the one seen below in the city's most distinguished department stores. In some cases these stores also tied-up with the book devoting entire counters to displaying book jackets, accessory window cards and stills from the picture. Similar displays were obtained in more than a dozen book stores around town.

Lawyers and literary societies were contacted by mail, the lawyers receiving copies of a letter similar to the one reproduced in the pressbook and the book lovers a letter advising them that John Galsworthy's last book has been transferred to the screen.

The front and lobby displays, both advance and current were colorful and elaborate and carried excellent selling lines.

An excellent example of a conservative, selling window display. Horne Department Store, Pittsburgh used it for their Diana Wynyard and Jane Wyatt Cinema fashion tie-up. Tie-up was arranged by Scott and Feldman for their "One More River" campaign for the Stanley Theatre.

A FEW GOOD LAYOUT SUGGESTIONS

(1.) Double column x 10" from Capitol, Cincinnati, Ohio. (2.) Four column x 7¼" from Rialto, Washington, D. C. (3.) Two column x 6" from Roxy, New York City, N. Y. (4.) Four Column x 5" from Orpheum, Memphis, Tenn. (5.) Double column x 5½" from Rialto, Louisville, Ky. (6.) Two column x 3½" from Karlton, Philadelphia, Pa. (7.) Double column x 3½" from Arcadio, Wilmington, Del. (8.) Two column x 5" from Eckel, Syracuse, N. Y. (9.) Double column x 3¾" from Roxy, New York City, N. Y.

CLAUDETTE COLBERT

With

WARREN WILLIAM

ROCHELLE HUDSON, Ned Sparks, Henry Armetta

A JOHN M. STAHL PRODUCTION

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
New York, N. Y.

Paid

Permit No. 949

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

NEW FACE in UNIVERSAL PICTURES

•

Florine McKinney

A new type of beauty and a new type of personality for Universal, — Colorful, beautiful, shapely, impetuous. Carl Laemmle, Jr., believes Florine McKinney may set the screen world on fire. She was featured in the coast stage production of "Take a Chance."

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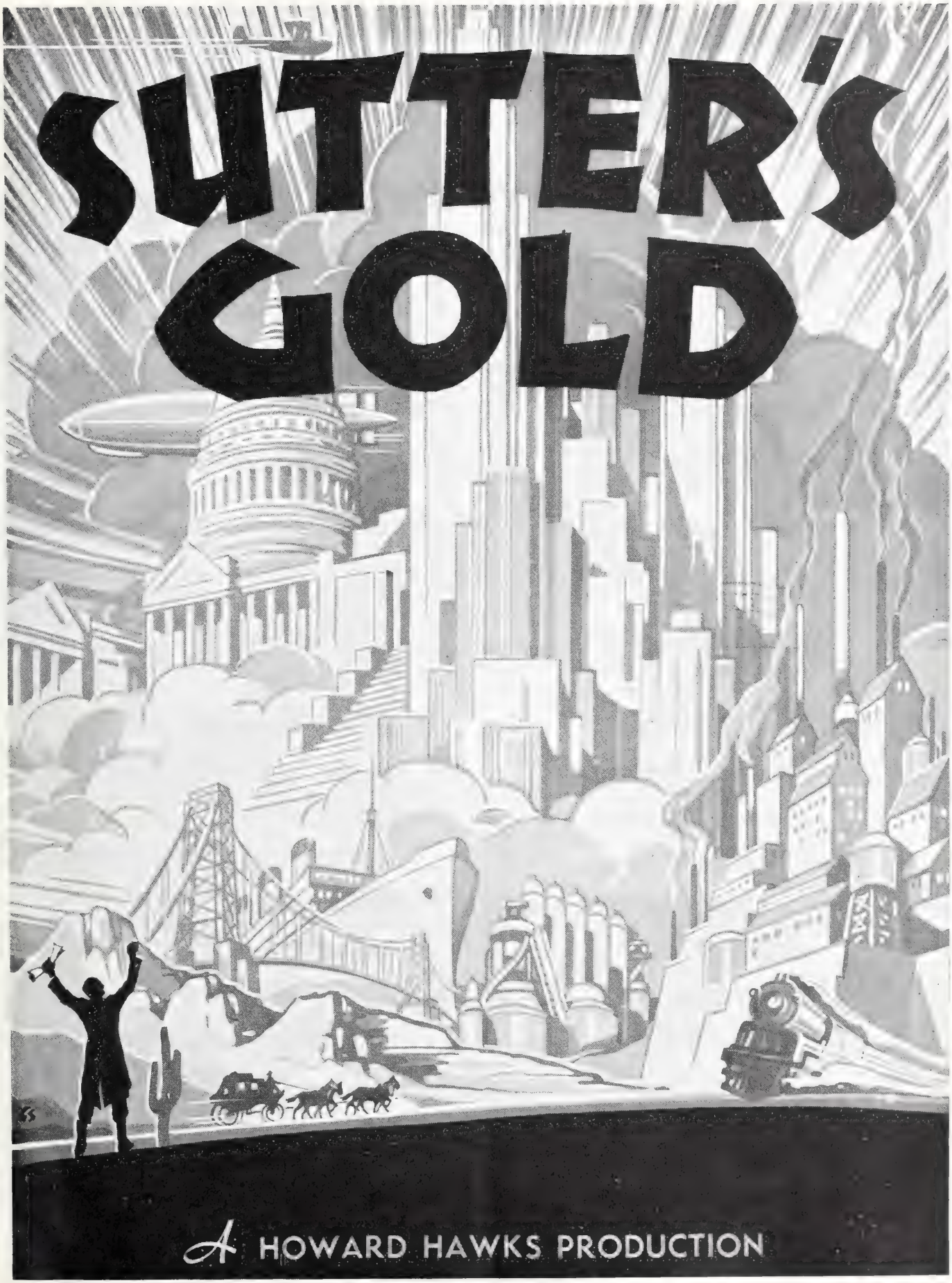
Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 35 NO. 16
SEPTEMBER 29, 1934

Warren
WILLIAM
AND
Claudette
COLBERT
IN
Fannie Hurst's
IMITATION
OF LIFE

ONE Exciting
ADVENTURE
with
BINNIE BARNES
Neil Hamilton, Paul Cavanagh, Eugene Palette, Grant Mitchell, Ferdinand Gottschalk. Screenplay by William Hurlbut. Directed by Ernest L. Frank.
A UNIVERSAL PICTURE.


SUTTER'S
GOLD
A HOWARD HAWKS PRODUCTION

AN ARMY OF ARTISTS

No. 789 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Talented people known to millions upon millions of screen and radio fans have collaborated in making the breeziest musicomedy of the season.

You're a showman. You know the value of big names.

So just think what it will mean when you can spread names like these in your lobby to advertise one picture:

Edmund Lowe
Ruth Etting
Paul Lukas
Chester Morris
Binnie Barnes
Karloff
Graham McNamee
Alice White
Victor Moore
Hugh O'Connell
Sterling Holloway
Downey Sisters
Douglas Fowley
Helen Vinson
Alexander Woollcott

Gloria Stuart
Phil Baker
Ethel Waters
Douglass Montgomery
Roger Pryor
Gene Austin
Bela Lugosi
June Knight
Andy Devine
Gus Arnheim's Orchestra
Henry Armetta
Beal Street Boys
Wini Shaw
Candy and Coco
Three Stooges

MADE THIS PICTURE!

And in addition to that, you can announce that the picture was directed by the same man who directed "Moonlight and Pretzels" — Karl Freund.

Finally, it has a title which was made to order for the American box office — "Gift of Gab."

Unlike most musicomedies, it really has a story.

And the story is a good one, too!

And unlike most musicomedies, it also has thrills mixed in with its whistling music and its comedy and drama.

The Hollywood Reporter calls it "a knockout musical comedy" — and that's exactly what it is — a knockout, a musical, a comedy and a thriller all combined in one.

Assembling an army of stars of the screen and radio for one picture was a real job, but the result is so amazingly entertaining that it was more than worth the effort.

If you have the gift of gab, use it in your advertising!

Carl Laemmle

Millions are waiting for it—and you'll be able to play it soon!!

Charles Dickens' GREAT EXPECTATIONS

A
STANLEY BERGERMAN
Production

(See Next Issue of Universal Weekly)

Thanks . . .

JIMMY GRAINGER Celebration comes to an end tonight in a blaze of glory. The added month and the added features have given thousands of exhibitors throughout the United States the opportunity to assist in honoring Universal's general manager of distribution in the way that they would like, and which he appreciates.

The result of the Celebration, from a sales standpoint, will not be announced until October 27th. In the meantime, both Mr. Laemmle and Mr. Grainger wish to express their gratitude to exhibitors for the interest they have taken in this unusual celebration.

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Universal Newsreel Will Cover World Series Like A National Broadcast With Hal Totten

THIS year's World Series, which will begin next week in Detroit, will be reproduced in Universal Newsreel with the fidelity and detail of a national broadcast. The Newsreel has had some big coverage problems the last few weeks. Each has been planned and executed in a way to merit the approbation and the thanks of thousands of exhibitors who run this newsreel. These same exhibitors can be assured that the way Universal Newsreel will cover the World's Series will result in the greatest piece of newsreel reporting yet to be recorded.

Extraordinary steps are being taken. N.B.C.'s ace baseball commentator and announcer, Hal Totten, has been placed under contract to make a vivid play by play running description of the great contest from the batter up signal to the last put out. Unusual arrangements have also been perfected for quick servicing of this broadcast so that it can be on the screens of the country at the earliest possible moment.

For the opening game, a laboratory and recording room is being fitted up in Detroit and equipment is now on the way from New York and Chicago in order to service the film on the spot, even while the game is going on. Newsreel editors and cutters from the Home Office in New York will arrive in Detroit Tuesday to cut and assemble the film, inning by inning, and rush it through the temporary laboratory. In Detroit and cities surrounding, the film will be on the screen while the crowd is still homeward bound from the ball park.

For the first two games, Detroit will be the distributing point for Universal Newsreel to the entire world. Airplane service has been arranged to rush the shots to New York, Chicago, New Orleans, Los Angeles and other centers.

Harold Tannenbaum, Universal's chief sound engineer, will supervise the photographing, recording and developing of the Detroit games. He will have a select crew of cameramen and sound technicians who will

(Continued on Page 27)

NEXT WEEK

The October Sixth issue of *Universal Weekly* will be devoted almost entirely to that extraordinary subject

"Great Expectations"

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Copyrighted 1934
Universal Pictures Corp.
(All Rights Reserved)
SEPT. 29, 1934
Vol. 35 No. 16

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SPECIAL ASSIGNMENT FOR JOE WEIL

ON his departure for the coast, Carl Laemmle, president of Universal Pictures, announced that he had assigned his assistant, Joe Weil, to initiate and direct a special exploitation campaign for seven big forthcoming Universal pictures. These productions are "Imitation of Life," "Great Expectations," "Night Life of the Gods," "The Great Ziegfeld," "Sutter's Gold," "The Mystery of Edwin Drood" and "Show Boat."

Mr. Weil will enter on Monday upon the duties involved in planning a comprehensive campaign for the first two of these productions, "Imitation of Life" and "Great Expectations." He will be assisted by Andrew H. Sharick.

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A. H. BLANK BUYS UNIVERSAL PRODUCT

FINAL details of the deal which was recently completed for Universal to play the A. H. Blank houses will be worked out by the time this Universal Weekly is on the press. The deal was arranged by Mr. J. J. Deitch, of the A. H. Blank Enterprises, with

(Continued on Page 27)

Managing the
CAPITOL THEATRE
MAYFAIR THEATRE
BILTMORE THEATRE
TOWER THEATRE
RITZ THEATRE
Miami, Florida.

WOMETCO THEATRES ..INC..

Managing the
BISCAYNE PLAZA THEATRE
Miami Beach, Florida
GROVE THEATRE
Coconut Grove, Miami, Florida
GRAND THEATRE
West Palm Beach, Florida
HARLEM THEATRE
Miami, Florida.

9 N. W. THIRD STREET · · · P. O. BOX 2440 · · · TELEPHONES 3-2637—3-2638 · · · MIAMI, FLORIDA

September 17th, 1934.

Mr. James R. Grainger,
Universal Pictures Corp.,
Rockefeller Centre,
New York City, N. Y.

Dear Jimmie:

We screened THERE'S ALWAYS TOMORROW last night.

I just wanted to let you know that I think it is a splendid picture and one that is going to do a lot of business, if properly exploited. We surely expect to put on a carefully thought out campaign on this picture.

Binnie Barnes, in my opinion, and in the opinion of the rest of us that looked at the picture, has certainly great possibilities.

I hope you have her under contract and put her in the right kind of pictures as she is going to be another Ann Harding if properly handled.

Very truly yours,

Sidney Meyer

WOMETCO THEATRES, INC.

SM'bb

← A letter from an important exhibitor . . .

"Yes, Mr. Meyer, we <u>have</u> BINNIE BARNES under contract, and she <u>will</u> be properly handled."

LATEST NEWS OF PRODUCTION

"Cheating Cheaters" is in the works. Here is a still from this famous play by Max Marcin. The players are Anne Shoemaker, Henry Armetta, Fay Wray, Minna Gombell and Hugh O'Connell.

Production At Universal City Hums With Six Pictures In The Making

WITH active production begun this week on "When A Man Sees Red," second Buck Jones picture of the current season, six films are now in active work before the cameras at Universal City. Two of these are among the most important features on Universal's fall schedule. They are, "The Good Fairy," starring Margaret Sullavan, and "Night Life of the Gods." The other productions are "Cheating Cheaters," "The Man Who Reclaimed His Head" and "Life Returns."

"The Good Fairy" brings Margaret Sullavan into active screen work for the first time since last May when she finished "Little Man, What Now?" She has since been vacationing in England and acting in the summer theatre near New York. Herbert Marshall and Frank Morgan play the featured roles opposite her in this screen version of Franz Molnar's celebrated stage comedy in which Helen Hayes created the title role on Broadway. Phyllis Ludwig, Anne Darling, and Alene Carroll are in the cast of this production which was prepared for the screen by Preston Sturges, and is being directed by William Wyler.

"Night Life of the Gods," one of the most elaborate vehicles of entertainment to be made at Universal City, is well advanced toward completion under the direction of Lowell Sherman. It is from the humorous novel by Thorne Smith. The central idea is the bringing to life of statues of the ancient gods and goddesses. Alan Mowbray plays the lead with Peggy Shannon and Florine McKinney also featured. Irene Ware, Robert Warwick, Richard Carle, Pat De Cico, Gilbert Emery, William (stage) Boyd and Wesley Barry head the cast which includes 22 speaking parts. Barry Trivers wrote the screenplay.

"The Man Who Reclaimed His Head" from Jean Bart's stage and screen play, presents Claude Rains famous for his "Invisible Man" portrayal and recent success in "Crime Without Passion," in the title role. Joan Bennett has the feminine lead.

(Continued on Page 25)

JUNE CLAYWORTH GETS FIRST ROLE

JUNE CLAYWORTH, Universal's newest contract player, arrived in California on Monday. Yesterday she was assigned to a production. Inside of two weeks that production will be before the cameras. The tentative title of it is "The Joy of Living." It is by Doris Anderson. The star of the production will be Douglass Montgomery, who has been playing at the Pasadena Community Playhouse and vacationing in New York since he played his greatest screen role in "Little Man, What Now?" "The Joy of Living" will be a B. F. Zeidman production.

Tickets had been purchased for June Clayworth to fly last Friday to make tests for Chester Morris' picture, "I've Been Around." Miss Clayworth begged for permission, however, to exercise a personal whim. She was anxious to play once more the role that made her famous in "Are You Decent?" So on Friday and Saturday she played the part played by Claudia Morgan.

Miss Clayworth may still be cast for the Chester Morris picture, as Chester Morris was yesterday loaned by Carl Laemmle, Jr. to play opposite Carole Lombard in "'Repeal" on the M-G-M lot. As soon as this picture is completed, Chester Morris will start the B. F. Zeidman production, "I've Been Around."

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Universal Buys Dashiel Hammett Story

UNIVERSAL has purchased "On the Make," a Dashiel Hammett story, which it will probably release under the title of "Mr. Dynamite." The story is being put into continuity form now at Universal City. Hammett is the author of the famous "The Thin Man," also "The Maltese Falcon," "The Glass Key," "Red Harvest" and "The Dain Curse."

AT UNIVERSAL CITY STUDIOS

Universal To Screen Test American Beauty In Pageant

UNIVERSAL has acquired the exclusive rights from the National American Beauty Pageant to make screen tests of the winner and such other entrants as seem to the officials of the company to have screen possibilities. The contest, taking place at the Madison Square Garden in New York City, closes on October 4th, and on October 3rd and 4th final awards will be made. With the certainty of 3200 entrants in the contest, the thoroughly business-like plans for bringing them together, the impartial method of judging, Universal feels that the opportunity to acquire for the screen the ideal American Beauty is more certain than in any other beauty contest heretofore devised.

The judges in the Beauty Pageant include some of the most celebrated artists, beauticians and photographers in America. A partial list of these follows Penrhym Stanlaws, Arthur Cheney Johnson, John LaGatta, Gladys Parker, John Held, Jr., Nell Brinkley, Chester M. Wright, Howard Chandler Christy, Mme. Helen Rubenstein, James Montgomery Flagg, Russell Patterson, W. G. Benda, "Miss" Tobe, Neysa McMein, Peter Arno, Bradshaw Crandall, Arthur William Brown, Jefferson Machamer, McClelland Barclay and Henrietta Kay.

Director Lowell Sherman is acquiring a reputation as an exhibitionist. He likes to direct before a crowd of people. He startled them the other day when he appeared on the set at Universal City to direct "Night Life of the Gods" clad in shorts. In this picture he is talking with Alan Mowbray.

Little Baby Jane Whose reputation will be made when "Imitation of Life" appears is already wrestling with the problem of fan mail at Universal City.

Twenty Greek Gods and Goddesses Brought To Life At Universal City For "Night Life of Gods"

SHOOTING has begun at Universal City on one of the most elaborate sets ever constructed at that studio. This is the museum set for "Night Life of the Gods" which is now entering the last lap of production with Lowell Sherman directing. Twenty life size statues of gods and goddesses were modeled for this set. Six of the twenty, Diana, Hebe, Venus, Bacchus, Neptune, Apollo, Perseus and Mercury are portrait statues of the actors and actresses who play those parts. Irene Ware is Diana, Geneva Mitchell is Hebe, Marda Deering is Venus, George Hassell is Bacchus, Robert Warwick is Neptune, Ray Bernard is Apollo, Pat De Cicco is Perseus, and Paul Kaye is Mercury.

In this museum sequence the gods and goddesses are brought to life by trick photography to begin their hilarious life among humans. The set cost as much to construct as the $75,000 swimming pool which was specially built for the picture.

Lowell Sherman, the director calls himself the "curator" of this museum and his staff of technicians the attendants. The director himself caused something of a Hollywood sensation when he appeared on the set, ready to direct a scene in a costume of polo shirt, golf hose and shorts.

There are 22 speaking parts in "Night Life of the Gods." The principal roles are played by Alan Mowbray, Peggy Shannon and Florine McKinney, a newcomer of much promise.

A photograph never before published, of Carl Laemmle at a dinner given in his honor in Budapest, at which the martyred Chancellor Dollfuss was also a guest. Left to right, in the picture, are Chancellor Dollfuss, President Straffella, who acted as toastmaster, and Carl Laemmle. Note the cigarette in Mr. Laemmle's hand. It is the second he ever smoked in his life, and it was at the insistence of the Chancellor himself.

Carl Laemmle is entertained by the music of Nikolas Brodsky, composer of "Spring Parade" and "Czibi," Continental film hits, made in Europe by Universal. Mr. and Mrs. Joe Pasternak and Max Friedland are grouped about the piano with Mr. Laemmle.

"Vacationing"

WHEN Carl Laemmle goes to Europe he says he is going on "vacation". What a vacation it is! Vacation to Mr. Laemmle means a constant round of appointments, screenings, interviews and more appointments, morning, noon and night. He talks business deals at breakfast—he talks shop to newspaper interviewers between meals—he closes deals during lunch—he views his own and competing pictures during the afternoon—he negotiates with writers, directors and talent during the rest of the day—and then, whatever time is left after that, he utilizes in trying to be polite and amiable to the thousand and one persons who want to see him and "sell" him on a thousand and one business propositions. Then along about eleven P.M. he has nothing to do until morning—and retires. He does these things in New York and in Hollywood. It is only when he does them in Europe that it is vacation.

On his recently completed trip to Europe, Mr. Laemmle "vacationed" at Paris, Vienna, Budapest and London among other Continental centers. He was chiefly on the lookout for a base where Universal pictures could be made most readily for the Euro-

The illustrations on this page were made in the various capitols of Europe which Carl Laemmle visited this summer—Paris, Vienna, Budapest, Zurich, Carlsbad. It was one of the happiest trips that Mr. Laemmle ever made to Europe and he has been going back to Europe almost every year since 1909 when he made his first moving picture, "Hiawatha."

Carl Laemmle poses with Jan Kubelik, violin virtuoso, who was vacationing in Carlsbad at the time Mr. Laemmle was there.

g" with Carl Laemmle

pean market but he was not allowed to confine his time to motion picture affairs. He met the great in all walks of life. In Vienna a dinner was given in his honor at which the late Chancellor Dollfuss attended. The Chancellor persuaded Mr. Laemmle to break a life long habit and smoke a cigarette at this affair.

When he reached Budapest he had a special private audition of the music of Nikolas Brodsky, who wrote the tunes of "Spring Parade" and "Czibi" two of the most popular films at present being screened abroad. Brodsky himself played a number of his latest compositions for Mr. Laemmle. This meeting may have important picture results.

Carlsbad was perhaps the pleasantest stop in the Universal president's tour. Here he met Jan Kubelik, the world famous violinist, and was able to spend some time with his brother Siegfried whom he had not seen for a long time and of whom he is very fond. It was at Carlsbad also that Mr. Laemmle signed the young Dutch film star, Willy Castello, who, he believes, will develop into another Valentino.

One of the most important interviews of the whole trip was the one Mr. Laemmle held at Zurich with Thomas Mann, Nobel Prize winning novelist, to discuss the possibility of bringing some of Mann's work to the screen.

At the conclusion of his tour, Mr. Laemmle sailed for home on the Leviathan. By a curious coincidence he was a passenger on this vessel on her first crossing after she was recommissioned. His recent return on the ship marked her last voyage before being taken out of service until further orders.

Carl Laemmle shakes hands with Commodore Randall Captain of the S. S. Leviathan, on which the Universal head sailed back to America from his European stay.

At Zurich, Switzerland, Carl Laemmle had tea with Mr. and Mrs. Thomas Mann, pictured here with the Universal President. Thomas Mann is a Nobel Prize winner in literature.

Meet Siegfried the Brother of Carl Laemmle

When that rare interval came when Mr. Laemmle had a little time to himself, he spent it with his brother Siegfried. Such interludes were few and far between, and as the picture above shows, they were joyous indeed for the two comrades. Siegfried Laemmle was in America with his wife two years ago and made a complete camera record of his trip. He is in the art business.

WA
and

"Audiences Applaud Russ Columbo . . . 'Wake Up and Dream' takes a legitimate place among the better musical entertainments, first because of the grand voice that Russ Columbo had and then because of original story embellishments."

— Los Angeles Herald & Express

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WITH

RUSS COLUMBO
ROGER PRYOR
JUNE KNIGHT

Catherine Doucet, Henry Armetta, Andy Devine, Wini Shaw. Story by John Meehan, Jr. Directed by Kurt Neumann. A B. F. Zeidman Production. Presented by CARL LAEMMLE.

THE GIRL ON THE COVER

CLAUDETTE COLBERT displays the natural chic and facility for displaying fashions to advantage which is inherent with French women, for Claudette was born in Paris, although she came to America at the age of six. This stunning evening gown of white chiffon, with cascading flared skirt ending in a graceful train, is adorned only with a diamond and ruby clasp at the throat. Matching bracelets are worn with great effectiveness by Miss Colbert in a scene from her forthcoming Universal production, "Imitation of Life."

CLAUDETTE COLBERT'S career has been as colorful and exciting as the personality of this glamorous star, who comes to Universal for the first time in the starring role of "Imitation of Life." Following immediately upon her big success in the much-ballyhooed "Cleopatra," Miss Colbert's appearance in a much more intimate, modern and dramatic role as Fannie Hurst's heroine, Bea Pullman, in "Imitation of Life," is a matter of screen importance. Bea Pullman, as portrayed by Miss Colbert, will rank with Margaret Sullavan's "Lammchen" in "Little Man, What Now?" her Mary Lane in "Only Yesterday" and Irene Dunne's outstanding characterization of Ray Schmidt in "Back Street."

Claudette Colbert was born in Paris, France, as Claudette Chauchoin. When she was six, her father migrated to America with Claudette, her mother and her brother. It was not easy for him to secure a foothold in the new country and supporting a family of four was almost too much for him. While Claudette was still in high school, she studied dress designing, and gave French lessons to her school-mates to add to the family income. One of her French pupils, Anne Morrison, the actress, introduced her to the stage, giving her the opportunity to play a small part in "The Wild Westcotts."

Here her success was instantaneous. No starving in a garret for this dashing, courageous, vivacious French girl, with a flair for wearing clothes to make her look like a million dollars, and a facility for bringing a lump to your throat through her acting ability. She was destined quickly for stardom, and leading roles in a succession of Broadway plays followed fast upon her persuading Brock Pemberton, theatrical producer, to give her a chance in his new play, "The Marionette Man," based upon a fictitious career on the stage and in stock which the ambitious neophyte built up for herself. She caught the public's fancy at once, and leads in "The Barker," "Leah Kleschna" (a revival,), "A Kiss in a Taxi," "Fast Life" and the memorable "See Naples and Die" followed.

(Continued on Page 25)

New York Honors Sutter's Landing

AMERICA is becoming Sutter conscious. The figure of the Swiss bookseller, John August Sutter who landed in New York a hundred years ago as a penniless immigrant and became the world's first billionaire in California, is beginning to emerge from the mists of obscurity which have surrounded it for almost half a century.

Sutter's life made the first typical American success-story and the first great American tragedy. On his immense California estate was found all the gold that precipitated the Gold Rush of 1849. Sacramento was built on his land. When he died under strikingly dramatic circumstances in 1880, he was a world-figure. No less a personage than General William Tecumseh Sherman of Civil War fame, pronounced the eulogy at his funeral. In his speech on that occasion, Sherman lauded Sutter as the man who had saved the United States from bankruptcy and who had done more than any other man to develop California and bring it into the Union.

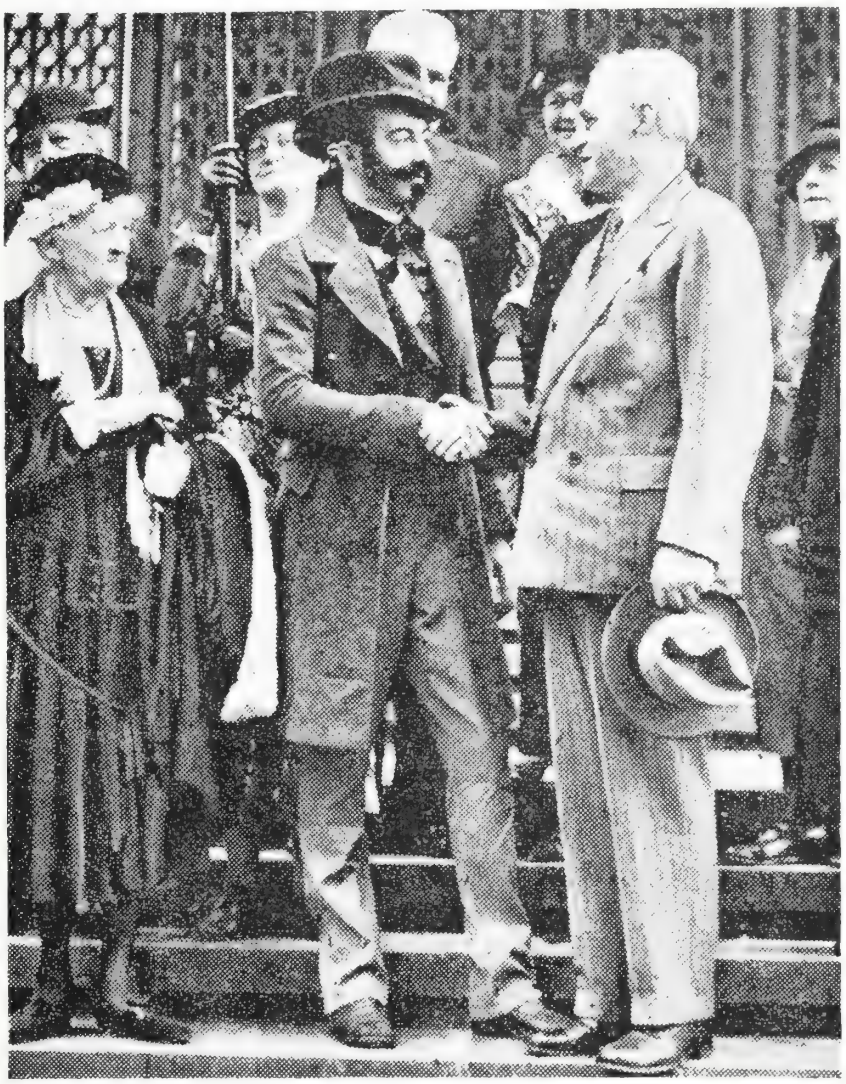
Recent research into the Gold Rush period, brought about by present day monetary problems has confirmed Sherman's statement. The discovery of gold in 1849 expanded credit and improved business everywhere. The bullion saved the Treasury. Sutter's part in this great national drama, little known to the present generation, is gradually coming to light and revealing him as one of the most colorful characters of the past century, and one of the most important in our history.

THE HERO ARRIVES

John August Sutter arrived in New York on the paddle wheeled steamer Esperance, sailing from Havre, France, on Tuesday, July 7th, 1834. The hundredth anniversary of this landing was celebrated last Monday in New York by members of the National California Club on the steps of the Customs House. John Keats Du Mont dressed in the mode of a century ago impersonated Sutter, as our illustration shows.

After a short sojourn in New York, during which he sounded out the

(Continued on Page 25)



RE-ENACTING A SCENE OF A HUNDRED YEARS AGO.

James Keats Du Mont, as John August Sutter, Being Greeted Yesterday by Rudolph Reimer, Commissioner of Immigration.

The arrival here, in the Summer of 1834, of John August Sutter, who as a California pioneer became the owner of the land on which the gold that precipitated the 1849 migration was discovered, was commemorated yesterday afternoon by the National California Club.

In the celebration, which took place on the steps of the Custom House, Sutter was impersonated by John Keats Du Mont, who wore a costume of the period. Brief speeches eulogizing the pioneer were made by Mrs. D. McClellan Smith, chairman of the committee that arranged the ceremonies; Mrs. Thomas J. Vivian, president of the club; Rudolph Reimer, District Commissioner of Immigration and Naturalization, and Edward S. Waterman of Fresno, Calif.

REPRODUCTION OF THE STORY IN THE NEW YORK TIMES DESCRIBING THE CEREMONY WHICH THE NATIONAL CALIFORNIA CLUB STAGED TO CELEBRATE THE ONE HUNDREDTH ANNIVERSARY OF THE LANDING IN NEW YORK OF JOHN AUGUST SUTTER.

Here's one that will make you
screen fairly shriek
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with a TNT pu
Go the lim
becau

TAILSPIN

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ith its

. . . . A serial

ch in every scene!

it in promising THRILLS!

se they're all ON THE SCREEN!

●

From the cartoon strip by Hal Forrest. With Maurice Murphy, Patricia Farr, Noah Beery, Jr., Walter Miller, and scores of others. Directed by Louis Friedlander.

TOMMY

10 New York Herald Tribune

"There's Always Tomorrow"

A Wise and Beautiful Woman Gives Something More Lasting Than Love—the Memory of an Untarnished Dream. A Triangle Story That Ends With All Three People Happy

By Ursula Parrott

Author of "Ex-Wife," "Strange as May Kiss" and Other Best Selling Novels

Ursula Parrott Publishes "There's Always Tomorrow" In *The Herald Tribune*

UNIVERSAL purchased Ursula Parrott's story "There's Always Tomorrow" before it was published. The story was owned by the Herald-Tribune syndicate, and appeared in their list of papers headed by the New York Herald Tribune on Sunday, September 16th.

Arrangements can be made with this syndicate for purchasing this story for the paper in your town or city, by writing to Harry Staton, Herald Tribune Syndicate, 230 West 41st Street, New York City.

Ursula Parrott is a name to conjure with. Any newspaper will be glad to run a story under her name. If your paper won't buy the story from the syndicate, the space to an exhibitor should be valuable enough for him to buy it and the price will not be excessive.

Universal's "Gift of Gab" Knockout Musical Comedy *Says Hollywood Reporter*

Everything That Spells Box-Office

UNIVERSAL shot the works on "Gift of Gab," and even if it were a poor picture—which it is NOT—no exhibitor anywhere need ponder for a moment over it. The cast reads like the Universal lot, with plenty of radio stars thrown in for good measure.

Good music; swell dialogue; insanely amusing sequences; an appealing, if not original story, and grand performances throughout make this picture one of the big bets of the season.

Edmund Lowe and Gloria Stuart carry the bulk of the plot, but it isn't as important, from an entertainment standpoint, as the gags, music and comedy scenes.

Lowe plays the part of a fast-talking roustabout, who finally becomes the greatest reporter and announcer on the air. He pulls an awful boner—giving a fake interview with a famous flier who was killed twenty minutes before the broadcast—and then tries to drown his shame in many bottles. But Gloria Stuart arranges for his comeback, and they live happily ever afterwards.

That's the story. But the trimmings are something grand. Songs by Ethel Waters and Ruth Etting and the Downey Sisters and the Beale Street Boys; glimpses of Tom Hanlon, Graham McNamee and Alexander Woollcott; music by Gus Arnheim and his orchestra; one of the funniest farce scenes ever seen with Paul Lukas, Karloff, Roger Pryor and Chester Morris; a screamingly amusing scene in a doctor's office with Helen Vinson, Hugh O'Connell and Phil Baker; and very, very swell performances all around. Lowe in the role of the announcer provides the opportunity for the radio acts.

Lowe plays swiftly and with telling effect. Miss Stuart is charming. Hugh O'Connell is consistently amusing; Sterling Holloway has a swell chance and takes it as the sound effect man in the radio studio; Alice White, Binnie Barnes, Marian Byron, Andy Devine, are seen briefly, and Hymie Fink, the demon photographer, is supposed to be in the picture. But he went through too fast for these old eyes to catch him.

One of the funniest characterizations is given by Victor Moore as Colonel Trivers, head of the Trivers Chopped Chicken Livers Company. Henry Armetta has a grand bit, and Edwin Maxwell is the president of the radio station.

The picture is a lot of fun, and with such a cast, with the music and with its good direction, it's a cinch.

Karl Freund directed; Jerry Wald and Philip G. Epstein wrote the original story, and the screen play is a tribute to Rian James' sense of humor.

The picture is big and worth a lot of ballyhoo. Don't worry about it. It'll get along anywhere.

P. S. Harrison Says—
"WAKE UP AND DREAM" Is Enjoyable Entertainment

ENJOYABLE entertainment for the masses. It has music, romantic interest, and some excellent comedy situations. Added to this is the sympathy the spectator feels for the three leading characters, friends, who are so loyal to one another that each willingly sacrifies his own happiness for the others. Although the story is familiar, it has been told so well that the attention of the spectator is held and his emotions stirred. And the comedy is unusually good—it is provoked by Henry Armetta's excitable nature and Catherine Doucet's persistent efforts to make Armetta love her. One situation in which she tries to read his fortune from a crystal, frightening him thereby, should arouse hearty laughter. All in all, the masses will find it wholesome, gay and romantic.

In the development of the plot June, Pryor and Columbo, a vaudeville team, find themselves broke. The two men love June but since Pryor had declared his love first Columbo never tells June of his love for her. But it is Columbo June really loves. By pulling a stunt of walking across a wire from a high distance without a net, Pryor receives $200. This helps the trio and Columbo's uncle, Armetta, to travel to California, by bus. They meet Catherine Doucet, a fortune teller with money, who, because of her attraction to Armetta, helps them along financially when they arrive in California. Columbo gets into pictures and is a success, but is unhappy because of June. But Pryor finds out that Columbo and June love each other and so gives her up. Yet all three remain good friends.

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Chester Bahn Hails Victor Moore in "Romance in the Rain"

CHESTER B. BAHN, cinema critic of the Syracuse Herald, liked Victor Moore a whole lot when he saw him in "Romance In The Rain" at the Eckles Theatre in Syracuse. He called "Romance In The Rain" a diverting comedy. This is what he says of Victor Moore:

"Romance In The Rain," months later, will be best remembered, I believe, as the talkie which brought the stage's Vice-president Throttlebottom, Victor Moore, to the sound-screen. That adroit funster who, years back, appeared in silent films is seen as J. Franklyn Blank, publisher of Torrid Love Tales, College Confessions and sundry other so-called pulp magazines.

There's many a chuckle in Moore's uncertain Blank, and, personally, I'm hoping that he remains in Hollywood where masters of the drollers are not exactly legion.

As assets, in addition to Mr. Moore, the picture has Roger Pryor as Charlie, Heather Angel as Cynthia and Esther Ralston as Gwen, plus the cast presence of Ruth Donnelly, that perennial secretary.

Maurice Murphy

Patricia Farr

Noah Beery, Jr.

CONTACT! CONTACT! "TAILSPIN TOMMY" BOX-OFFICE ACE!

"Tailspin Tommy," the serial, is socko box-office.

The first two episodes of this airmail thriller, screened at the Home Office set an unprecedented pace of action, hazards and stunts! Based on the adventure strip, "Tailspin Tommy," which appears in approximately 250 newspapers daily throughout the country, and boasts a reader circulation of 15 to 20 million, this chapter-play has Maurice Murphy, Patricia Farr and Noah Beery, Jr., in the cast. They bring to life the famous characters that boys and girls everywhere know and love. William Desmond, Grant Withers, Walter Miller, King Baggot, and others with strong fan followings, play important parts.

Three reels were necessary to contain all the excitement in the first episode. It starts with a crack-up and finishes with a pulse-stopping power dive. The second chapter carries on with crashes, smashes, and mix-ups that will have adults, as well as young people sitting on the seat's edge.

Here is a serial that can go into major circuits! A great business builder for matinee and morning performances! A fine extra attraction for every first-run theatre. Every exhibitor has a tremendous advance build-up for the serial through the popularity of the Hal Forrest strip on which it is based. See "Tailspin Tommy" at the first opportunity. This is the one way to convince yourself that "Tailspin Tommy" is the outstanding chapter-play sensation of the season.

From PROGRESS

with

PHILLIPS HOLMES
EDWARD ARNOLD
MARY CARLISLE
Andy Devine—Wini Shaw

Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle.

A UNIVERSAL PICTURE

"(★ ★ ★) New and exciting Runyon yarn at the Rialto. . . . The picture moves quickly and excitingly to its logical conclusion."

–N. Y. Daily News

"A splendid cast fills the colorful roles . . . a diverting and refreshing film."

–N. Y. Daily Mirror

"Highly entertaining, colorfully spoken and well acted melodrama."

–N. Y. World-Telegram

"The new film at the Rialto is entertaining underworld melodramatics."

–N. Y. Evening Journal

Damon RUNYON'S MILLION DOLLAR RANSOM

NEWSREEL No. 287

EVIDENCE GROWS STRONGER IN LINDBERGH KIDNAP CASE

NEW YORK CITY—Amazing new developments strengthen the links in the chain of circumstantial evidence twining itself about Bruno Richard Hauptmann, although his wife, in a dramatic newsreel interview, stoutly maintains the innocence of her husband. Col. and Mrs. Lindbergh are speeding East in a tiny plane as the Flying Colonel prepares to confront the stolid suspect. While Hauptmann, manacled, is dragged into court on extortion charges, authorities here and in Washington show how handwriting, letters, maps and other documents connected with the crime point toward the prisoner as guilty of the kidnapping.

OIL BLAST RIPS WIDE AREA

CAMPANA, ARGENTINA—Huge tanks containing forty million gallons of gasoline explode, spreading flaming destruction for thousand of feet. Four die, scores are injured and ruin claims property worth $55,000,000.

U. S. YACHT BEATS ENGLISH

NEWPORT, R. I.—The defender wins three straight by sensational sailing, taking the lead from Endeavour.

SAWS AID GRIDDERS' WORKOUT

SEATTLE, WASH.—Huge Douglas firs fall prey to the brawn of football men as they engage in novel pre-season training.

MOTOR STUNTER DARES DEATH

CINCINNATI, O.—"Lucky" McGee drives car through a flaming fence, turns it over at 60m.p.h. and stages a head-on crash.

'ROCK COLLEGE' OPENS SEASON

OSSINING, N. Y.—A visiting team takes a 24 to 0 beating as the 1934 football series opens at Sing Sing Prison.

MAT CHAMP RETAINS TITLE

CHICAGO, ILL.—Jim Londos throws Strangler Lewis.

'BIRD FLIER' TAKES TUMBLE

ROWENA, ORE.—Hank Fadis flaps the wings of his flying-suit, but nose dives.

REIS WINS PRESIDENT'S CUP

WASHINGTON, D. C.—The "Leaping Lizard" of Lake George swoops to victory.

Universal Newsreel Beats of Lindbergh Kidnapping

BROADWAY theatre managers are elated over the "beat" they were enabled to score on the town in connection with the arrest of Bruno Richard Haupfmann as a suspect in the Lindbergh case. A Universal Newsreel Special showing the prisoner, the Lindbergh money found in his possession and an interview with the New York Police Commissioner recounting the dramatic events of the capture, reached ten metropolitan first-run houses in time to be shown while crowds outside were still eagerly buying evening papers with the first news of the momentous arrest. Many of the theatre patrons had their first intimation of the startling news when they saw it on the screen. For once, a newsreel had reached the theatre public with a hot news story before the newspapers.

The Universal Special, a well-edited story of the sudden developments in the Lindbergh kidnapping case, was on the screen of the Strand Theatre on Broadway at 10.05 P.M., only a few hours after the story "broke." A few minutes later, additional prints of the Universal subject were in both Translux theatres, in the Roxy, the Embassy, the Globe and Roses 'Music Hall, and shortly thereafter in the Brooklyn Strand, the Brooklyn Fox and the Branford Theatre, Newark, N. J. As no other newsreel serviced the subject to the Broadway houses until at least an hour later, the Universal Newsreel Special enabled theatre managers on the Main Stem to catch their evening show patrons with the big news of the hour.

As a result of this prompt service, the Universal Newsreel is being praised by exhibitors and theatre patrons. The letter to Allyn Butterfield, editor of the newsreel, from Berner J. Rybak, vice-president of the Trans-lux Corporation, is shown on this page.

The Universal Newsreel camera, editorial and laboratory staffs established an enviable record for speed in handling the Lindbergh Special. From the time the first negative was brought in by cameramen at 6.35 P.M., the newsreel plant in No. 245 West 55th Street, New York City, was a beehive of activity. The thousands of feet of film had been developed, screened and edited into a compact 160 foot subject by 8.30 P.M. The cut negative was delivered to the laboratory for printing by 9 o'clock, and the first print was off at 9.45 P.M. Five minutes later it was in the Strand Theatre, and a few minutes later was running on the screen. Subsequent prints were shot by fast motorcycle messenger to other metropolitan first run accounts, and from then on, throughout the night, prints were being rushed to air ports and by

TRANS-LUX MOVIES CORPORATION
247 Park Avenue
New York

Mr. Allyn Butterfield
Universal Talking Newsreel
245 West 55th Street
New York, N. Y.

Sept. 21, 1934

Dear Mr. Butterfield:

Your Special on the "LINDBERGH KIDNAP PRISONER" was the first one to be received here at the theatre. I was happily surprised at the rapid action we got on this delivery and I want to congratulate you on the way the story was handled.

I believe that there was a greater demonstration from the audience when the title was flashed upon the screen than there ever has been for any other subject we have played. There was considerable clapping of hands and stamping of feet. I would judge that the majority of the audience hadn't even seen this in the newspapers and it came as a complete surprise to them.

Wishing you continued success, I remain

Sincerely yours,

Berner J. Rybak

TRANS-LUX MOVIES CORP.
1619 Broadway Office

Newspapers On Full Story

fast express for Chicago, Los Angeles, San Francisco and other exchange centers, for Universal first-run screens.

"The good record established by Universal Newsreel with the Lindbergh Special" says Butterfield, "was due to the laudable teamwork displayed by the entire staff in accelerating the work and making every minute count. A newsreel staff must be geared to emergency speed. When a big story breaks, you have to step on the gas. Nothing can slip. If anything goes wrong, its' just too bad. Fortunately, the Universal Newsreel plant is set up, and its personnel picked and trained, with emergency operation in mind. It's the only way we can be assured that Universal Newsreel patrons will get the screen news they're entitled to, when the odds are against us. Mr. Carl Laemmle's policy as to the Universal Newsreel is very particular on that point.

"There is another reason why Universal was able to handle the Lindbergh story with record speed. In putting out the special, we made no attempt to rehash the kidnapping angles of the cast and the finding of the child's body, or to bring the Lindbergh family into the picture. The hot news was the arrest of Haupfmann and the dramatic account of the events which led to his capture. So we put this together in a flash news screen bulletin and speeded it to the theatres of the nation. The resulting letters and wires of thanks and commendation being received indicate that exhibitors and their patrons appreciate this fast service."

Sanford Theatres

The Temple *The Sanlee*
Sanford, North Carolina

Sept. 8, 1934

Mr. J. E. Hobbs, Mgr.
Universal Film Exchange,
Charlotte, N. C.

Dear Jimmy:—

As I am soon to start the Buck Jones serial "THE RED RIDER" it recalls to my memory "GORDON OF GHOST CITY," which I opened the fall season with last year at our SANLEE theatre.

I consider this the best serial ever used from a box office standpoint. Some idea of its popularity and draw here may be gained from the fact that one of our patrons named their baby GORDON out of admiration for Buck Jones.

If I can secure a picture of the child will forward same to you.

Yours truly,

Sanford Theatres,

Roy P. Rosser

REVIEWS

From Motion Picture Daily

"A Night in a Night Club"

(Universal-Mentone)

With Harry Rose as master of ceremonies and with J. Harold Murray heading a cast that includes Martha Raye, Elaine Arden and Buck and Bubbles, this short is good entertainment. It should more than please any audience.

"The Dizzy Dwarf"

(Oswald)

An entertaining cartoon based on the story of Rumplestiltskin, the Dwarf. The dialogue is appropriate and the musical accompaniment is in harmony with the story.

"Stranger Than Fiction No. 2"

(Universal)

Candy made from the cactus plant, strange clocks, an armless painter, a religious service on horseback, a pygmy hippopotamus and other oddities all combine to make this short excellent entertainment.

NEWSREEL No. 286

LAEMMLE BACK ON LEVIATHAN

NEW YORK CITY—Returning on the United States liner Leviathan, Carl Laemmle describes the human incidents of his interview with Engelbert Dollfuss, Austria's slain Premier.

SOPWITH WINS SECOND HEAT BREAKING MARK FOR COURSE

NEWPORT, R. I.—Endeavour leads the America's Cup defender all the way, crossing the finish line fifty-one seconds ahead of Rainbow in a thrilling race.

BOARD TO CONTROL PICTURES

HOLLYWOOD, CAL.—Joseph I. Breen, administrator of the motion picture production code of ethics, states that no one person will dictate or censor future films.

U. S. INSPECTS DEATH SHIP

(Except San Francisco and Los Angeles)
ASBURY PARK, N. J.—Federal investigators comb the blackened hulk of the ill-fated Morro Castle for evidence following reports that rusted air tanks made the vessel's lifeboats unsafe.

WOMAN DEFIES POLE-SETTERS

CAMDEN, N. J.—A mother of six children camps determinedly day and night in a hole dug in front of her home for a new electric light standard.

SOLEMN RITES MARK HOLIDAY

NEW YORK CITY—A Methodist Episcopal church is turned into a Jewish Synagogue for a day, so that Hebrews of the neighborhood may observe their Day of Atonement.

EASTERN POLO SQUAD BEATS WESTERNERS IN CLOSE GAME

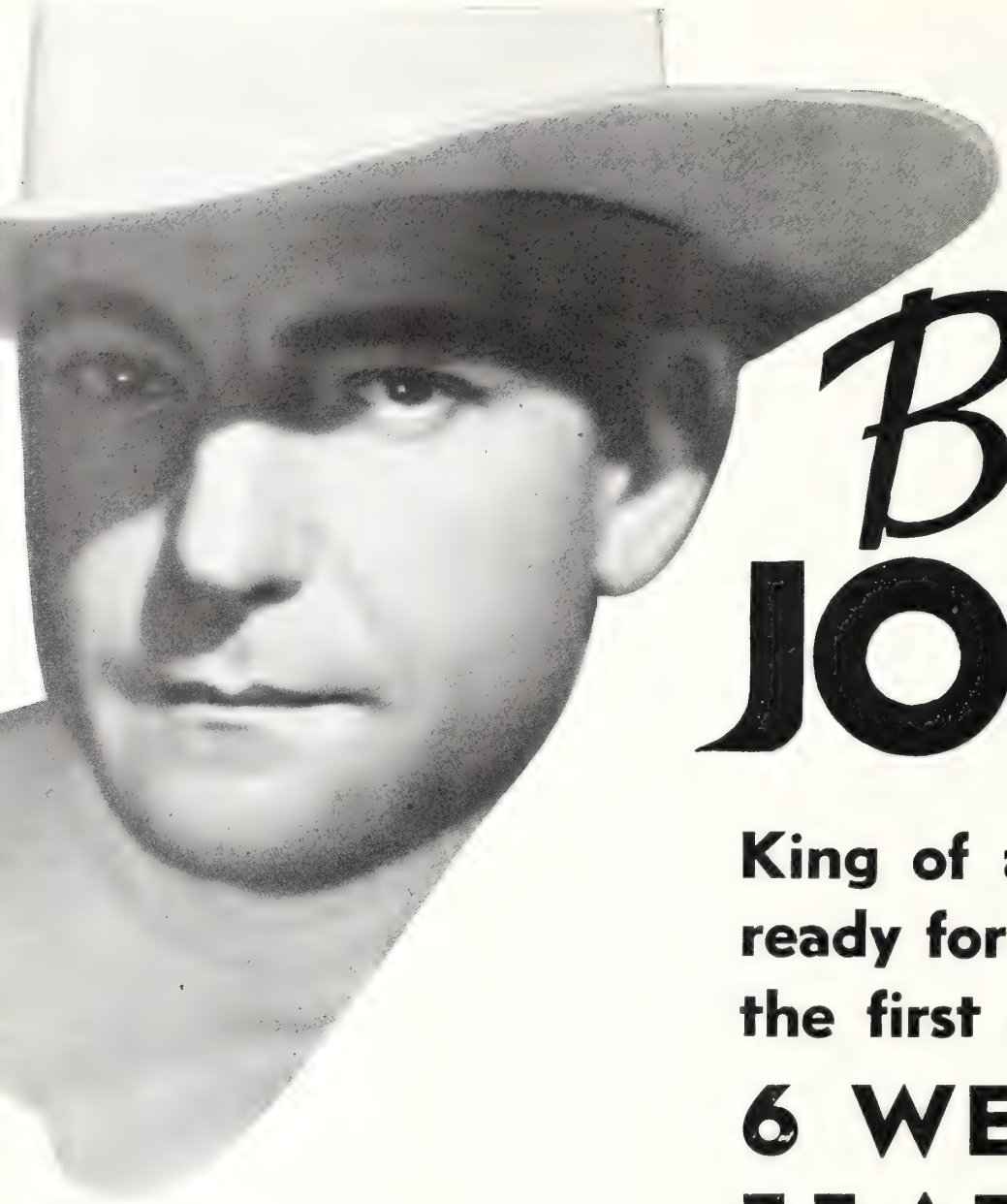
WESTBURY, N. Y.—Coming from behind in the seventh chukker, the East shows sensational form in a brilliant victory over the Western team.

GRIDDERS READY FOR ACTION

SOUTH BEND, IND.—Notre Dame's huskies receive final instructions, before the whistle ushers in the new season.

DUCE REVIEWS YOUTH LEGION

ROME, ITALY—25,000 young Fascists march past Mussolini in an impressive parade, as the Premier decrees that all Italian boys of 8 and over must undergo military training.



Buck JONES

King of action stars, ready for you now in the first of

6 WESTERN FEATURES

from

UNIVERSAL

With Sheila Terry, and Walter Miller. Directed by Al Raboch.

W. C. TUTTLE'S

ROCKY RHODES

UNIVERSAL PRODUCTION HUMMING

(Continued from Page 8)

Lionel Atwill, Wallace Ford and Universal's child star, Baby Jane, have been given prominent acting assignments by director Edward Ludwig.

Fay Wray has the principal part in "Cheating Cheaters," Max Marcin's famous stage crime thriller. Director Richard Thorpe has cast Cesar Romero and Minna Gombell in the other featured roles.

"When A Man Sees Red" is the second of six special features which Buck Jones is producing for Universal. Alan James is directing this story, written by himself in collaboration with Basil Dickey.

"Life Returns" is from an unusual story by Eugene Frenke based on the real scientific experiments of Dr. Robert Cornish which revived life in dead organisms. The cast includes Onslow Stevens, Lois Wilson, Stanley Fields, Richard Carle, Maidel Turner, Frank Reicher, Otis Harlan, Lois January, Richard Quine, Valerie Hobson and George Breakstone. Eugene Frenke is directing.

ON OCT. 13

The *Universal Weekly* will bring out a special number devoted almost entirely to

"IMITATION OF LIFE"

UNIVERSAL RELEASING WORLD'S FAIR COMEDY

ON October 10th, Universal will release a two-reel comedy made at the World's Fair, the title of which is "World's Fair and Warmer." This production was made by Jack Townley under the auspices of The Thalians. Its cast also includes Townley, as well as a number of well known Thalians among whom are Arthur Lake, Johhny Harron, Lincoln Stedman, George Lewis and Helen Mann.

Claudette Colbert The Girl on the Cover

(Continued from Page 14)

Pictures seem a natural background for the exotic Claudette. She has been starred recently in "It Happened One Night," "Torch Singer," "I Cover the Waterfront," "Three Cornered Moon," "Four Frightened People" and "Cleopatra," in which she was co-starred with Warren William, who is also her leading man in "Imitation of Life."

Claudette has a lively sense of humor, is an expert photographer and prints and develops her own pictures, as well as retaining her facility with her paint brush. She likes good poetry, is fond of spinach, and her favorite color is blue. She collects jade, perfume bottles, and Irish-linen handkerchiefs. She is married to Norman Foster, actor. She pronounces her last name to rhyme with "shirt," although Hollywood has given it the French twist, thus "Col bear."

✚ ✚ ✚

THREE HOURS BEFORE "THE INVISIBLE MAN" OPENED IN RIO DE JANEIRO

Cinema Beija Flor of Rio de Janeiro which runs Universal One Hundred Per Cent.

FIELDS TO DIRECT

LEONARD FIELDS, formerly eastern scenario editor for Universal pictures has ben engaged by Universal to direct "She Married A Million." This novel, by Polan Banks, will be an L. L. Ostrow Production. Leonard Fields and David Silverstein adapted the novel to the screen, and Olive Cooper diologued it. No cast has as yet been selected.

"Cheating Cheaters" Growing

"CHEATING CHEATERS," the Max Marcin play, entered its third week of production at Universal City this week with the addition of two new members to the cast. These were George Barraud and Wallace Clarke. Fay Wray plays the feminine lead, while featured roles are taken by Cesar Romera, Minna Gombell, Francis Sullivan, Hugh O'Connell, Henry Armetta, Wallis Clark and Ann Shoemaker. Richard Thorpe is directing this Stanley Bergerman production. Francis Sullivan, who has just completed "Great Expectations" and who may be seen currently in the English-made "Chu-Chin-Chow," has his first opportunity to play an American character in "Cheating Cheaters."

"Cheating Cheaters" will be finished next week.

"THIS FILM A GEM"

—N. Y. Daily Mirror

"A delightful comedy . . . Exquisite direction and acting make this film a gem." *—N. Y. Daily Mirror*

"(★ ★ ★) Adolphe Menjou's charming and delightful ability to handle a comedy . . . has never been seen to better advantage." *—N. Y. Daily News*

"Eddie Buzzell's direction gets all the humor from the piece and spices it with a little pathos besides." *—N. Y. American*

"Safely recommend it as thoroughly delightful entertainment." *—N. Y. World-Telegram*

"Cast is so good and the dialogue so enjoyable that the film emerges as amiably diverting entertainment." *—N. Y. Evening Journal*

"Has much to recommend it." *—N. Y. Evening Post*

"Will exert wide appeal because of its very human touches." *—Film Daily*

With

DORIS KENYON

Dickie Moore, Joseph Cawthorn, Reginald Owen, Betty Lawford, Charlotte Henry. Directed by Edward Buzzell. Presented by CARL LAEMMLE.

A UNIVERSAL PICTURE

ADOLPHE MENJOU in *The* HUMAN SIDE

HOW THE UNIVERSAL NEWSREEL WILL COVER THE WORLD SERIES

(Continued from Page 5)

stay with the two baseball clubs until the series is completed.

This fellow Hal Totten, who will man the World Series microphones for the Universal Newsreel with Graham McNamee, knows more baseball players better than anyone else in the business, according to his associates.

Totten was the first announcer to begin regular baseball game announcements, way back in 1925, when WMAQ started broadcasting the home games of the Chicago Cubs direct from Wrigley Field. This was in the spring of 1925 and the next station to start broadcasting baseball from the field did not do so until the middle of 1926.

And even before that time he began his acquaintance with baseball players for he covered baseball for the Chicago Daily News before he became interested in radio and continued writing in addition to sports and feature broadcasting until 1928 when he went on radio full time.

In all Totten estimates that he has broadcast more than 1,600 baseball games, which would have put him on the air for approximately 3,200 hours—more than 133 twenty-four hour days.

HAL TOTTEN

Completing Blank Deal

(Continued from Page 5)

Harry Graham, District Manager, and Louis Patz, Des Moines Exchange Manager, acting for E. T. Gomersall, Western Sales Manager. It involves the first runs of Des Moines and Omaha and virtually all of the 26 theatres in the Tri-State Circuit which covers Iowa, Nebraska and Illinois.

The deal provides for the playing of Universal features, short product, serials and newsreel and represents a substantial increase over the buy of the A. H. Blank Theatres last year.

✚ ✚ ✚

"A LADY OF QUALITY"

FRANCES HODGSON BURNETT'S famous novel and stage play, "A Lady of Quality," will be produced by Universal on its next season's program. Barry Trivers is busily engaged preparing the screenplay. The play, in which Julia Arthur starred on Broadway, making theatrical history, was produced as a silent picture by Universal with Virginia Valli in the name part. It was one of its finest productions and one which lends itself splendidly to the talking screen.

OSWALD

The Lucky Rabbitt

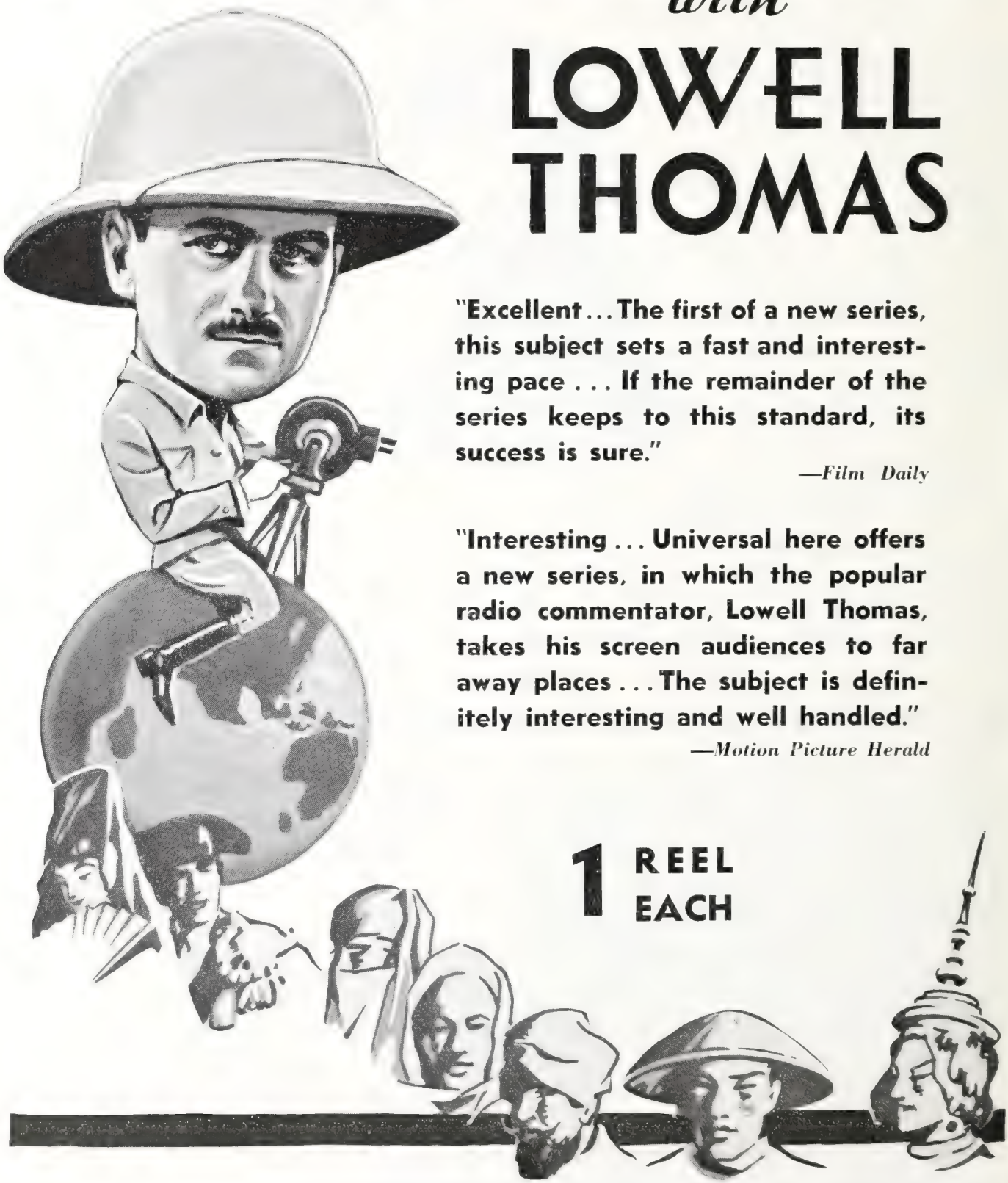
gets the laughs in his latest

THE HAPPY PILGRIMS

GOING PLACES

with

LOWELL THOMAS



"Excellent... The first of a new series, this subject sets a fast and interesting pace . . . If the remainder of the series keeps to this standard, its success is sure."

—Film Daily

"Interesting ... Universal here offers a new series, in which the popular radio commentator, Lowell Thomas, takes his screen audiences to far away places . . . The subject is definitely interesting and well handled."

—Motion Picture Herald

1 REEL EACH

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

WARNER'S, PITTSBURGH, GIVE "ROMANCE" A BIG CAMPAIGN

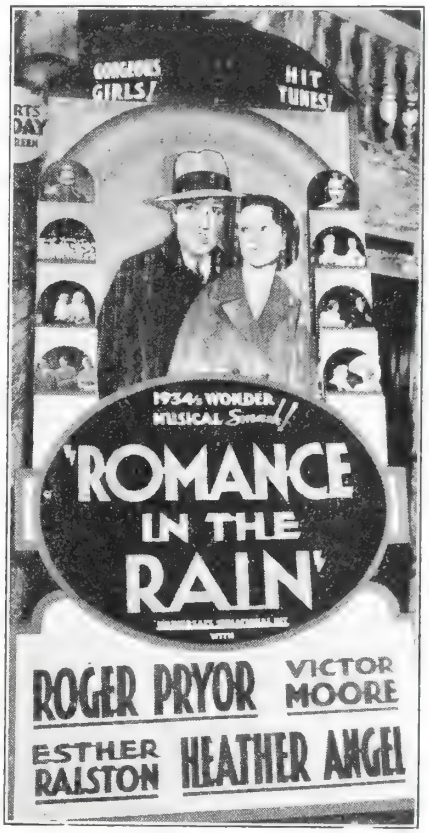
LONG before the opening of "Romance in the Rain" at the Warner Theatre, Pittsburgh, Pa., Roy Roe, Manager and Joe Feldman, Division Publicity Manager went to work on a comprehensive campaign. Their efforts included the preparation of two unusually attractive lobby displays; a successful drive to place the two hit songs from the picture on the air and have them plugged by music stores, the completion of Heather Angel fashion and hand-bag tie-ups; and a wide distribution of heralds.

The lobby displays were gigantic colorful affairs constructed after pressbook suggestions. The easel shown in the photograph stood twenty feet high, reaching from the lobby floor to the top of the balcony staircase. Above this, in a spot visible from every angle of the theatre lobby they planted the other display which for effect and results was a knock-out. This display was prepared by setting a white screen against a scenic background. In front of the entire display a sheet of plate glass was placed, over which ran a stream of water, which was collected in a trough below. A lantern slide flashed the title through the water and glass and onto the screen.

Roe and Feldman began their music drive three weeks before the opening, concentrating on both the radio orchestras for broadcasts and the music stores for displays. The station announcers cooperated by mentioning the theatre and play-dates with every broadcast.

Through the fashion and hand-bag tie-ups, which were completed following pressbook suggestions, Roe and Feldman netted themselves many attractive window and counter displays and extra newspaper advertising space.

The herald distribution was city-wide, with special stress being placed on the hotels and apartment houses and the city's large office buildings and factories. Albert Nathan, Universal exploiteer assisted.



The twenty foot display for "Romance in the Rain" at the Warner Theatre, Pittsburgh, Pa., made doubly effective by placing a giant umbrella on top and using strips of cellophane to resemble rain.

Here is the lobby display for "Romance in the Rain" that utilized flowing water, suggested in the pressbook to give it reality and flash. Part of the Warner Theatre, Pittsburgh, Pa. campaign. See story above for complete details.

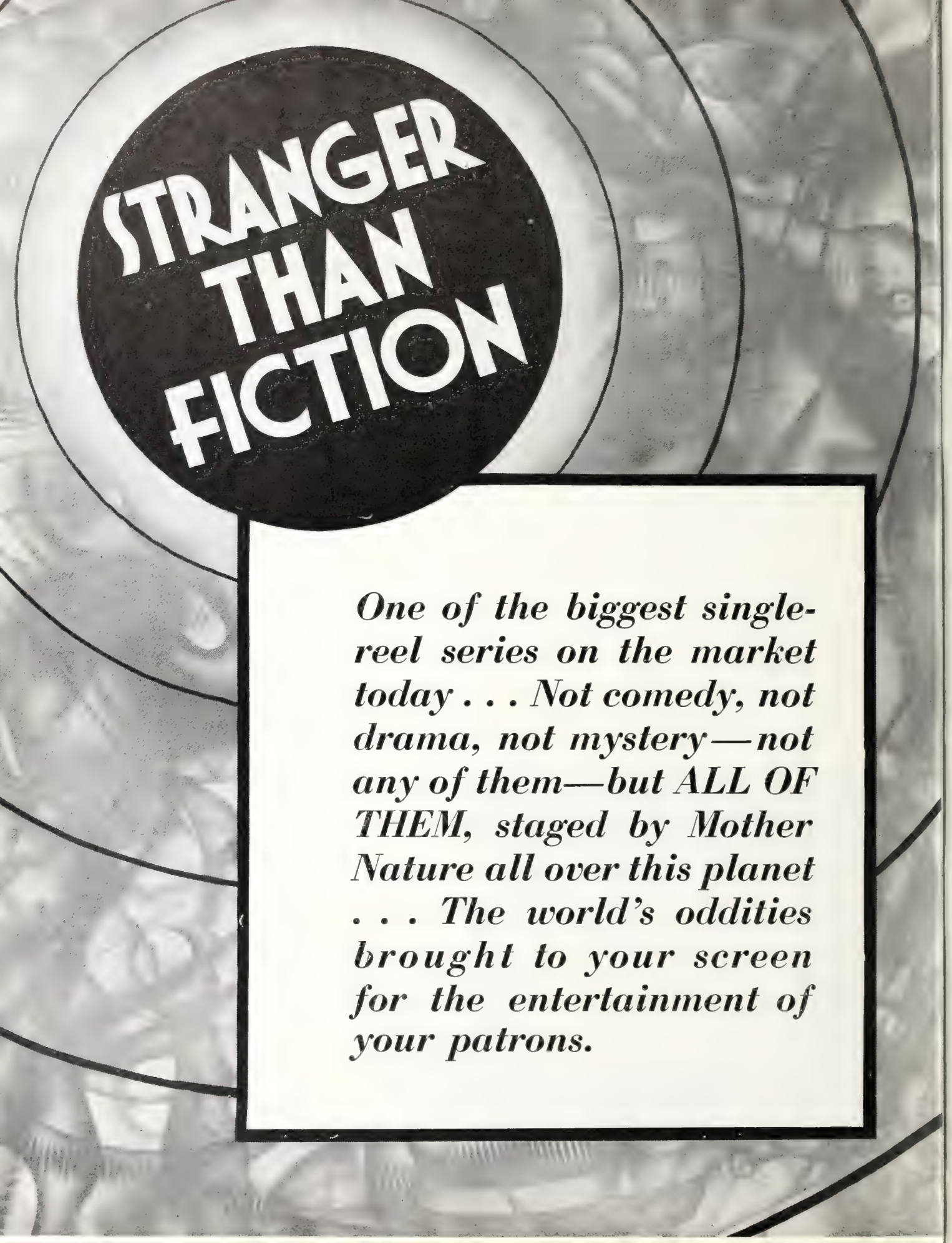
SHOWMANSHIP AWARDS!

Three showmen are added to our list of certificate Winners this week for their outstanding work on Universal pictures.

CLIFF WORK, Manager and **EMIL UMANN**, Publicity Manager for their smart "Romance in the Rain" campaign at the Golden Gate Theatre, San Francisco, Calif.

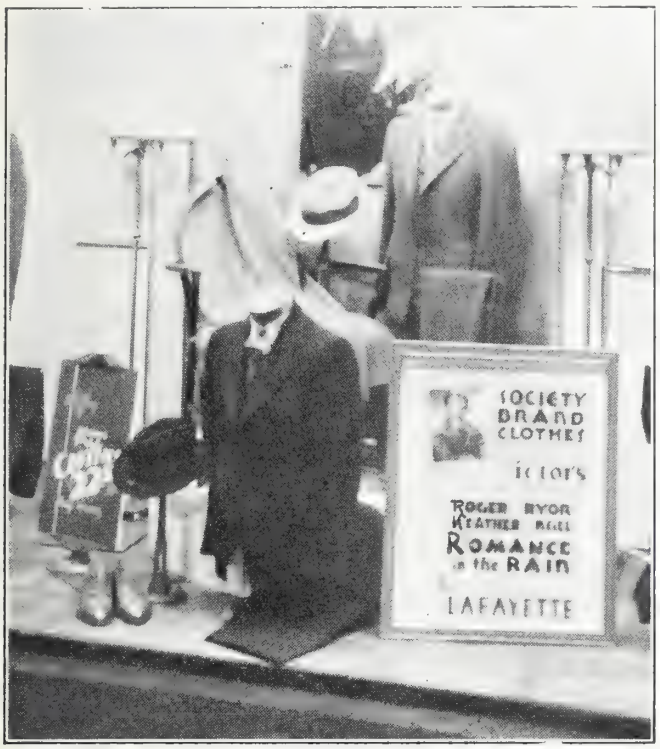
CHARLES D. CARROLL, Manager, Roxie Theatre, Oakland, Calif., for his smash "Little Man, What Now?" campaign.

Congratulations, men! Your certificates signed by Mr. Laemmle are in the mail!



One of the biggest single-reel series on the market today . . . Not comedy, not drama, not mystery—not any of them—but ALL OF THEM, staged by Mother Nature all over this planet . . . The world's oddities brought to your screen for the entertainment of your patrons.

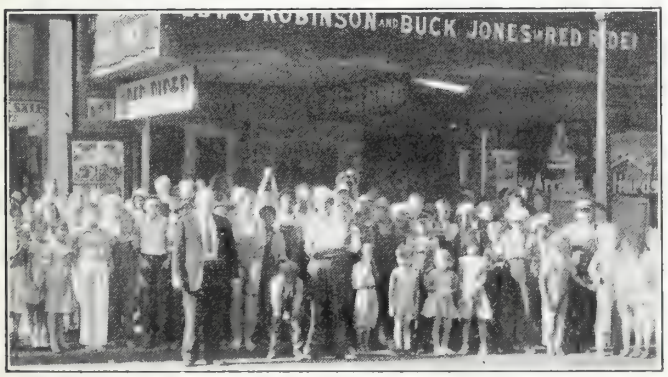
SMART SHOWMANSHIP DISPLAYED IN THESE STUNTS



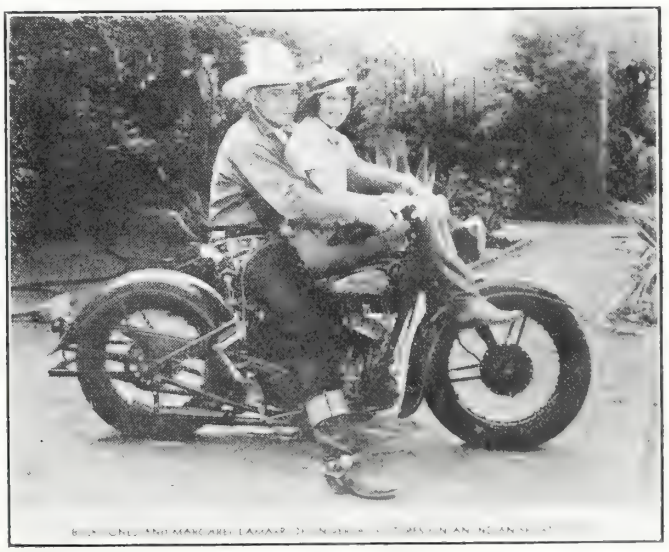
Above: A local tie-up with a popular men's furnishing store resulted in this "Romance in the Rain" display for the New Lafayette Theatre, Buffalo, N. Y. Displays like these helped put the campaign over.

Above: One of the smart window displays landed by George MacKenna, Manager and Dick Walsh, Publicity Manager as part of the smash "Romance in the Rain" campaign which they conducted for the New Lafayette Theatre, Buffalo, N. Y. Notice the big play given the title.

Two samples of the big turn-outs resulting from proper exploitation of Adventure Clubs. Above is a gathering of Vanishing Shadow Club at the Margie Grand Theatre Harlan, Kentucky organized by manager Charles R. Stoflet. Below is a section of the crowd of youngsters in the parade, which opened the Garden Theatre, Sioux City, Iowa, "Red Rider" campaign.



Below: The special processed still prepared by the Indian Motorcycle Company and distributed by the thousands through their dealers. The still is being used as part of the Indian Company's tie-up with Buck Jones and gives special mention to his latest feature and serial, "Rocky Rhodes" and "The Red Rider."



ADS WITH SHOWMANSHIP PUNCH!

(1.) Double column x 3" from Family, Scranton, Pa. (2.) Two column x 3" from World, St. Paul, Minn. (3.) Double column x 4½" from Lyric, Camden, N. J. (4.) Four column x 10" from Lyceum, Winnipeg, Man., Can. (5). Two column x 5¼" from Rialto, New York City. (6.) Double column x 7½" from Orpheum, Memphis, Tenn. (7.) Double column x 3½" from College, New Haven, Conn. (8.) Two column x 3½" from Century, Rochester, N. Y. (9.) Double column x 8" from Music Box, Seattle, Wash.

When **MERCURY**, that dashing young speedboy of the Gods, comes to life and starts chasing every pretty thing in skirts down Broadway—it's just too bad for anybody who hasn't learned to **LAUGH**, because it's the treat of treats!

THORNE SMITH'S
Great Novelty Comedy

—

A
LOWELL SHERMAN
Production

NIGHT LIFE OF THE GODS

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
New York, N. Y.

Paid

Permit No. 949

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

UNIVERSAL FINDS A NEW BEAUTY

•

Valerie Hobson

Tall, languourous, dramatic and rating an English title if she cared to use it, Miss Hobson is the latest beauty to score in Carl Laemmle, Jr.'s drive for new and interesting screen personalities.

•

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 35 NO. 21

NOV. 3 1934

JOAN BENNETT
AS SHE APPEARS

WITH
CLAUDE RAINS
(The Invisible Man)

— IN —

"THE MAN WHO RECLAIMED HIS HEAD"

OSWALD
Bigger and Better than Ever in
SKYLARKS

BUILD YOUR HOUSE

No. 794 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

As a regular reader of the Universal Weekly, I take it for granted that you have a personal interest in Universal. So maybe I ought to submit a report to you on Universal's affairs. Here it is, as frankly as I know how to tell it:

Universal is doing well.

It has signed up more contracts for the 1934 - 1935 season than it has signed for many a season at this time of year.

Most of its contracts call for everything Universal produces — features, newsreels, shorts and cartoons.

The most successful showmen in the business seem to have sensed the fact that it is wise to tie up with Universal just a little bit tighter than they ever tied up before.

They like the plans we have laid out. They like the stories, the casts, the directors, the authors, the box office possibilities which we have bought and paid for and announced.

They hope we will deliver just a little bit better than we are promising. We will!

They are hungry for something reliable. After all the troubles and torments of the past few depression years,

ON A SOLID ROCK

they have awakened to the fact that THE RELIABILITY OF ANY PRODUCER IS THE BEST ASSET THEY CAN HOOK UP TO.

They want safety. They want insurance. They have decided that past performances over a long period of years mean more than promises.

So they have signed up for everything Universal expects to produce and they have reduced their future worries just that much.

Of course they weep bitter tears about some of the poor product Universal has made in past years, but in the back of their brains they have acknowledged (by signing up) that Universal's average over a long stretch of years is excellent.

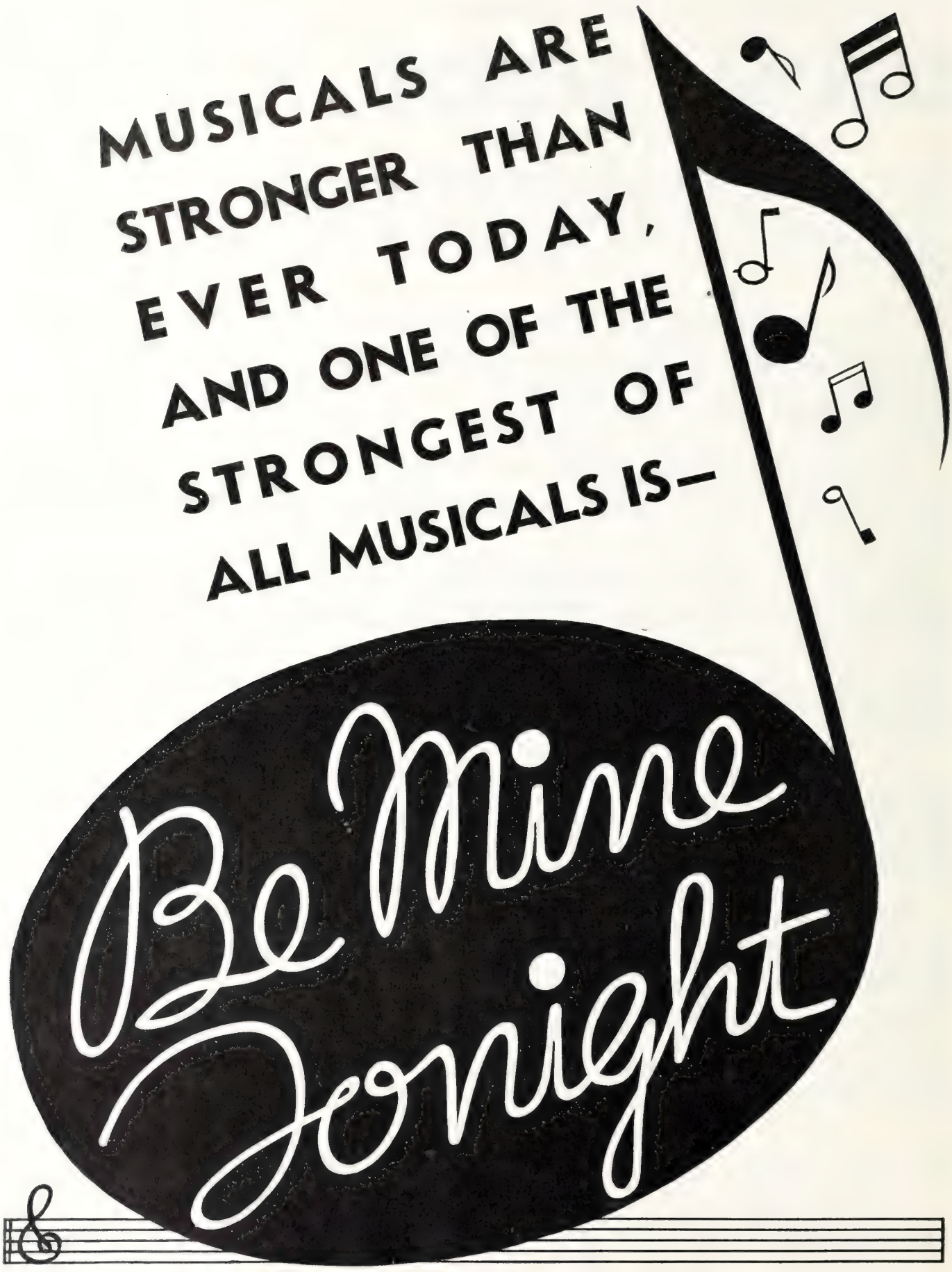
Through years of good times and years of hard times, Universal has been a rock of Gibraltar for thousands upon thousands of theatre operators.

The rock still stands as a haven of safety for all who care to take advantage of its refuge.

Don't argue with the Universal salesman when he calls on you. Give him an honest welcome!

Carl Laemmle

MUSICALS ARE STRONGER THAN EVER TODAY, AND ONE OF THE STRONGEST OF ALL MUSICALS IS—



The Preview Parade of UNIVERSAL PICTURES

LOWELL SHERMAN
. . . brilliant . . . bewildering . . . box-office director.

★★★★ He was the one man in Hollywood for the job.

★★★★ Nobody else had the personality, the originality, the what-it-takes.

★★★★ So the script for "NIGHT LIFE OF THE GODS" was assigned to Lowell Sherman, and the Universal lot became a shambles.

★★★★ Venus swam about in a marvelous marble pool; Mercury played havoc with traffic; Bacchus went berserk; Diana, the man-huntress and the other gods and goddesses clowned before the camera while Lowell Sherman sat around in his plus-fours and laughed and laughed. That man loves nothing better than a simply crazy picture to direct.

★★★★ With such spirit, such flare, and such nonchalance, "NIGHT LIFE OF THE GODS" was knocked into shape. Is it any wonder that it has retained the cock-eyed and carefree quality of Thorne Smith's own uproarious novel?

★★★★ Only Lowell Sherman could have done it. Only the brilliant, bewildering, box-office director of "Morning Glory" and "She Done Him Wrong" could have taken the starch out of stone.

★★★★ And he tackled the task with so much glee and accomplished it with so much satisfaction that "It's a shame to take the money" he told our payroll girl.

★★★★ On-stage, and off-stage there was a lot of fun filming "NIGHT LIFE." And the fun has just begun! Watch those people who won't give a nickel to see Liberty do a jig, step up to the till to see the gods on a rampage! JACTHALL

The Girl on the Cover

FLORINE McKINNEY, the bewitching Meg of "Night Life of the Gods," hails from Mart, Texas. She was born there December 13, 1912. She started her professional career as a singer, having won the Atwater-Kent Radio contest for the state of Texas for her singing in 1931. However, by a strange coincidence she has never had a singing role in any of her pictures. Among the pictures in which she has appeared in the three years she has been in Hollywood are "Cynara," "Beauty for Sale," "Riptide," "Cabin in the Cottin" and "Student Tour." She was featured for a time with Olesen and Johnson in the West Coast production of "Take A Chance."

✚ ✚ ✚

Leonard Succeeds Grimm

CHARLES A. LEONARD has succeeded Ben. H. Grimm as advertising assistant to P. D. Cochrane. Mr. Leonard has had a thorough grounding in agency and moving picture advertising. In the latter he has had experience with producing and distributing companies as well as with theatres. He started as advertising head of the Strand Theatre in New York under Joe Plunkett and has handled theatres for Balaban & Katz in Chicago, United Artists and R. K. O.

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NOVEMBER 3, 1934
Vol. 35 No. 21

LAST MINUTE CAST SELECTIONS

Ralph Forbes for the role of Paul in "Strange Wives."

Chester Morris for the role of Eric Foster in "I've Been Around."

Mary Astor to play Marian in "Straight from the Heart."

Doris Lloyd for the role of Mrs. Sleeper in "Strange Wives."

John Mack Brown for "Rustlers of Red Dog" by W. C. Tuttle.

Ralph Bellamy for "Rendezvous at Midnight."

Isobel Jewell to the cast of "I've Been Around."

Bessie Barriscale to cast of "The Man Who Reclaimed His Head."

Phyllis Brooks for a role in "Strange Wives."

Joyce Compton to feminine lead of "Rustlers of Red Dog."

Valerie Hobson to cast of "Rendezvous at Midnight."

Rochelle Hudson to cast of "I've Been Around."

Irene Ware for cast of "Rendezvous at Midnight."

Lionel Belmore to "The Man Who Reclaimed His Head."

Gene Lockhart for role in "I've Been Around."

Rollo Lloyd to cast of "The Man Who Reclaimed His Head."

Helen Jerome Eddy to cast of "Rendezvous at Midnight."

Henry Armetta to cast of "The Man Who Reclaimed His Head."

Raymond Hatton for cast of "Rustlers of Red Dog."

Kathlyn Williams for "Rendezvous at Midnight."

Warren Hymer for the cast of "Straight from the Heart."

Walter Miller for "Rustlers of Red Dog."

Vivian Oakland for "Rendezvous at Midnight."

Louise Carter for "Straight from the Heart."

Harry Woods for "Rustlers of Red Dog."

Robert McWade to cast of "Straight from the Heart."

Universal Signs Blonde Italian

Here is little Eole Galli who can sing like Jeritza and who looks like a Swede. She is Maria Gambarelli's little sister and a Universal star in the making. She's Italian.

Remember This Name
EOLE GALLI

"Gamby's" Sister A Great Singer

Beautiful Radio, Vaudeville and Television Actress Makes Great Test and Promises Career Under Name of Eole Galli.

AN ingenue with the voice of a grand opera diva, an Italian Beauty who looks like a Swede. Such novelty the movies sign up on sight. Such a one is Eole Galli who left for Hollywood yesterday under long term contract to Universal. Miss Galli can sing an octave above High C. She is very blonde. When she was given her screen test at Universal's New York office, her coloring photographed so well that it was decided to send her to the coast at once. Two days after her tests were screened, she was on her way to Uniersal city where her first picture is now being prepared.

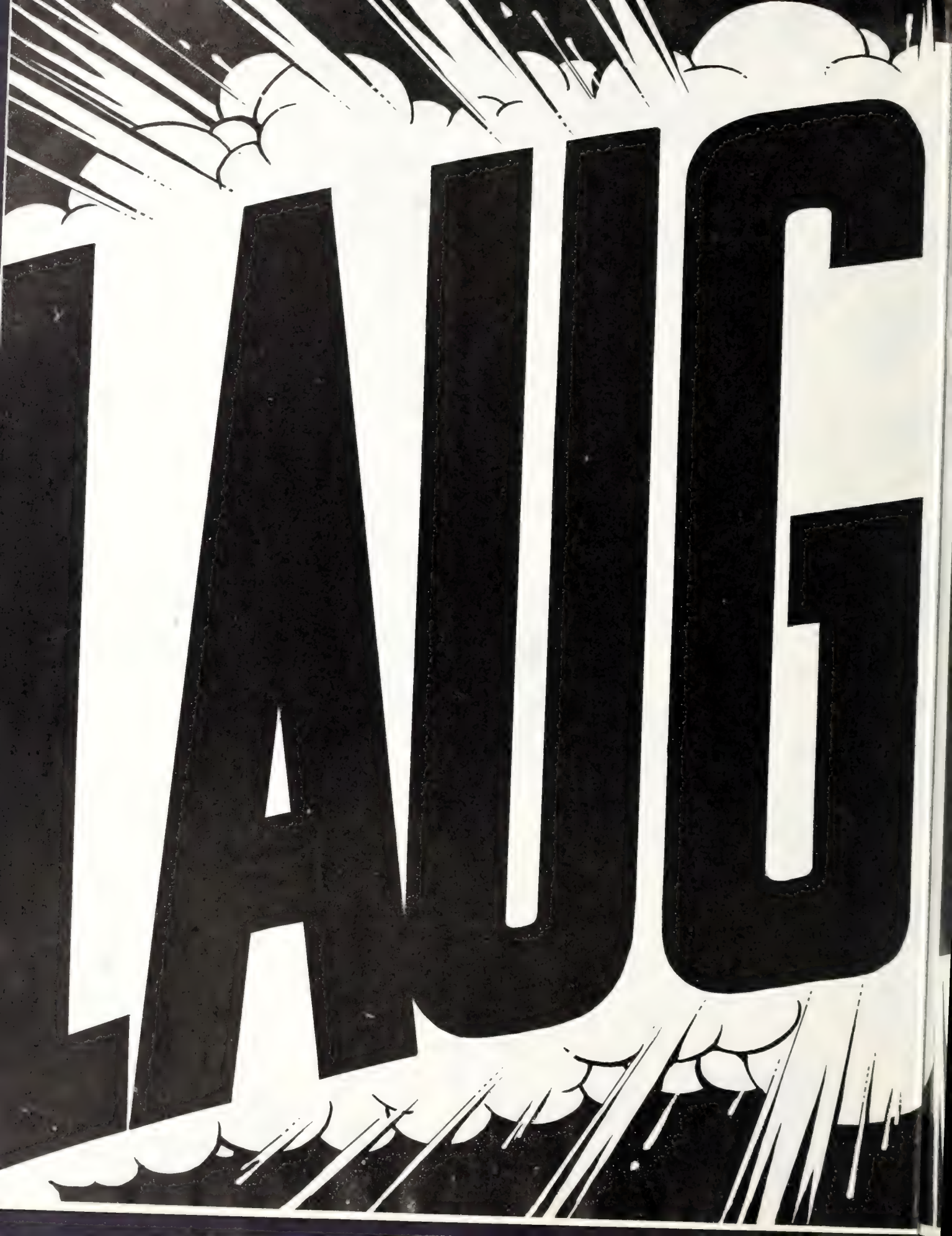
Miss Galli comes from a family already famous in the theatre. Her sister is Mlle. Gambarelli, the celebrated "Gamby" who was premiere danseuse for the original Roxy Gang. Her mother was a professional concert singer who also used the name of Eole Galli and made it well known in European musical circles. The family name is now Gambarelli but the new Universal acquisition took her mother's stage name when she entered the entertainment field.

She had been selected by Otto Harbach and Harold Orlob for a projected Broadway operetta to be entitled "The Lady At The Window" when she was discovered by Universal. Previous to this she had appeared in vaudeville as soprano soloist with the Roxy Theatre ensemble. Her professional career started in radio. Her success before the microphone brought her into television as one of the first radio entertainers to enter that field.

When she took her screen test, directors and sound men were astonished at the maturity of tone in her voice and its extreme range in a girl so young. She is only twenty years old. Her voice is a coloratura soprano. She told interviewers at the Universal publicity department that the development of her voice had been unexpected since she had originally studied to be a dancer like her sister. She still dances very well but this is now secondary to the voice with her.

Asked about her vivid blonde coloring so unusual in Italians and her perfect English, Miss Galli attributed them both to her having been born in Spezia, Northern Italy. In that part of the peninsular she states almost all the inhabitants have blonde hair and blue or gray eyes like hers. She learned English together with French in the Spezia cathedral school where she went at the age of three. She was six years old when her family came to America. The actress is 5 feet 4½ inches tall and weighs 110 pounds. She lists swimming and golf as her hobbies.

Get
ready to
Explode
with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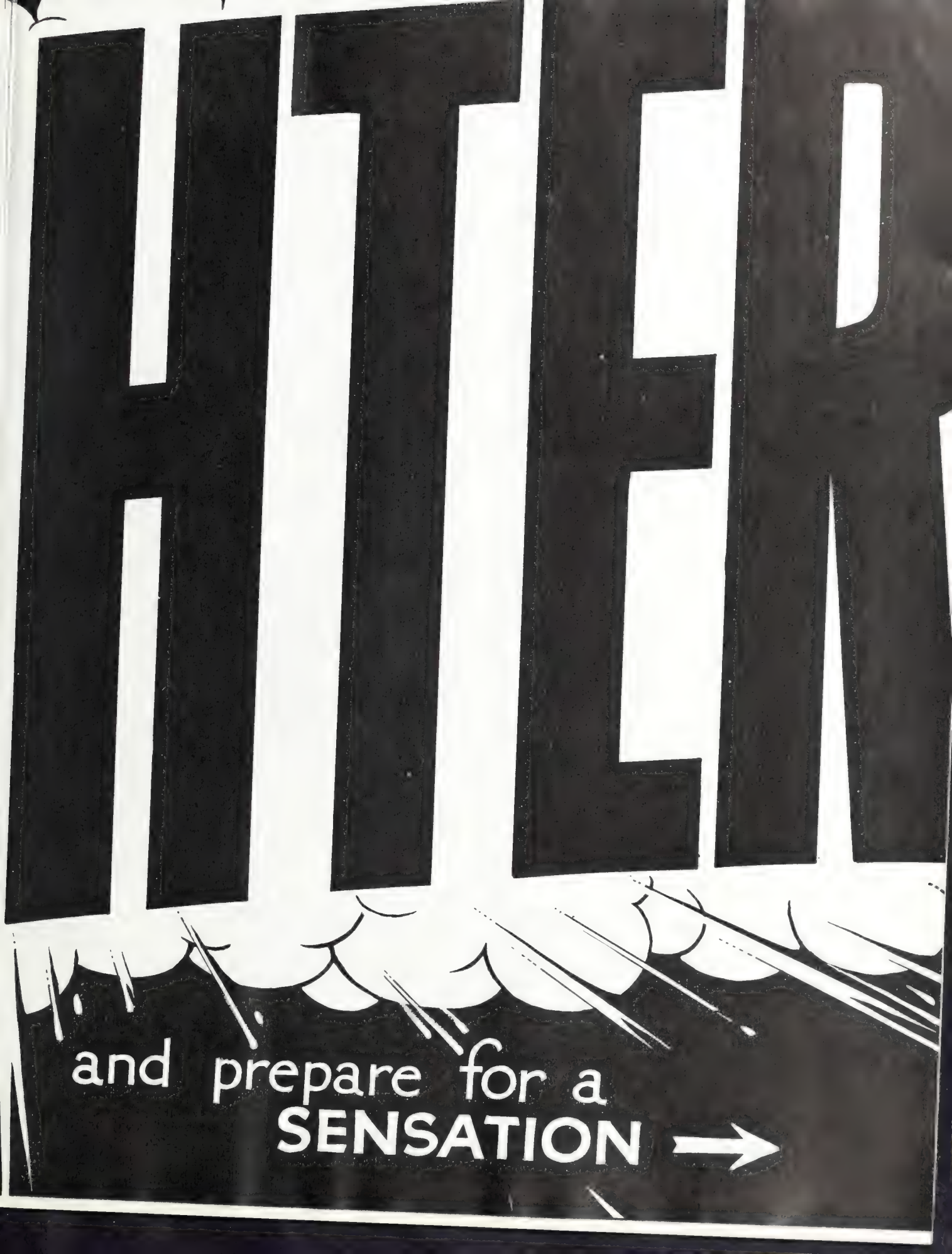
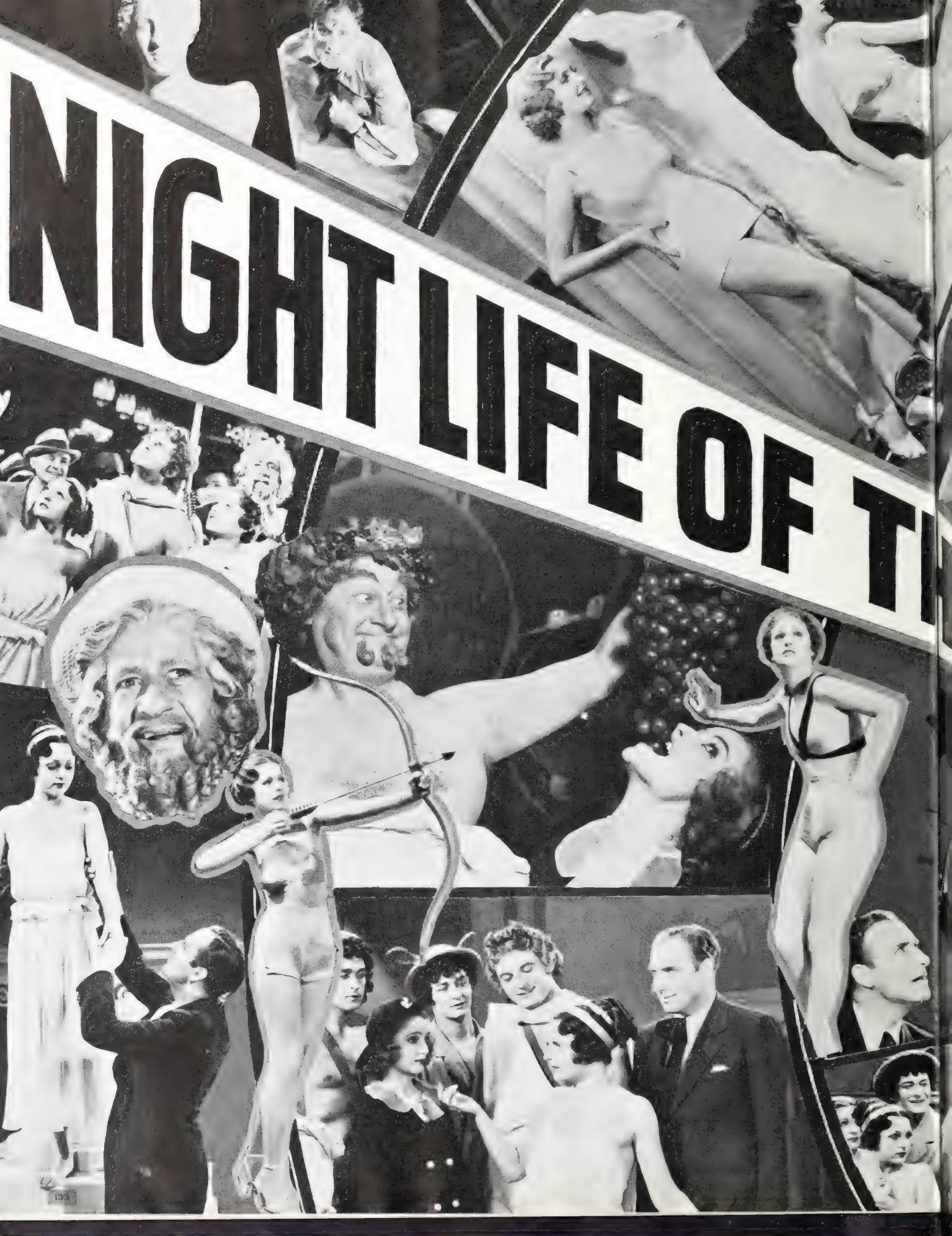

HITLER
and prepare for a
SENSATION


NIGHT LIFE OF TI

E GODS
Presented by
CARL LAEMMLE
Directed by
LOWELL SHERMAN
From the amazing
Novel by
THORNE SMITH
With
ALAN MOWBRAY • PEGGY SHANNON • RICHARD CARLE • FLORINE McKINNEY • WESLEY BARRY • HENRY ARMETTA • WILLIAM (stage) BOYD • ROBERT WARWICK
Produced by
CARL LAEMMLE, Jr.
And, of course, it's
UNIVERSAL'S GIANT OF LAUGHTER!

CRITICS STILL HEAPING PRAISE ON JANE WYATT

Park Avenue Deb Who Took to Stage Sets Fashion for Drama Reviewers

By Robert Garland in *World-Telegram*

THERE are fashions in dramatic criticism as well as in underwear. To be in the fashion your dramatic critic must be on the side of Miss Jane Wyatt. Miss Jane Wyatt, who renounced Park Avenue for Hollywood, Hollywood for Broadway and a piece called "Lost Horizons."

New York is a funny town. By New York I mean Broadway; by funny I mean different. A comparative stranger in these parts, I find the dramatic critics not the most unfunny things about them.

Season after season, month after month, they are given to public worshipings. This season, this month, their worshipful one is Miss Wyatt. God and Park Avenue gave her to us commoners. And God and Park Avenue can do no wrong. If the play is bad Miss Wyatt could not help it. Away back in 1929 Mr. and Mrs. Christopher Wyatt gave a dance in their home. Their home was at 13 Lexington Avenue, and their dance was in honor of their second—and debutante—daughter.

Their second — and debutante daughter was Miss Wyatt, the aforesaid. Between three and four hundred guests were there, from Miss Phoebe Andrews, who begins with an "A," to Miss Cecily Work, who begins with a "W." During the supper hour Neapolitan musicians wandered here and there, singing as they strolled.

A good time was had by all, according to the society columns. By all but the Miss Wyatt for whom the festivities had been arranged.

Tried to Emulate Maude Adams

Curious as it may seem, the three or four hundred guests made no lasting impression on Mr. and Mrs. Wyatt's debutante daughter. Nor did the wandering Neopolitans. Quite a while before Mr. and Mrs. Wyatt's debutante daughter had been impressed for once and all. The impressor, as you might say, was Miss Maude Adams.

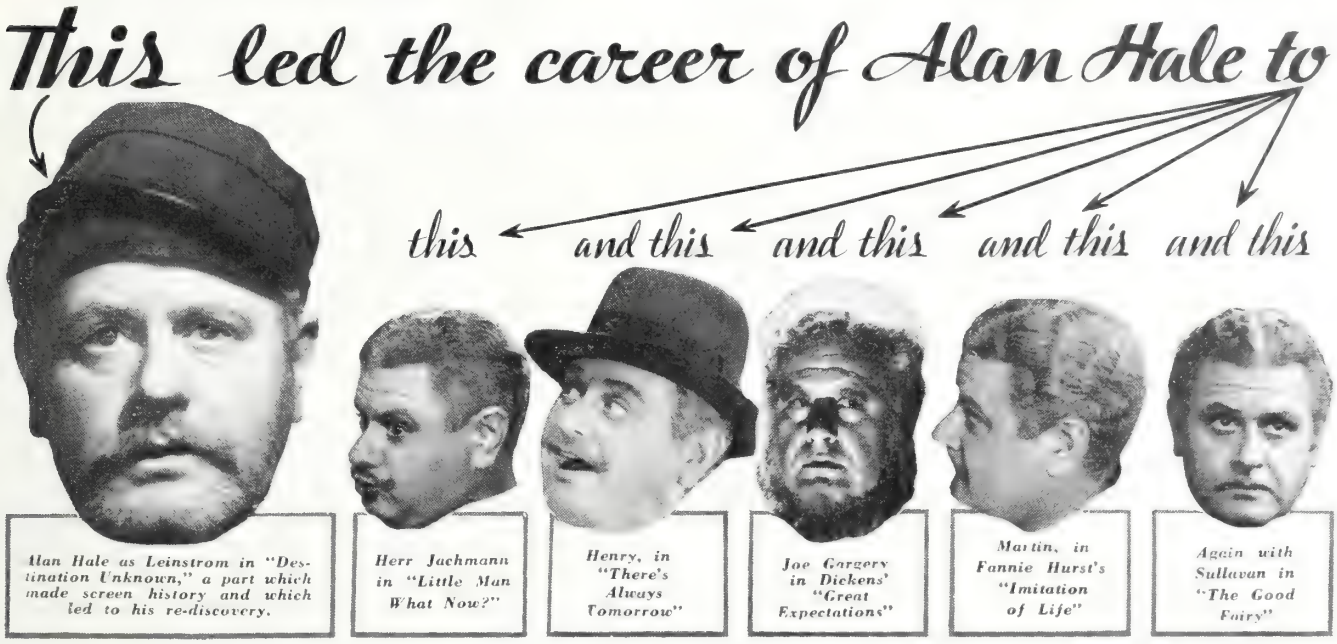
In those days—I am taking the public prints at their written word—Miss Wyatt was a Park Avenuer who, with starry blue-gray eyes, had watched Miss Adams "drift across the stage" in "A Kiss for Cinderella."

"I am going to become an actress," Miss Wyatt said. Or is said to have said, to be quite truthful. So, with that far-seeing determination in mind, she began to appear in plays at Miss Chapin's School for Girls—surely you know Miss Chapin's School for Girls —and at Barnard College.

Along about 1931 Miss Wyatt spoke right out and changed her conception of actresses. This was nice —not only for the actresses but for Miss Wyatt as well. "I think actresses are charming," said she.

Having decided that actresses are charming — "the most charming people I have ever met" are her

(Continued on Page 26)



SIX UNIVERSAL PICTURE ROLES GIVE ALAN HALE A GREAT BOOST

A LITTLE over a year ago, in March of 1933, an actor made such an outstanding impression in a role in "Destination Unknown" that he made picture history, for the picture and for himself. This actor was Alan Hale in the role of Leinstrom, the gruff, brutal, incoherent captain of the weirdly assorted crew and cargo in "Destination Unknown." His part stood out like a clear light in a drab background. He lifted the picture into the four-star class by his performance alone. Alan Hale, hitherto a screen actor of small parts, always competently performed, was "discovered" by the movies, and feature parts were offered him faster than he could accept them.

Universal has kept him busy since "Destination Unknown." He returned in "Little Man, What Now?" in the part of Jachman, the inscrutable sweetheart of Mia Pinneberg, who acted as guardian angel to the frightened newlyweds. One never quite knew whether Hale was a deep-dyed villain with possessive, ulterior motives in regard to the little heroine, or whether he had only the best of intentions in a real fatherly way. Next to Miss Sullavan and Douglass Montgomery, Alan Hale received the greatest share of praise from the critics for his portrayal of Jachman. Some of them said he had "made screen history."

Immediately after his work on this production, Hale went into the cast of "There's Always Tomorrow" featuring Frank Morgan, Binnie Barnes and Lois Wilson, playing the role of Henry. This was followed almost immediately by his characterization of Joe Gargery, the stalwart, kindly uncle of young Pip in "Great Expectations." Had Dickens drawn a pen portrait of his blacksmith, he could have drawn no more perfect a portrayal of the character than that rendered by Alan Hale. As polished, suave and mysterious a man of the world as he was in "Little Man, What Now?" just so simple, honest and forthright a character did Hale make of himself in "Great Expectations." No "typing" for this actor!

The part of Martin in Fannie Hurst's "Imitation of Life," in support of Claudette Colbert and Warren William followed. Hale is now working in "The Good Fairy," starring Margaret Sullavan and Herbert Marshall, which is the picturization of the Ferenc Molnar Broadway stage hit.

Watch Alan Hale! He is on the way to stardom. In these days, when babes of three, and men and women of sixty are made stars, it would not be inconceivable for a finished actor, who has been in films since the Biograph days, to be elevated to the stars.

Preview Flashes from *Screen Play*

"NIGHT LIFE OF THE GODS:" A sensational and fantastic story. This picture is different, and supplies plenty of entertainment.

aily Tri
REATEST NEWSPAPER

PRODUCTION NEWS

CTOBER 23, 1934.

Here's Movie That'll Please the Film Fans

Children Take Charge of Their Parents.

"THE HUMAN SIDE."
Produced by Universal.
Directed by Edward Buzzell.
Presented at the Oriental.
THE CAST.

Gregory.....Adolphe Menjou
Vera Sheldon.....Doris Kenyon
Lucille Sheldon.....Charlotte Henry
Fritze Speigle.....Joseph Casthorn
James Dalton.....Reginald Owen
Phil Sheldon.....Dick Winslow
Tom Sheldon.....George Ernest
Bobbie Sheldon.....Dickie Moore
A Cop.....Ward Bond
High School Girl.....Lois January
High School Girl.....Anne Darling
Gardy.....John Sheehan
Hagen.....Eddie Kane
Al.....Richard Powell
Furniture Buyer.....Charles Wilson
Actor.....Jack Mulhall

By Mae Tinée.

Good morning!

Children are certainly taking their parents in hands these days!

"The Human Side" is bound to make a hit with anybody who loves young folks because its cast is peopled by tremendously appealing youthful players.

They are seen as the offspring of a lovely mother and a theatrical producer father who are divorced but still love each other.

Every chance Gregory gets he spends an evening with his family. This burns up dad's temperamental actress lady friend and causes that wealthy, stuffed shirt, Mr. Dalton, who aspires to be mamma's next husband, considerable discomfort . . . . But the youngsters adore their father and he adores them—so there doesn't seem to be anything to be done about the situation. . . .

Mamma doesn't WANT to marry again. But WHAT to do to feed her brood, she being just a little home woman with no profession to fall back on, and Dad's alimony being so extremely uncertain. . . . ? His plays somehow ALWAYS fizzle out.

"Strange Wives" Finished and Now Being Edited at Universal City

THE last scenes were shot last week on Universal's "Strange Wives," which marks the film debut of June Clayworth, Broadway stage personality. The male lead is played by Roger Pryor. Cesar Romero, young Cuban picture player, Esther Ralston and two noted English players, Francis L. Sullivan and Valerie Hobson have important parts in this production which was directed by Richard Thorpe from Edith Wharton's novel.

The complete pictures were rushed to the cutting room where editing will be hastened to have it ready for its approaching release date of November 9th according to present plans just announced.

Baby Jane Starts Work in First Universal Star Role

PRODUCTION began this week at Universal City on "Straight from the Heart," which presents Baby Jane, Universal's new child find in her first star role. The picture is being made from an original story specially written for the tot by Doris Anderson. The leading man of the picture is Roger Pryor and Mary Astor is playing the grown-up feminine lead. Carol Coombe, first Australian screen actress to reach American pictures since the days of Annette Kellerman is featured in an ingenue part. Kurt Neumann is directing.

Baby Jane will soon be seen in her first Universal production, "Imitation of Life," in which she played the part of Claudette Colbert's daughter. The child is under long term contract although she is only three years old.

Just a glimpse of some of the gorgeous girls in "Night Life of the Gods" posed in the swimming tank which cost Universal plenty and which forms a big eyefull in this Universal production. At the left you will see Lowell Sherman the director, who had the time of his life filming this hilarious and fantastic comedy and Geneva Mitchell and Peggy Shannon, other members of the cast, are distributed in leisurely attitudes on the set.

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Here is a review which should be read by every exhibitor. It is by Mae Tinee, the toughest critic in Chicago. When Miss Tinee approves a production as thoroughly as she approves this one that means that all you have to do is let the people know you have a winner and they will troop in at the box office. Read every word of this Mae Tinee review in the Chicago Daily Tribune reproduced in full in the first column of this page.

FROM UNIVERSAL CITY STUDIOS

Carl Laemmle Records Dr. Cornish's Miracles in "Life Returns" Film

DR. ROBERT E. CORNISH, noted California scientist who startled the world last April when he restored life to a dead dog, "Lazarus D 13," and followed this with even greater success in September and whose next experiment will be to attempt to bring a dead man back to life, will soon appear in a motion picture, "Life Returns," which Universal Studios have just completed.

Dr. Cornish does not make his screen appearance merely in a flash scene, but his part is the dramatic climax of a story suggested by his ambitious life. The actual restoration of life to a dead dog is shown in the film play. Unknown to the world, cameras and sound equipment were set up in the Cornish laboratory at Oakland when he performed his modern miracle. Every detail of both action and sound was recorded on film.

And now that experiment is in the picture, actually revealing the dog having its life restored, its first movement and the first bark of its second life.

Not since Lazarus was raised from the dead has the world ever known of life being put back in a dead body. Dr. Cornish appropriately named his dog Lazarus.

The photographing of the experiment was made by Dr. Eugene Frenke who wrote a dramatic story around it and then directed Onslow Stevens, George Breakston, Lois Wilson and Valerie Hobson in the drama which precedes the miracle of science which has made Dr. Cornish the outstanding biologist and scientist in recent years.

The first settings which show the exotic and colorful production which Universal is giving to Edith Wharton's "Strange Wives." This setting represents a Russian cabaret in which Esther Ralston is dancing.

Baby Jane, starring with Claude Rains in "The Man Who Reclaimed His Head," the play which ran so long at the Longacre Theatre in New York. Jean Bart, the author, assisted in adapting it to the screen for the use of Baby Jane, Claude Rains, Lionel Atwill and Joan Bennett.

"MYSTERY OF EDWIN DROOD" TO START NOVEMBER 12th

THE starting date for Universal's second Charles Dickens production to go before the cameras was yesterday decided upon. It will be November 12th. On that day, Stuart Walker, who also directed "Great Expectations," will start work with his cast of all star proportions, headed by Claude Rains, Heather Angel and Douglass Montgomery. Montgomery will arrive at Universal City on Friday of this week, having been summoned from a vacation in New York to play the role of "The Mystery of Edwin Drood." Others in the cast include Francis L. Sullivan and Valerie Hobson.

The screenplay was written by Leopold Atlas and Bradley King, with dialogue by John L. Balderston, who have contrived an amazing ending to this incompleted last work of Dickens.

Edmund Grainger, who is making the production, is anxious to find some person in California who is a relation of the Charles Dickens family to play an important part in the production of "The Mystery of Edwin Drood."

Another glorious triumph by the man who directed "Back Street"

IMITATION OF LIFE

starring

CLAUDETTE

COLBERT

with

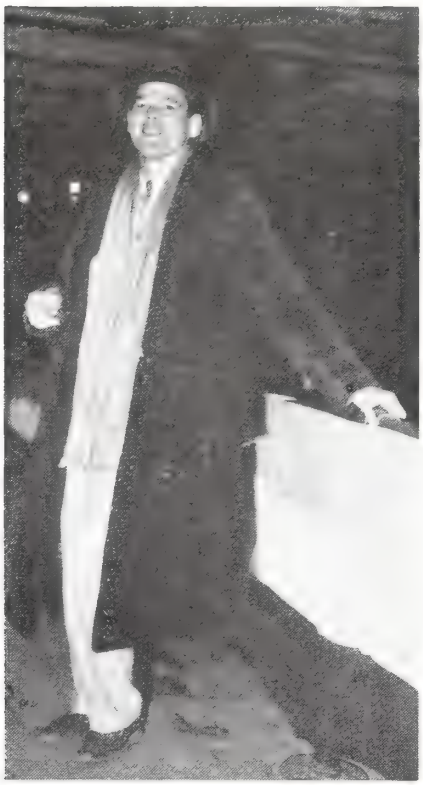
WARREN WILLIAM

ROCHELLE HUDSON

FANNIE HURST'S
Great Novel Made
Into The Biggest
Attraction In Years!

A
JOHN M. STAHL
Production

WHAT THE FAMOUS CRITICS SAY ABOUT



Henry Hull, that grand actor who is making his debut as a talking picture character actor, in "Great Expectations," arriving at the Grand Central in the Union Pacific's record breaking train. On the opposite side of the page, you will see the make-up Henry Hull uses as Magwitch in "Great Expectations."

HENRY HULL ARRIVES

IN order to be present at the opening of "Great Expectations" at the Music Hall and to have an opportunity to go to his country estate at Lyme, Conn., Henry Hull boarded the fastest train that ever ran over rails. It was the airflow, streamline Diesel bullet-like five car rocket which shot from Los Angeles to New York in fifty-seven hours. Since he was the only actor on the train, Henry Hull agreeably consented to do the broadcasting at every one of the four stations where the train made a stop. This was a service which was greatly appreciated by the Union Pacific management. *(Turn to Page 27)*

A CINEMA MASTERPIECE

Says WHITNEY WILLIAMS of the *Detroit Free Press* About "Great Expectations"

INTEREST in Hollywood for the week is pretty generally centered in "A Perfect Week-End" and "Great Expectations." Both carry a definite popular appeal.

Distinguished by a story of more than ordinary proportions and performances that without a single exception are above the average, "Great Expectations," as presented on the screen, is a faithfully-transcribed adaptation of the Dickens novel. It serves, too, to introduce a new personality, Henry Hull, one of Broadway's better-known stage stars, and an actor, who, it is predicted, will go far in talking pictures.

Hull, who scored a great success last season in "Tobacco Road" on the New York stage, interprets the role of Magwitch, the convict, in this extraordinary tale of England in another day. He it is whose money makes the country lad, Pip, enacted by Phillips Holmes, a gentleman, and although his appearance does not rate the greatest film footage, by all odds does he dominate the interest of the piece.

The production strikes a note so far above the usual run of pictures that critics and public alike will hail "Great Expectations" as a cinema masterpiece. It cannot fail to touch all classes of audiences, for the Dickens appeal is international in scope. The film, too, has been accorded far more careful treatment than other adaptations heretofore of the famous English author, and while not so well known to the reading public as some of his books it should enjoy greater popularity.

The story concerns the boy Pip, who helps a convict escape starvation, when he comes upon him in the graveyard. When the escaped prisoner is caught, to relieve the lad of any responsibility for the stolen food, the convict tells the boy's brother-in-law that it was he who took the food and brandy. The convict sails away on the prison ship, with the memory of Pip's tears at his capture before him.

There are so many ramifications of story that it is well-nigh impossible to recount the plot in detail here. There is Miss Havisham, disappointed in love years before, who is teaching her young charge to hate all men and to treat them as scoundrels, to allow love no place in her heart. Wealthy, she asks that Pip come to play with her young charge, and together the two grow up, with Pip finally going back to his brother-in-law's blacksmith forge, as his apprentice, a hopeless love in his heart for the girl who treats him as one far below her level. *(Turn to Page 27)*

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"'One Exciting Adventure' Excellent" says Screen Book

Binnie Barnes Makes Her Auspicious Bow

EXCELLENT film fare, introducing the lovely Binnie Barnes in the role of a female crook who spars with a clever male thief. Neil Hamilton does well as the man who turns Binnie from her wild mania for appropriating things. Paul Cavanagh plays the hard-boiled crook, with Eugene Pallette the comedy ace. Don't miss it! —Universal.

FORTHCOMING UNIVERSAL PICTURES

SMASH HIT!

Fine Comedians in a Whirlwind of Giddy Nonsense.

★ ★ ★ ★

"Night Life of the Gods"

THIS is hilarity plus. In transferring the superb, giddy comedy by Thorne Smith to the screen, none of the unique humor of the original has been lost. Alan Mowbray plays the eccentric scientist with gay abandon and Florine McKinney is a delightful surprise in her role of Meg, the mad little vamp. A more complete view of the picture and its amusing episodes appears on Page 30 of this issue. Your critic recommends "Night

(Continued on Page 27)

"Life Returns" VIVID

says Motion Picture Herald

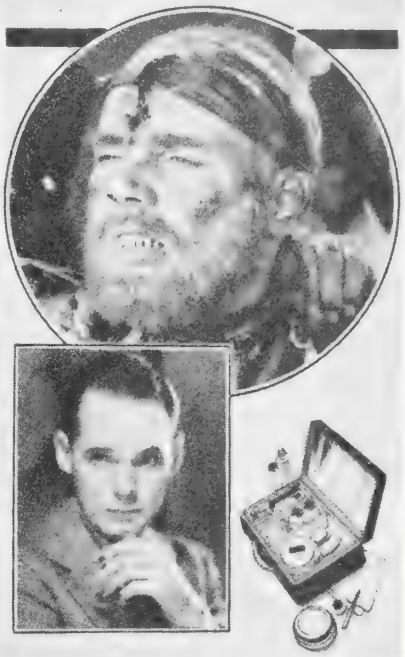
THIS is a dramatic story with a vivid suggestion of powerful human interest. Basically it's the story of a man and his boy. Both lives were nearly wrecked as the father, neglecting all the ordinary affairs of life, devoted all his efforts toward discovering the secret of making the dead live again.

The yarn is an original by Eugene Frenke, who is also the director and collaborator on the screen play with C. Wolfe Gilbert. The leading roles are played by Onslow Stevens and George Breakston, who was seen in "No Greater Glory" and "Mrs. Wiggs of Cabbage Patch." Others in the cast are Lois Wilson, currently in "There's Always Tomorrow" and "School for Girls;" Stanley Fields, seen in "Many Happy Returns" and

(Continued on Page 27)

A STILL PICTURE FROM "LIFE RETURNS"

A Second Lon Chaney?



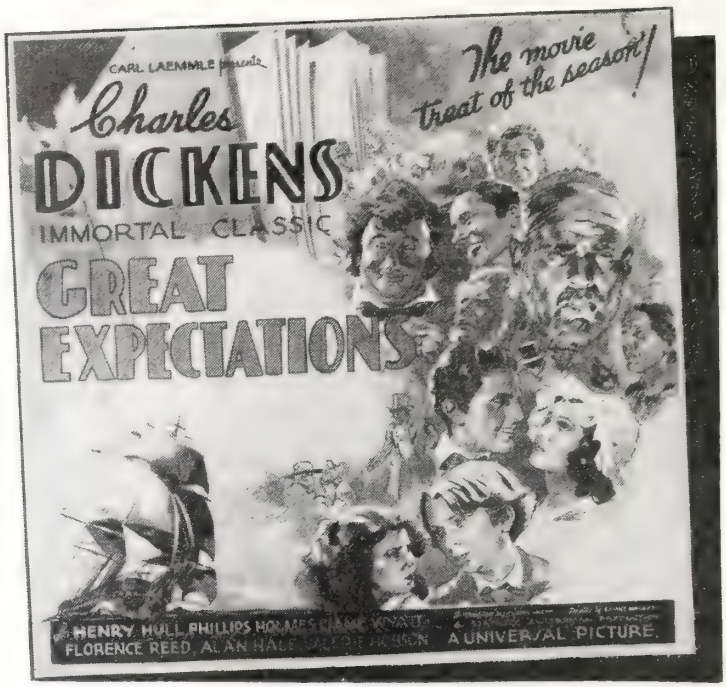
Henry Hull brilliant star of Tobacco Road on the legitimate stage, is amazing Hollywood with the tricks of make-up he can perform, and he's hailed as a second Lon Chaney. Could you believe that the horrendous character in the top picture, Magwitch in Universal's Great Expectations, is the mild appearing gentleman below? But it is!

The simple truth enunciated in the clipping from Screen Book, which is reproduced at the head of this column, would undoubtedly offend Henry Hull. He doesn't want to be a second Lon Chaney, because he feels that Lon Chaney's reputation is one thing, and his own reputation is another.

Hull believes that Lon Chaney was a master of make-up, second to none, but that he lost his individuality in the facial and physical make-ups which he evolved. Henry Hull does not plan to represent characters in this mechanical way. He has as good an idea of make-up as Lon Chaney, but the make-up must be the face of Henry Hull implanted on the characteristics of the role which some author has deeply etched on the page of a manuscript

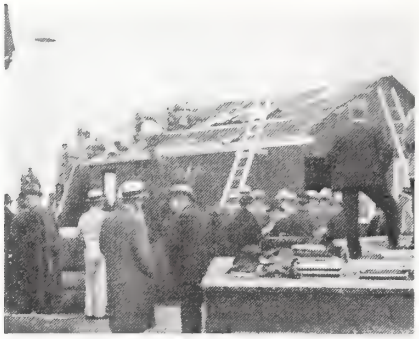
Incidentally, Henry Hull has had his first experience of movie make-up, and strange to say, he is delighted with it. As a matter of fact, he is delighted with his first experience of Hollywood in every particular, which is quite unusual for a star from the legitimate stage.

BILL THE TOWN!



FILL YOUR HOUSE!

NEWSREEL No. 297



ARMY GRIDMEN DEFEAT YALE IN ANNUAL BATTLE IN BOWL

NEW HAVEN, CONN.—Smashing through a valiant Eli eleven, the Cadets triumph, 20 to 12, before 45,000 cheering spectators.

DISTANCE FLIERS TAKE OFF

MILDENHALL, ENGLAND.—First pictures show the thrilling start of the Speed Derby to Melbourne, Australia, in which men and women aviators from the United States and other countries risked their lives.

AMAZING ROBOT VISITS U. S.

NEW YORK CITY.—An English mechanical man answers questions in a surprising manner as Prof. Harry May introduces "him" to the American public.

RULER OFFERS TO ABDICATE

VILLEFRANCHE, FRANCE.—King Prajadhipok and his tiny Queen visit a beautiful Riviera port on their way to England where he threatens to abandon his crown if Siam's Parliament limits his power.

NOW IT'S CELLOPHANE WIGS

HOLLYWOOD, CAL.—A new idea in women's hair-dressing is shown in which liquid lacquer is applied with a spray-gun. Brightly-colored powder, dusted over all, adds a further note of glamor.

HIGHLIGHTS IN THE NEWS

WASHINGTON, D. C.—President Roosevelt, with Attorney-General Cummings, dedicates the new $9,000,000 Department of Justice building. In Chicago, workmen demonstrate the remarkable results achieved by remodelling of small houses in a speed contest.

CORNING, N. Y.—A twenty-ton glass disk ends seven months of cooling and is prepared for shipment to California.

CLEVELAND, O.—More than 2,000 employees of the Great Atlantic and Pacifis Tea Company are discharged as stores close in dispute.

RUSHVILLE, MO.—The latest aviation development—a machine with thick, short wings and two propellers which revolve in opposite directions—is successfully flown by its inventor.

THIENSVILLE, WIS.—Twenty-seven thousand handsome pelts on the hoof over-run the world's biggest farm. In Chicago, the finished furs grace the loveliness of models showing the latest fashions.

SASABE, ARIZ.—Hundreds of untamed bronc's are purchased in Mexico at a dollar a head.

UNIVERSAL BUYS 50,000,000 This Cartoon

YOUNGSTERS all over the United States will hail with delight the announcement made yesterday by Universal that it has purchased one of their favorite comic strips, "Flash Gordon" to be made into a serial. Immediately preparations will be begun at Universal City on a script and cast to bring the popular hero of the Sunday comic page to the screen with the least possible delay.

"Flash Gordon" was bought by the film company from King Feature Syndicate which considers the strip one of the most popular it has ever handled, although less than a year before the public. It appears every Sunday in all the Hearst newspapers in color and is estimated to reach 50,000,000 fans every week from coast to coast. The sensational nature of the adventures of the hero make it ideal for the movies. Flash is a hero of the Tar-

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JOHNNIE MACK BROWN AND JOYCE COMPTON IN "RUSTLERS OF RED DOG"

JOHN MACK BROWN, former football star, and rugged outdoor man and Joyce Compton, one of the screen's most beautiful ingenues have been chosen for the leads in the serial "Rustlers of Red Dog," Universal announced yesterday. The serial is from the story by W. C. Tuttle, noted author of popular Western tales. Louis Friedlander, whose latest Universal success was "Tailspin Tommy" will direct this outdoor chapter film. He is at present making tests of possibilities for the other featured roles.

Miss Compton played recently for Universal in "Affairs of a Gentleman." John Mack Brown is well known for his screen portrayal of frontier heroes. Among his more recent films are "Elmer the Great" and "Son of a Sailor."

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"BLACK CAT" TREMENDOUS

BLACK CAT OPENED YESTERDAY REX TREMENDOUS
BUSINESS SURPASSING OPENING NIGHT INVISIBLE MAN
20% THIS FIRST TIME SINCE OPENING REX THEY FORCED
USE TWO BOXOFFICES AND REQUEST POLICE PROTECTION
RIO JANEIRO SZEKLER

"Jolly Little Elves" Popular in Canada

IMMEDIATELY upon the completion of its first run at the Imperial Theatre, Toronto, "Jolly Little Elves" was accorded a unique honor. It was immediately booked into the Tivoli Theatre of Toronto for an additional week's run and exhibitors all over the territory are primed for just such a wave of enthusiasm as that which greeted "Three Little Pigs."

"FLASH GORDON" People Read Every Sunday

zan order and boys of all ages thrill to his daring exploits.

The story of "Flash Gordon" deals with the adventures of a youth who sets out on a plane to save the world from a new planet which is threatening to destroy it. A scientist has invented this plane which he believes will deflect the planet. With Flash goes a beautiful girl, Dale Arden. They strike the planet and encounter a race of supermen armed with electric guns deadly light rays and airplanes. The king becomes enamoured of Dale and then the adventures to keep her out of his hands begin.

"Flash Gordon" is the work of a young New Rochelle artist, Alexander Raymond, employed by King Features. It is the first comic strip he has ever drawn. He won the right to have "Flash Gordon" published in competition with some of the best known cartoonists in the country.

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Seeks Charles Dickens' Kin For "Edwin Drood" Film

LAST week Universal Pictures announced that a part in the Charles Dickens picture, "Mystery of Edwin Drood," would be given to any and all relatives of Dickens who are now living in Southern California and who can prove their relationship.

Within twenty-four hours the telephone of Associate Producer, Edmund Grainger started ringing, and for a time it seemed as though the Dickens family had moved to Southern California. Studio officials are now checking up the credentials of the claimants to relationship to the great English writer. Those who really are related and wish it, will be used in the picture.

This picture will be made from the most discussed story that Dickens ever wrote, "The Mystery of Edwin Drood" is the famous story which Dickens had not completed when he died. Ever since then attempts have been made by writers and others to complete the story and solve the mystery. Close to one hundred endings have been printed. Universal has salved the mystery which will be kept a secret until seen on the screen.

A distinguished cast has been chosen. Claude Rains, Douglass Montgomery, Heather Angel, Francis L. Sullivan and Valerie Hobson thus far have been named. Stuart Walker, who directed "Great Expectations," the first of the Dickens pictures to reach the screen, will direct this one.

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"DIAMOND JIM" AUTHOR TO COAST

SO enthused is the production department at Universal City over the prospect of a great picture in the biography of Diamond Jim Brady, that they have summoned the author of his biography to the coast immediately. Parker Morell, author of "Diamond Jim," which Simon & Schuster published last week, will start for the coast on Saturday. He will report to Carl Laemmle at Universal City on Thursday morning. His contract provides that he shall adapt the story, since he has lived with it for three years, knows all the source material, is familiar with the period and with the people who would necessarily be brought into the story.

In the meantime, a great interest has been aroused as to who will play "Diamond Jim," though it is understood that Universal has its heart set on an actor who is not under contract to the company.

NEWSREEL No. 296

SEVENTEEN KILLED IN STORM SWEEPING PUGET SOUND AREA

SEATTLE, WASH.—Many die as a seventy-mile gale rips across the Pacific Northwest, halting traffic, wrecking homes and causing heavy property damage.

TORNADO CUTS THROUGH TOWN

MARYVILLE, MO.—An autumn cyclone causes the deaths of four CCC members, injures forty other persons and wrecks $100,000 worth of property.

PICCARDS RISE TEN MILES

DEARBORN, MICH.—Mme. Jeannette Picard joins her husband in a perilous scientific journey into the stratosphere.

MONUMENT RECEIVES FACIAL

WASHINGTON, D. C.—Workmen give the granite obelisk a much-needed bath and rub-down to remove the grime.

GIRLS FORM CAVALRY TROOP

CULVER CITY, CAL.—Young equestriennes organize a Ladies' Auxiliary to the State Militia.

HIGHLIGHTS IN THE NEWS

NEW YORK CITY.—Mlle. Renee Jouve brings the title "Miss Paris 1934" to America in search of further honors.

EARL PARK, IND.—Many are injured, but none fatally, when a Big Four express running between Chicago and Cincinnati jumps the tracks.

SUNNYVALE, CAL.—U. S. S. Macon, Uncle Sam's big dirigible, stages thrilling maneuvers with her "Cloud Car" in tests for Navy Day exercises.

BALTIMORE, MD.—Fat cigars and a daily glass of beer appeal to two-year-old Albert Lewis, Jr.

LOS ANGELES, CAL.—On a trip for a record-breaking run to New York, a streamlined Union Pacific flier pulls out of the yards and hurtles along the route followed by covered wagons in slower times.

MIAMI, FLA.—The American Legion stages a spectacular parade at the opening of its sixteenth convention.

A LAUGH

Jay WRAY *in*

WITH EVERY THRILL!

So Beautiful.. she becomes the unwitting pawn of the craftiest band of international crooks!

So Innocent... she does the right thing every time she's sent to do the wrong!

So Clever..... she wins one man's love by outsmarting several others!

CHEATING CHEATERS

With Cesar Romero, Minna Gombell, Henry Armetta, Hugh O'Connell, Francis L. Sullivan. Directed by Richard Thorpe. A Stanley Bergerman Production. A UNIVERSAL PICTURE.

CRITICS STILL HEAPING PRAISE On Jane Wyatt

(Continued from Page 12)

quoted words—she went west as far as Broadway. There, as her lucky star would have it, she came upon a Mr. Hopkins—Charles, not Arthur. And the Mr. Hopkins who is Charles put her in "Give Me Yesterday," a play by the creator of Winnie-the-Pooh.

Later on the Mr. Hopkins who is Arthur tied her hands, feet and talent in his own "Conquest." But let's forget that unfortunate episode in favor of the other Mr. Hopkins and his Mr. Milne.

Always "Promising Young Actress"

Would-be wisecrackers called Mr. Milne's latest whimsey "Peter Rabbitson" in those days—which, as straight-from-the-shoulder dramatic criticism goes, was not at all bad. Miss Wyatt as Freda Mannock, was "a girl to keep your eyes on." So said Mr. Garland, liking and disliking her surrounding play and players.

Looking over the clippings—taking them as they come rather than chronologically—I see that Mr. Garland has always had the utmost respect for Miss Wyatt's potential triumph as an actress.

In "Dear Mistress" Miss Wyatt was "delightful." That was at Westport. In the face of three failures—"The Mad Hopes," "Evensong" and "For Services Rendered"—Miss Wyatt "has established herself as the most promising of the younger actresses who have been recently heard from in our theatre."

In "'Chrysalis"—a success on the Boston Post Road in summer; a failure on Broadway in the fall — Miss Wyatt, "as a debutante who prefers a speakeasy to a Junior Assembly, reaches new heights."

Elsewhere, following Mr. Garland's writings in recent years, I read that Miss Wyatt is "lovely to look at and listen to, growing steadily as an actress;" that Miss Wyatt "does much with lines that have to do with singing in her soul," and so forth and so on. . . .

Of a certainty there are fashions in dramatic criticism. Nowadays Miss Wyatt—if you hurry you can see her in "Lost Horizons"—is in style. And justly so.

Henry Hull, surrounded by feminine beauty. On the left is Gloria Stuart, quite at home at Universal City, while on the right is June Clayworth, latest Broadway stage ingenue to join the ranks of players at Universal City, direct from "Are You Decent?" Her first picture is "Strange Wives."

From Times Magazine

BUT if "Lost Horizons" is not likely to be a satisfactory successor to "The Green Pastures" in Laurence Rivers' (Rowland Stebbins) series of super-natural moralities, it will not be any fault of its leading lady. Jane Wyatt contrives to spill none of its spiritual qualities while adding considerably to its physical appeal.

If she succeeds as an actress, Jane Waddington Wyatt will do so at the expense of the hollow tradition that cheap theatrical boarding houses, one-night stands, hardships in stock companies and the pangs of poverty are indispensable incubators of talent. She was born 21 years ago near smart Tuxedo, N. Y. Her upbringing in horsy Dutchess County was well calculated to make her think of the theatre as a place which nice people do not venture until the middle of the first act. Her first experience in drama was playing Shylock at fashionable Miss Chapin's School in Manhattan. After a decorous debut party in 1929 and two years at Barnard, Jane Wyatt did her best to conform to the routine for stage beginners by making the round of theatrical offices. The round lasted only until she reached the office of Charles Hopkins who promptly engaged her for an ingenue role in "Give Me Yesterday." One season in stock, at the commodious summer theatre in Stockbridge, Mass. a few more appearances in Manhattan, prepared her for Hollywood. In her first picture (One More River), Jane Wyatt performed so well that she got the lead in her second, "Great Expectations" (see P. 58). She prefers cinema to the stage, belongs to Colonial Dames of America, likes riding and roller-skating in Central Park, never misses Sunday mass.

Universal Buys Ursula Parrott Story

"Goodbye Again" to be run in McCall's Magazine next months, and for five Installments in all.

UNIVERSAL yesterday acquired Ursula Parrott's forthcoming novel, "Goodbye Again." Its first public appearance will be in the January issue of McCall's. For its serialization it has been divided into five installments, the first one to be on the stands next week. When it appears as a published novel, it may take the title of "Next Time We Meet." Universal has registered both titles. The story for picture purposes is adapted to the style either of Margaret Sullavan or Jane Wyatt.

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"Rendezvous at Midnight"

RALPH BELLAMY and Valerie Hobson have been chosen by Universal as the leads for "Rendezvous at Midnight." This story by Gaetano Fazio, was adapted to the screen by Ferdinand Reyher and Gladys Unger, who also provided the continuity. Christy Cabanne has been assigned as director, and the famous French style creator, Dare, will design forty-three fashion creations for the production. Dare has toured the world lecturing and writing on styles, and maintains her own dress shop in Paris where she is one of the great authorities on women's styles.

The cast already chosen includes Irene Ware, Catharine Doucet, Helen Jerome Eddy, Kathlyn Williams and Vivian Oakland.

✚ ✚ ✚

"Night Life of the Gods" Is Smash Hit

(Continued from Page 19)

Life of the Gods" highly as something unique in comedy never before seen on the screen. Peggy Shannon, Richard Carle, Phillips Smalley and Theresa Maxwell Conover comprise an unusually strong supporting cast. The entire picture is a distinct triumph for Director Lowell Sherman. —Universal.

William Roberts who won an Atwater Kent Award and a contract with Universal Pictures. He has a swell voice and a great opportunity in "Strange Wives."

"LIFE RETURNS" IS VIVID FILM

(Continued from Page 19)

"The Criminal Within;" Valerie Hobson, a British picture personality and brand new to American audiences; Maidel Turner, Richard Carle, Frank Reicher, Lois January and Richard Quine.

Because of its story character, "Life Returns is an interesting entertainment experiment. While dealing in standard elements, drama both life and character being accented, it does so in a manner that is novel to American production. As the man ignores all husbandly and fatherly duties, he continually disappoints those who believe most in him, particularly the boy. Only when, with the assistance of old student-day associates, he discovers the secret of life anew, is he the hero the boy wants him to be.

As the story is unusual, it suggests that novel and different showmanship be utilized.

A Cinema Masterpiece

(Continued from Page 18)

In this story of "Great Expectations" lies a depth of suspense, of drama, of heart interest seldom attained on the screen. Its greatest fault, in so far as the public will be affected, is its slow pace. It quite carries out the mood of Dickens at his loftiest height and there is a feeling to both the tale and the characters quite uncaptured by the majority of film products.

Henry Hull's portrayal is strongly reminiscent of Paul Muni's in "Seven Faces," made in 1929. Strength is revealed in his every line, his every move. This actor would be a distinguished addition to any cast, as well as Florence Reed, who enacts the loveless woman with a finesse that clearly indicates the splendid actress she is. Holmes does well enough in his part but has been miserably photographed.

As Pip in boyhood, George Breakston acquits himself with honors. So, too, do Anne Howard and Jane Wyatt, who play Estella, Miss Havisham's charge, in girlhood and young womanhood, respectively. Francis L. Sullivan, Walter Armitage and Alan Hale likewise stand forth. Universal may look forward to "Great Expectations." Rating—AAA. (Universal).

✚ ✚ ✚

HENRY HULL HERE

(Continued from Page 18)

Henry Hull is so many-sided that he could almost turn his hand to anything. Broadcasting and writing speeches for broadcasts are merely child's play to him. While he is at his country estate, he expects to oversee the building of a house for his caretaker. Hull himself is the architect. Hull is a college graduate in engineering and has been a successful gold miner. Hull believes that a thorough experience of life from every angle is necessary before an actor can successfully portray all kinds of characters. After seeing Magwitch, the photoplay world implicitly believes that Henry Hull is the greatest character actor the screen has yet developed.

THE KIND OF WESTERN SHOW MEN PRAY FOR-

The Second of

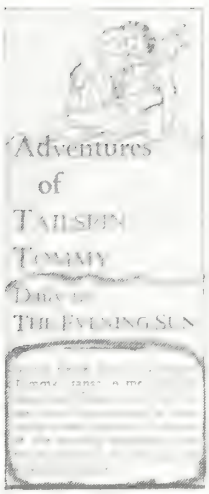
6 WESTERN FEATURES STARRING

BUCK *Jones* in

WHEN A MA

N SEES RED

BALTIMORE TAKES TO "TAILSPIN TOMMY"



LARRY SCHANBERGER, of the Keith Theatre, Baltimore, is among the several first run house managers to book the serial "Tailspin Tommy." Being a wide-awake showman, he lost no time in getting the newspaper strip set with the Baltimore Sun so that it started running in the newspaper simultaneously with the opening of the picture. And did the "Sun" go after it? Yes sir, with some nifty ads that mentioned the picture at Keith's, too! That's one at the left—it was one column by ten inches. The Detroit News is also set to run the strip and is cooperating with five Detroit theatres showing the picture.

"WAKE UP AND DREAM" DISPLAYS THROUGH THE WESTERN UNION TIE-UP

THAT tie-up, engineered with the Western Union Telegraph Company for Russ Columbo's picture, "Wake Up and Dream" is adding a flock of windows to campaigns by the live-wires. Latest report comes from Syracuse, where Gus Lampe of the Eckel, managed six down-town windows for five days before the opening and during the entire run. Be sure you get your share of this flash tie-up for your campaign. It adds extra punch to your other stunts.

THE UNIVERSAL WEEKLY
SHOWMANSHIP SECTION
A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Something OLD Is Something NEW!

SHOWMEN like to be original. They want to be pace-setters—to inaugurate new ideas—to be "first" with a good stunt. Many, therefore, overlook the vast resources of tried-and-proved money making ideas because they have been "done before."

If you ask certain theatre managers, "Did you decorate your lobby for Halloween?," some of them will answer, "No. That is 'old stuff' to me. I did it two years ago!" No reason whatever that lobbies should not take on gala Thanksgiving atmosphere just because it was done last year, or two years or ten years ago. It is just as good today as it always was. Christmas decorations will "warm" a house next month just as they did for the last twenty years. The man who does not go for these things because he has done them before, is trying to be too original at the expense of his box-office.

Check up on some of your old tried-and-proved ideas and put them to work for you again. Give them a new twist to bring them up to date—but use them! When was the last time you defrayed the expense of circulating an extra quantity of rotogravure heralds by selling ad space to local merchants? When was the last time you arranged a special trailer presentation with novel light and sound effects on your stage to add emphasis to a coming picture? When was the last time you employed a specially constructed ballyhoo truck on an outstanding picture? When was the last time you ran a co-op ad in the newspapers? Staged a special preview? Arranged an extra newspaper splurge heralding a series of good pictures?

You have done these and many other similar things many times. They are "old stuff" to you. There is no thrill and originality in putting them over again. But if the box-office prospers through their use, is not that reason enough for their repetition?

Check up on the obvious things. You'll be surprised how many of them you have not done in a long time and can do again to good advantage!

JOE WEIL

HERE'S "GREAT EXPECTATIONS" NEWSPAPER STRIP

Speaking of newspaper tie-ups — here's one all ready for you on "Great Expectations." It's a six day feature, telling the story with scenes from the picture. All ready in mat form, TYPE AND PICTURES. Get it set and then write, wire or phone the Exploitation Department and we'll send you the material. Yes, there is a complete set of promotion ads for plugging the strip.

Boy and girl equestrians and Buck Jones enthusiasts ready for the big circus parade and rodeo that started Tom Caldwell's "Red Rider" campaign at the Saenger Theatre, Shreseport, La.

AMATEUR – JUVENILE RODEO STUNT CLICKS FOR CALDWELL

HERE'S a double barreled piece of showmanship that packed the house for Buck Jones in "The Red Rider"—A juvenile amateur rodeo, in a lot near the theatre, preceded by a parade of seventy-five boys and girls mounted on ponies and horses—And a police escort for the five mile march! Tom Caldwell, manager of the Strand Theatre, Shreveport, La. is the showman who takes the bow on this.

Through the local newspapers, every youngster who could ride a horse was invited to participate in the rodeo, which consisted of bull-dogging, trick riding, roping and squaw race contests. Professional cowboys were hired to see that the contests were run off without casualty, and the public was invited to witness it without charge. Prizes for the best efforts in each contest were autographed Buck Jones sombreros. The town turned out en masse and numerous publicity breaks resulted.

SHOWMEN!

Send us the details of YOUR Universal campaign for publication of the Showmanship Section of the Universal Weekly.

Other exhibitors can thereby share the benefits of successful exploitation ideas.

MEYERS USES NOVEL ROBOT BALLYHOO

JERRY MEYERS, Manager of the Granada Theatre, Seattle, Wash. really went out after business for the "Vanishing Shadow," giving it a campaign that attracted wide attention.

His ballyhoo, consisting of a "robot," large enough to permit a man to walk inside, toured the city both on foot and on a truck, accompanied by three beautiful girls. The business section and the schools, where it created a near riot, were visited. The truck carried a banner which plugged the picture as containing the thrills and chills of "Frankenstein" and "The Invisible Man."

The "robot" was inexpensively built by Meyers from old cans and scrap metal. Green lights were used behind the eyes. When it was used on the truck, it was preceded by a band on another truck.

The "Robot" ballyhoo used in "The Vanishing Shadow" campaign at the Granada Theatre, Seattle, Wash.

HOW THEY ARE ADVERTISING

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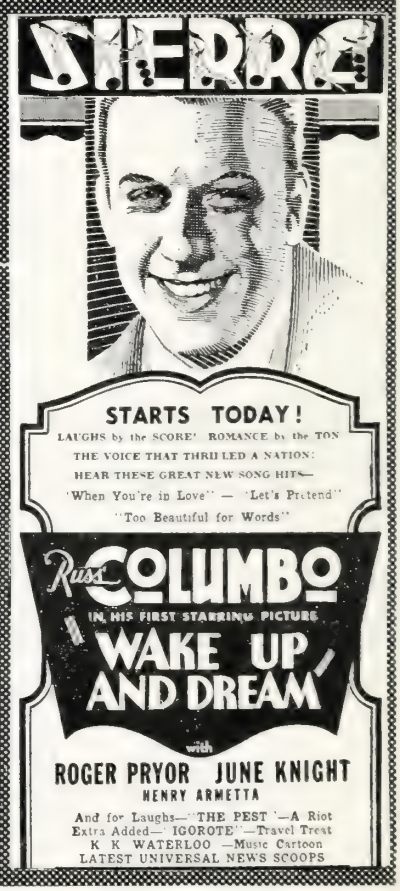


(1.) Two column x 4½" from Uptown, Kansas City, Mo. (2.) Three column x 7" from Lafayette, Buffalo, N. Y. (3.) Double column x 3" from Paramount, Youngstown, Ohio. (4.) Four column x 6" from Broadway, Portland, Ore. (5.) Two column x 9" from Sierra, Sacramento, Calif.

Coming Soon!

EDITH WHARTON'S

Great Cosmopolitan Magazine Story—

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

THERE IS ONLY ONE GRAHAM McNAMEE

and

YOU have him

if you use

UNIVERSAL NEWSREEL

Printed in U.S.A.

UNIVERSAL WEEKLY

VOL. 35 NO. 22

NOV. 10, 1934

Watch this Baby.

WHAT GOES ON INSIDE?

They'll Come To Find Out!

With

Claire Dodd + Clarke Williams + Alice White + Osgood Perkins + Jack La Rue + William Faversham + George E. Stone + Ferdinand Gottschalk and **DeWitt Jennings**

Directed by Richard Thorpe

A UNIVERSAL PICTURE . . . Presented by CARL LAEMMLE

COUNT ON UNIVERSAL

to come through with the BIG ONES

IMITATION of LIFE

COUNT ON UNIVERSAL

to deliver the DARING and the DIFFERENT

NIGHT LIFE of the GODS

COUNT ON UNIVERSAL

and you won't be disappointed

GREAT EXPECTATIONS

COUNT ON UNIVERSAL

and you'll have something to COUNT in the box office

The GOOD FAIRY

IF ANY OTHER COMPANY MA
AS UNIVERSAL'S I AM SU

No. 795 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Every effort is being made to imitate the Universal Newsreel.

Ever since Universal solved the sound newsreel problem by signing up Graham McNamee and combining sound with news shots without losing speed, Universal's Newsreel has been in a most enviable position.

So the natural thing for other newsreels to do was to try to do the same thing.

But they found it pretty tough sledding.

In the first place, they couldn't find another announcer with the popularity and ability of Mr. McNamee.

Mr. McNamee had that thing!

He was blessed with a voice which vibrated fire, pep, enthusiasm, wit, humor and showmanship.

ADE A NEWSREEL AS GOOD RE I'D BE JEALOUS, TOO!

Just as his amazing voice had captured the hearts and ears of millions of radio fans, just so did he capture the imaginations (and ears) of the millions of movie fans who heard him in the Universal Newsreel.

Aided by world-wide coverage of real news events, plus the smartest kind of editing and news handling, the McNamee voice took complete supremacy in newsreel announcing.

Universal Newsreel has scooped the world so often that it would tire you out if we advertised every scoop.

It is always first.

It is first in all ways.

You cannot afford to take seconds!

OSWALD

He's little – but oh, my my – the BIG things he can do when folks see his name out front! . . . His latest is:

"PARK IN THE SPRING"

CARL LAEMMLE, Jr., ARRIVES

Carl Laemmle, Jr. meets Col. Batista in Havana

Carl Laemmle, Jr. Visits Colonel Batista in Havana

CARL LAEMMLE, Jr., after a seventeen day trip on the Santa Rosa of the Grace line arrived in New York on Election Day preparatory to his three months' trip to Europe. At the present moment, he plans to sail on the Conte de Savoia on the 23rd of November. He will put in the intervening two weeks in seeing the plays in New York, interviewing authors, directors, and scouting for screen material.

The only incident which broke the monotony of the seventeen day trip was a stop in Havana, where G. R. Naylor, Universal's representative, had arranged an interview for Mr. Laemmle with Colonel Batista. Colonel Batista is one of the most carefully guarded persons in world today. The Colonel, though a very urbane and democratic appearing gentleman, is one of the most difficult in the world to meet, and Carl Laemmle, Jr. is the first film official ever to have an interview with him or to be photographed with him.

The interview had to do with moving pictures in the Island of Cuba;

(*Continued on Page* 28)

From VARIETY—

Bow For Baby Jane

In Baby Jane, Universal seems to have found a child artist destined to move into the select popularity circle now occupied by Shirley Temple and Baby LeRoy. Daily Variety's Frisco reviewer said of her, in a paragraph inadvertently lost from his review of 'Imitation of Life:"

"Baby Jane comes close to stealing the picture. This child is a natural little artist, with a personality all her own and in no way suggestive of Shirley Temple. She is certain to win the audiences in this and future pictures."

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Universal Pictures Corp.
Copyrighted 1934
(All Rights Reserved)
NOVEMBER 10, 1934
Vol. 35 No. 22

LAST MINUTE ...NEWS...

Carl Laemmle Appoints Fred S. Meyer, Rep.

CARL LAEMMLE has announced the appointment of Fred S. Meyer as his personal assistant. Mr. Meyer will fill the place which has been vacant since Joe Weil was detailed for special exploitation work at Universal Home Office.

Fred Meyer has long been a factor in the moving picture industry and has been a personal friend of Carl Laemmle for almost as long as he has been in the picture business. He was formerly manager of the Alhambra Theatre in Milwaukee, is a former president of the Wisconsin Motion Picture Theatre Owners of America and is at present the National Secretary of the organization. The theatre owners refused to accept his resignation and gave him an indefinite leave of absence. Mr. Meyers will leave Milwaukee, where he has made his home, on Friday to take up his duties in Universal City.

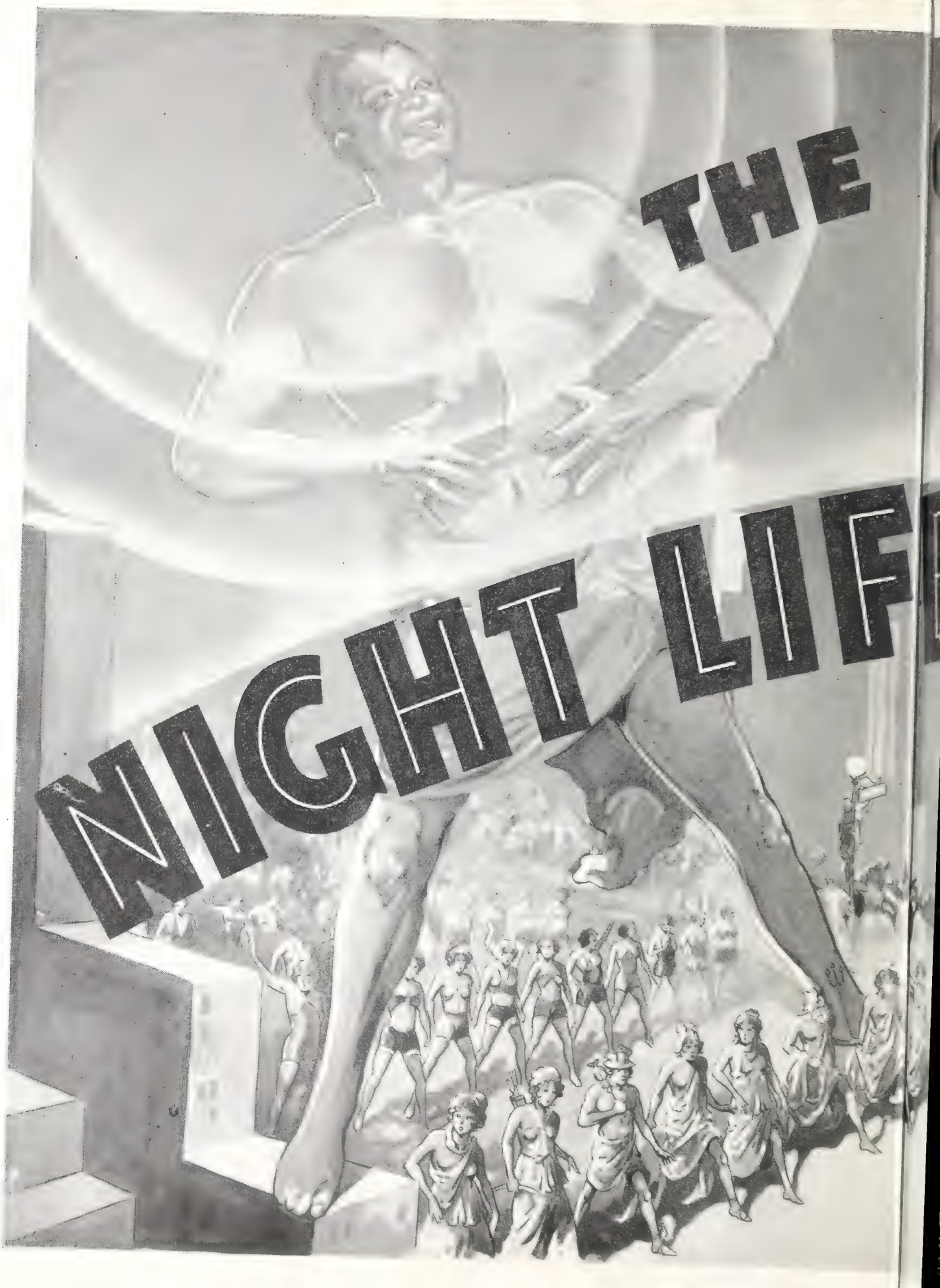
✚ ✚ ✚

The Strangest Contract Ever Signed in Movies

HERE is the strangest moving picture contract ever signed. There were no principals, there were no cameras, there were no flood-lights, and no publicity men. It was the long term contract by which Universal Newsreel ties up the services of Graham McNamee as its Newsreel Talking Reporter for a long time to come.

It was supposed to be signed between Graham McNamee and the President of the National Broadcasting Company and the President of Universal Pictures Corporation. However, none of these gentlemen could be brought together in one place at the same time. The contract was ready for signature on Friday, but it wasn't ready until it was time for Graham McNamee to leave to go to Cambridge to broadcast the Harvard-Princeton Game. Carl Laemmle was in California, and Merlin Aylesworth was out of town. Saturday, of course, was out for the same reason.

(*Continued on Page* 28)


THE
NIGHT LIF

GIANT *Laugh* OF THE WORLD

The COLOSSUS of COMEDIES!...EVERY LAUGH a SPECTACLE and EVERY SPECTACLE a LAUGH!...DAFFY & DELIGHTFUL!...GORGEOUS GIRLS & GRANDIOSE GAGS!...A NUTTY NIGHTMARE!...A MIRTHQUAKE of MERRIMENT!

E OF THE GODS

CARL LAEMMLE *presents* LOWELL SHERMAN'S *production of* THORNE SMITH'S *amazing novel... With* **ALAN MOWBRAY • PEGGY SHANNON • RICHARD CARLE • FLORINE McKINNEY • WESLEY BARRY • HENRY ARMETTA • WILLIAM** (*Stage*) **BOYD • ROBERT WARWICK**...*Produced by* CARL LAEMMLE, JR. . . *And Universal is mighty proud of it!*

THE MOVIES

GREAT EXPECTATIONS (*Universal*)

ANOTHER triumph of "decency." While the studios have for years been bidding stage successes and best sellers up to tremendous figures, the classics have been lying neglected right under their noses. But the classics lacked gals and smart-cracks; no, they wouldn't be box office. Who wants to see that old tripe?

That question was answered by the preview audience at Pantages who sat for *two hours as quiet as two thousand mice and then broke into cheers at the final fade-out of "Great Expectations."*

Nor is a Dickens novel easy to shoot, depending as it does on long and intimate characterizations, before any 'action' is introduced. Also there is the danger of quaint customs and quainter costumes causing laughter with our modern smart alecs. That this picture conquered each of these handicaps is a tribute to the story construction of Gladys Unger, the direction of Stuart Walker, and the corking acting of the cast.

Henry Hull ('of the New York stage') more than justified his publicity in the part of *Magwitch*, the crook who served his time, grew rich in the Austrian penal colony, and financed Phillips Holmes into becoming a gentleman, because as a boy Phillips had befriended him.

Florence Reed also puts over a grand characterization as the eccentric rich woman who, because of a frustrated love affair, locks herself up in her huge mansion.

Jane Wyatt shines as the ward of the eccentric *Miss Havisham*, while Francis Sullivan and Alan Hale completely authenticate their characters.

The greatest and pleasantest surprise, however, is Phillips Holmes, who has always revealed intelligence, but whose work has been marred by a curious self-consciousness—acting at all times. As *Pip* he has lost all of that, and becomes utterly the character. A superb piece of work.

A long cast in which everybody, including Jackie Searl and that remarkable youngster, George Breakston, delivers creditably.

Albert D'Agnostino's sets are remarkable for their colors and fidelity, and the costumer — uncredited — brings the drawings of Cruikshank absolutely to life.

If Carl Laemmle and Stanley Bergerman had great expectations regarding this picture, they are fully realized.

(*From Bob Wagners' Publication called SCRIPT*).

B I G

Says Variety in Preview of

"IMITATION OF LIFE"

•

San Francisco, Nov. 2—

Clean as a hound's tooth, strong in story, comedy, cast and production value, this production for Universal should rate high in box-office strength. Popularity of Fannie Hurst, Claudette Colbert and Warren William are added assets that should carry it over big.

• ● •

The Preview Parade of UNIVERSAL PICTURES

EDITH WHARTON

. . . mixes laughter with her ink . . .

"STRANGE WIVES" presents as a hero (and we mean hero) a man who knew more about relativity than Einstein—he married a whole family!

This screen entertainment is based on Edith Wharton's Cosmopolitan magazine novel, "Bread Upon the Waters," and you should know more about Mrs. Wharton.

A Pulitizer prize winner! A wise, witty and worldly woman! A writer who mixes laughter with her ink!

When her name appears on a magazine cover, it sends circulation soaring through the stratosphere.

ROGER PRYOR

She knows the follies and foibles of married folks, and in "STRANGE WIVES" makes them so real, it's riotous! A constant tattoo on the funnybone!

Universal picked for "STRANGE WIVES" a cast of personalities perfect for their parts. Roger Pryor, known from here to Patagonia, as Mae West's choice, acts the husband . . . June Clayworth, who beguiled Broadway in the pajama-clad lead of "Are You Decent?" rates a wider wardrobe and real screen opportunity as his wife.

Those who come "to live with us, dear" include Cesar Romero, Esther Ralston, Francis L. Sullivan, Valerie Hobson, Leslie Fenton and Ivan Lebedeff.

Millions who have read Edith Wharton's twenty novels are waiting to see "STRANGE WIVES." For a turn-out, here is your tip-off! Make her name your campaign!

JACTHALL

THANKS, "TIME"! *

UNIVERSAL ALWAYS MARCHES ON!

*Rare almost as hen's teeth is praise from TIME'S reviewer, toughest of film critics:

TIME, October 29, 1934

Great Expectations is superb cinema entertainment. It should go a long way toward enlarging even further the prestige of Charles Dickens who has lately become the most fashionable author in Hollywood.

Expertly condensed by Gladys Unger and directed by Stuart Walker, the task of preserving the vitality of *Great Expectations* rests principally on the cast. Most memorable contributions to a gallery of 19th Century human oddities are made by Henry Hull, as monkey-faced Magwitch; Florence Reed, as monstrous old Miss Havisham; Jane Wyatt as cold-hearted Estella (see p. 44). Good shot: Magwitch eating cold pork-pie in a graveyard.

and

"GREAT EXPECTATIONS"

IS ANOTHER UNIVERSAL MILESTONE!

Henry Hull
as Magwitch
Jackie Searle
as Young
Herbert Pocket

HERE IS A PICTURE OF *Great*

AS YOU WILL SEE UNIVERSAL'S

George Breakstone has already established himself as a great child actor. In *Great Expectations* he has the best chance of his career to demonstrate his dramatic ability

Jane Wyatt and Phillips Holmes supply the love interest in the filmization of Dickens' great novel, *Great Expectations*

Henry Hull who is making a tremendous hit in Hollywood since the preview of "Great Expectations" and that splendid boy actor, George Breakston, in a dramatic scene—the convict and the boy.

Phillips Holmes, Jane Wyatt, Walter Armitage and Rafaela Ottiano, all in splendid Dickens characterizations.

Expectations

PICTURIZATION OF THE CHARLES DICKENS NOVEL

Here is a scene from "Great Expectations" which would fill our idea of a Christmas card. The central figures are Jane Wyatt and Phillips Holmes as Pip.

Anne Howard, who plays the part of Young Eestrella in the film version of the Dickens favorite

Magwitch* is captured. A tense, intriguing scene from Universal's presentation of the Dickens novel, *Great Expectations

NAMES! NAMES! BIG "MORE POWER" TO

FANNIE HURST

Her pen has dipped again into the tears and laughter of life! She has written an even greater story than her powerful "Back Street"!

CLAUDETTE COLBERT

Alluring, talented—a tremendous women's star with a huge masculine following!

BABY JANE

ALAN HALE

NED SPARKS

IMITATI

Proudly

CARL

AS ONE OF THE

NAMES THAT MEAN YOUR BOX OFFICE!

WARREN WILLIAM

A strong draw from any marquee — and a great star in his own right!

ROCHELLE HUDSON

JOHN M. STAHL

The man who directed "Back Street" — and now he scores another and greater triumph!

HENRY ARMETTA

Presented by

LAEMMLE

WORLD'S FINEST!

VARIETY Says—

Miss Colbert looks like a million, giving the character a superb treatment and wearing gowns that will make the femme fans gurgle and gasp in admiration.

Negligee of sea-green chiffon, trimmed with Russian sable. The sleeves are flowing, and there is a train.

inner dress f silver me cloth. t in one ece, with lt of same material.

Evening gown of blackish-gold lame cloth, with square decolletage, high bodice, tunic effect over full underskirt.

Evening gown of white crepe Elizabeth. Ruby and rhinestone clip worn at throat is the sole adornment.

Day-time frock of black and white figured crepe, worn with large black hat.

Two-piece street frock of grey crepe worn with platinum fox scarf and matching accessories.

Claudette Colbert, one of the most beautiful stars of the stage and screen.

EVERY FAMILY AND EV

STRA

BASED ON.... EDITH

WHARTON'S

"BREAD UPON THE WATERS"

with

ROGER PRYOR
JUNE CLAYWORTH
ESTHER RALSTON

Hugh O'Connell • Ralph Forbes • Cesar Romero

Valerie Hobson • Francis Sullivan • Leslie Fenton

Directed by Richard Thorpe

A UNIVERSAL PICTURE • Presented by **CARL LAEMM**

EVERY RELATION WILL WANT TO SEE IT!

NGE WIVES

TELL THEM IT'S COMING TO YOUR THEATRE

MLE • A STANLEY BERGERMAN PRODUCTION

As she appears with Claudette Colbert in "Imitation of Life."

This is Baby Jane as she will be seen in her first starring picture, "Straight from the Heart."

A scene from "The Man Who Reclaimed His Head" in which she is featured with Claude Rains, Joan Bennett and Lionel Atwill.

Baby Jane Arrives—

Baby Jane answering the first fan mail which she received even before her first picture had been shown on the screen.

SHE cannot read or write. She forgets her lines and then makes up her own version. She pokes fun at her director. In spite of this Baby Jane made such an impression in her first Universal talkie role that she was signed to a long term contract. This contract covers twice as many years as her present age. She won it for her work in "Imitation of Life" as the daughter of Claudette Colbert, who is starred with Warren William in this screen version of Fannie Hurst's novel, now ready for its first showings.

Little Jane is treated just like a grown-up star at Universal City. During the filming of "Imitation of Life" she had her own little canvas chair on the set like her elders, with her name stencilled on the back. She had a "stand in," a little girl exactly her own age and height. This is not very old or very tall for Jane is only three and stands thirty-three inches from top to toe. She weighs thirty-three pounds.

Every day Jane brought her toys with her to the studio while she was acting in the Fannie Hurst film. She had an Aunt Jemima doll with a bandana handkerchief on its head. Before she would go on the set to act she would sit this doll in her own canvas chair. On its lap she set a small China teacup with a broken handle. This cup is one of her most treasured possessions.

She is a very active child and a maid accompanies her on the set to keep her hair combed and her tiny dresses neat to go before the camera. The child wears no makeup while acting. Sometimes during her scenes in "Imitation of Life" she was allowed to ad lib her lines. It is a difficult task to write natural dialogue for children. Now and then Jane, like her elders, would forget the next word in her lines and put in one of her own. Occasionally they were improvements because they were more like what a child would say. In such cases, the correction was allowed to stand on the sound track and director John M. Stahl would give Jane an ice-cream cone.

Stahl got into the habit of encouraging the tot by saying at the completion of her scenes "That was a good one." Soon, after every scene was finished, whether she was in it or not, Jane piped up in her perfect imitation of the directo, "That was a good one."

Jane is now making her third Universal picture, "Straight from the Heart" which was specially written for her. Roger Pryor and Mary Astor are also starred in this production. She is also one of the featured players in "The Man Who Reclaimed His Head," with Claude Rains, Joan Bennett and Lionel Atwill.

Baby Jane was selected by Stahl for her role in "Imitation of Life" only after 200 other babies had been given screen tests by him. No other tot of her tender age is capable of speaking lines on the screen. But it is familiar work to Baby Jane. She has been making pictures for a great part of her short life. She began as an actress last year in a picture called, "Give Me My Quarter Back." There were only children in this production but she soon graduated from that class and now acts with adults exclusively. She is quite a young lady to-day.

MAX MARCIN'S FAMOUS STAGE PLAY — ON THE TALKING SCREEN AT LAST!

FAY WRAY

IN

CHEATING CHEATERS

With Cesar Romero, Minna Gombell,
Henry Armetta, Hugh O'Conne
Francis L. Sullivan

A STANLEY BERGERMAN Production . . . Directed by Richard Thorpe.

"Boy's Life" Endorses "Great Expectations"

Franklin K. Mathiews, Pictures Editor of Boys' Life

Leading Boys' Magazine in Signal Departure from Custom Establishes Reviewing Department for Pictures Suitable for the Half Million Boys Who Read It—Franklin K. Mathiews, Chief Scout Librarian, in Charge of New Reviewing Department.

Dr. James E. West, chief scout executive of the Boy Scouts of America, and editor of Boys' Life since 1922.

FOR years, Boys Life has held aloof from any suggestion of endorsing pictures. This was not because of any lack of sympathy with the principal entertainment of the boys who read its pages every month. It was merely because they could not conscientiously, over the last few years, find the type of pictures to recommend. Dr. James West, head of the Boy Scout organization, has come to the conclusion that the time has arrived for Boys Life to take a definite stand on moving pictures and to establish a reviewing department which can actually carry the endorsement of the magazine for the pictures it reviews. Those which it cannot endorse, it will not carry in its reviewing columns.

The Chief Scout Librarian, Franklin K. Mathiews, has been chosen by Dr. West to review pictures for Boys Life. Mr. Mathiews has been with the Boy Scout organization for a great many years and is thoroughly familiar with all of the aims of the organization as well as the temper and interest of the boys. It is he who in his first month of reviews, had the following to say about "Great Expectations:

✚ ✚ ✚

HERE'S THE REVIEW

"Great Expectations"

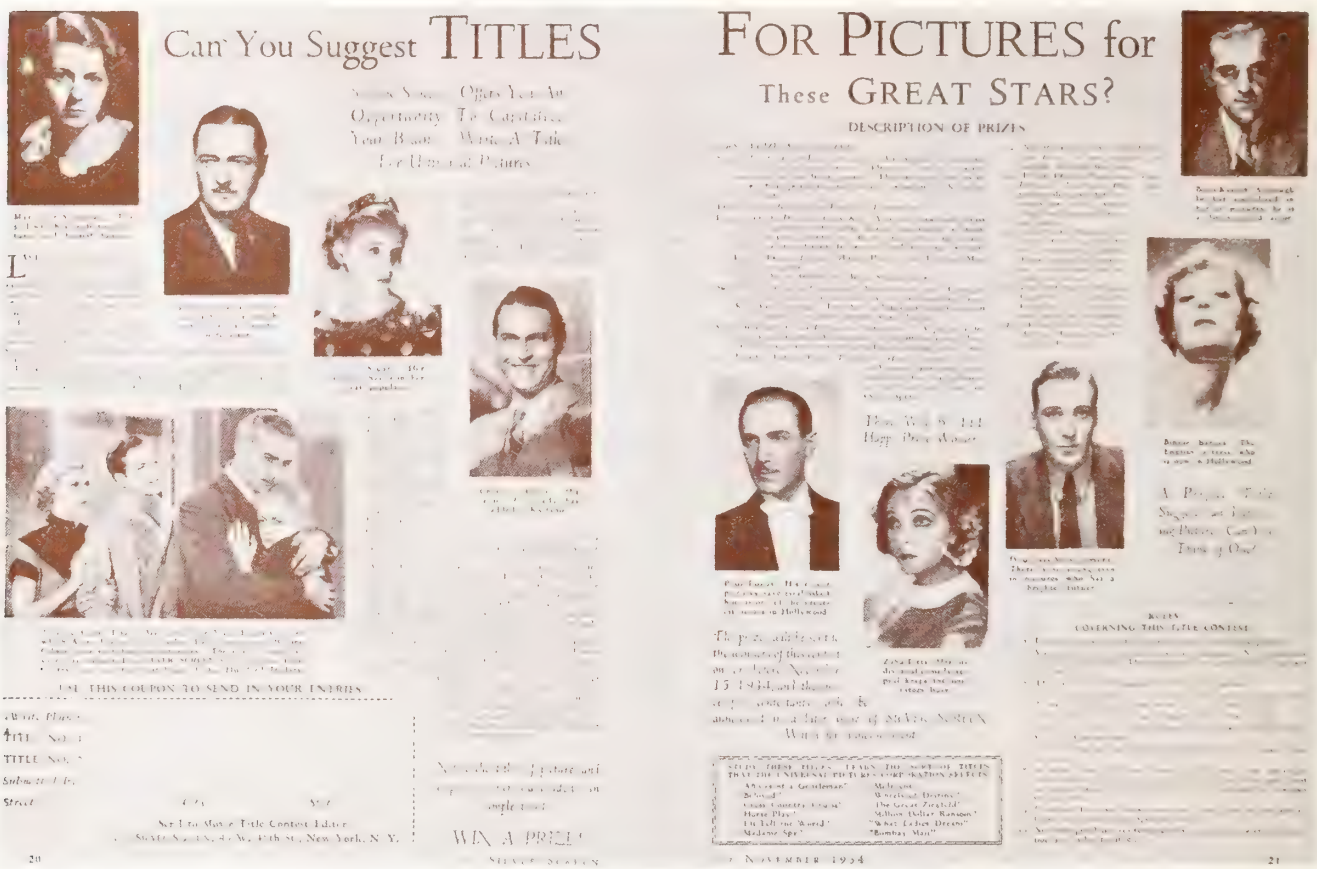
(Universal)

TO many of those who have read Dickens' gripping old story, the opening scene of the movie version will, I rather think, seem very like a sleight of hand performance, so suddenly do the characters presented in the first pages of the book come to life on the screen. There, before your very eyes, a boy appears, apparently, in life and death combat with "a fearful man, with a great iron on his leg; who limps, and shivers, and glares and growls." The boy so terrifiied is, of course, Phillip Pirrip, nicknamed "Pip," because as a little lad he himself pronounced his name that way.

It is Pip's great expectations that give title to the book and movie. All boys have their dreams but scarcely ever are they realized as in the life of this famous, youthful Dickens' character. At first, life was bitter, hard with Pip, but the chance meeting with the fearful convict, and his forced good turn to him, eventually made possible the fulfillment of his great expectations to be an educated gentleman, with ample fortune.

From the country town, the village boy goes up to London. As the romance of his life there unfolds upon the screen, one surprising, often startling, situation follows upon another. Boys will hail the thrilling drama. Save hilarious fun, so many of the stirring elements young people delight to find in stories, are included; lively action; strong suspense; alluring mystery; narrow escapes; courageous, daring, chivalrous couduct.

Silver Screen In Record Universal Title Contest



Last year Silver Screen held a contest for titles to be used on forthcoming Universal pictures. The title which won last year's prize was used on a Wynne Gibson picture entitled "I Give My Love." The illustration above is a two page spread announcing this year's title contest. On the basis of the popularity of the contest last year, this announcement should bring thousands and thousands of replies and call the above pictured Universal stars to the attention of thousands and thousands of readers. Exhibitors can take part in this contest, so if you have suggestions to make, buy the November issue of Silver Screen, fill in the coupon, and send it in.

✚ ✚ ✚

LISTEN TO THIS BROADCAST NOV. 16th

RADIO, schools, educational societies and the movies will join hands in a novel radio presentation on the afternoon of November 16th over WEAF, New York City, and affiliated stations, when a radio dramatization of scenes from Charles Dickens' "Great Expectations," a current motion picture, will be presented with a cast made up of boys and girls from the Weequahic High School in Newark, New Jersey. This will be part of the program of the Woman's Radio Review, of which Mrs. Claudine MacDonald is director. The Weequahic High School was the scene of the initial experiment to determine the feasibility of teaching photoplay appreciation as part of the regular high school course.

Prior to the dramatization Dr. William Lewin will describe the progress that has been made in teaching young people to make critical evaluations of pictures. Dr. Lewin, a member of the English department of the Weequahic High School, introduced the first photoplay appreciation classes in his own school and the project was then extended to high schools in 26 cities under the auspices of the Photoplay Appreciation Committee of the National Council of Teachers of English, of which he is chairman.

The dramatization of "Great Expectations" over the air will coincide with the delivery of study guides on film to pupils in 18,000 high schools throughout the country, all of whom in the next few weeks will have the opportunity of studying "Great Expectations" in film and novel as a part of their classroom work, using as their laboratories neighborhood theatres which show the film. These guides were prepared by Dr. Walter Barnes, professor of education at New York University and former president of the National Council of Teachers of English.

A TYPE IN TYPE

Here is something entirely new in artistry. This picture of Binnie Barnes, featured in "There's Always Tomorrow" and "One Exciting Adventure," was made by a very clever artist and in a very clever way. The artist is Kathryn Parsons and the entire sketch was made on a typewriter. Here is an idea for a contest which any exhibitor can easily promote on any star. Take this one for example and use it in putting over either of these two pictures. Offer a prize for the stenographer who can make the best portrait on her typewriter.

AT LAST YOU CAN AFFORD BIG TIME

Just Look at These STARS Who Have Appeared and Will Appear in "MENTONES":

BLOCK & SULLY
JAMES BARTON
GEORGIE PRICE
J. HAROLD MURRAY
BILL ROBINSON
SMITH & DALE
Aunt Jemima
Gus Van
Ramona
Buck and Bubbles
Rae Samuels
Armida
Harry Rose
Mills, Gold and Ray
Benny Ross
Eddie Gar
Russian Revels
Chester Hale Girls

GEORGE GIVOT
BABY ROSE MARIE
DOCTOR ROCKWELL
PAT ROONEY
ED. LAURIE, JR.
VINCENT LOPEZ
Nick Lucas
Roy Atwill
Frances Langford
Four Ink Spots
Hal Forde
Gypsy Nina
Olive Grafton
Martha Ray
Giersdorf Sisters
Jerome Mann
Cecil Mack Choir
The Jim Wong Troupe

MENTONE

VAUDEVILLE

MENTION "MENTONE" ALWAYS!

Never say "shorts" when you expect a full measure of good ones. Be sure you say "MENTONE" shorts...Why?... Because, although they slipped into the market unheralded, the sheer force of their consistently fine quality has built up a magnificent following—which grows greater day by day!

SHORTS

HIS SECOND IS RE

THE SHINING LIGHT OF THE WESTERN STARS IN 6 OF HIS BRIGHTEST HITS!

BU
JO

WHEN A MA
SEES RE

EADY FOR YOU!

NEWSREEL No. 299

LADY SOUTHERN CROSS SETS RECORD IN PACIFIC FLIGHT

(Pre-Released: Los Angeles; San Francisco; Portland; Seattle

OAKLAND, CAL.—Winging in from far-off Australia, Sir Charles Kingsford-Smith and Capt. P. G. Taylor lower the flying time for the 7,350-mile journey to fifty-one hours.

PITT PANTHERS CLAW IRISH

PITTSBURGH, PA.—Notre Dame goes down to a 10 to 0 defeat. Pitt wins its third straight victory over the Ramblers as 65,000 look on.

LIFT MEN TIE UP BUSINESS

NEW YORK CITY.—Striking elevator operators bring life in buzzing skyscrapers to a standstill. Garment trades workers climb dozens of weary flights and then join the strikers.

ST. NICHOLAS SHOPS EARLY

LOS ANGELES, CAL.—Down from the North to prepare for the holidays, Santa Claus invades a big toy store.

FOUR DEAD IN RAIL CRASH

CLINTON, MASS.—Three engines and ten freight cars pile up when fog hides a danger signal. Four trainmen die and two are seriously injured.

HIGHLIGHTS IN THE NEWS

NIAGARA FALLS, ONT.—Strong east winds slow the famous cataract to a trickle, temporarily hushing its mighty roar.

SEATTLE, WASH.—A remarkable new chemical smothers gasoline and dangerous electrical fires in a dramatic demonstration. —Firemen at Wilmington, Del., test two dozen new hoses in one spouting line.

LONDON, ENG.—Costers and their families parade to church in picturesque costumes dotted with hundreds of pearl buttons.

RAMONA, CAL.—Children scamper after gobblers in a monster "greased turkey" contest after which 8,000 lbs. of drumsticks and white meat are consumed by spectators.

PHILADELPHIA, PA.—Workmen slice United States Destroyers into huge chunks to be sold for scrap at a fraction of the vessels' original cost.

VILLANOVA, PA.—Downtrodden Freshmen drag Sophomores through a "sea" of mud in a spirited inter-Class tug-of-war.

NEW YORK CITY.—A milliner perfects a novel method of creating new modes for Milady by designing chapeaux to harmonize with the contours of her customers' life masks.

Junior Arrives

Carl Laemmle, Jr., boss of Universal Production on the Santa Rosa.

The Strangest Contract Ever Signed in Movies

(Continued from Page 5)

On Monday, R. H. Cochrane, Vice President of Universal, who signed on behalf of Carl Laemmle, was tied up in a Code Committee Meeting all day, but Graham got back to town and signed his part of the agreement between sessions of work on the Newsreel.

Tuesday being a Legal Holiday, was also a blank.

It was not until Wednesday morning that George Engels, Vice President of National Broadcasting Co., Inc., signed the document and his signature was witnessed by Dan S. Tuthill, business manager of National Broadcasting Company's Artist Service, and his secretary brought it over to R. H. Cochrane, Vice President of Universal Pictures Corporation, who signed in the presence of Miss Helen E. Hughes, Assistant Secretary. No lights, no cameras, no reporters, and yet it is one of the most important movie contracts signed this year!

✚ ✚ ✚

Carl Laemmle, Jr. Visits Colonel Batista in Havana

(Continued from Page 5)

also the possibility of a film to be made in Havana. Carl Laemmle, Jr. is considering the purchase of a novel which has a Havana background.

Mr. Laemmle was accompanied by Harry Zehner, his assistant, Polan Banks, the novelist, and Archie Gottler, the song writer.

NEWSREEL No. 298

AMERICANS WIN BIG PRIZES IN IRISH HOSPITALS SWEEPS

NEW YORK CITY.—Winning $150,000 on Wychwood Abbot as the horse comes home ahead in the Newmarket classic dumfounds nineteen-year-old Simon Koss.

NAVY MAKES DEFENSE FLIGHT

SAN DIEGO, CAL.—Loaded with tons of bombs, giant naval 'planes practice mass formations during a hop to Santa Monica and return.

MEXICANS CHEER SCHOOL LAW

MEXICO, D. F.—More than 150,000 workingmen and clerks join in a monster demonstration to show their enthusiasm for the new system of education proposed by the Government.

THOUSANDS VIEW RIVER WAVE

HAINING, CHINA.—Roaring tidal waters sweep far up the bay as famous Hangchow bore makes its amazing annual appearance.

ANTI-BOOTLEG DEVICE SHOWN

CHICAGO, ILL. — An inventor proposes that twenty-five cent piece be sealed into the bottom of every liquor bottle. The customer destroys the container in order to remove the coin.

HIGHLIGHTS IN THE NEWS

OAKLAND, CAL.—Coal gas causes a terrific explosion which badly damages a three-story apartment house.

PHILADELPHIA, PA.—Determined to prevent the city from installing a sewer in front of her half-demolished home, a woman of sixty-six holds the "trench" night and day for over a week.

YOKKAICHI, JAPAN.—Strange floats and grotesque masks enliven an ancient festival.

CRATES POINT, ORE.—An unusual life-preserver, has a cabin to protect the head and shoulders from bad weather and high waves.

CHICAGO, ILL.—Freaks and a trained monkey brighten the lives of little shut-ins.

WASHINGTON, D. C.—Mrs. Roosevelt is presented with a new chrysanthemum named in her honor.

PANAMA CITY, FLA.—Firemen battle seven hours against a blaze aboard a steamer in the harbor and return to find four fine residences in the grip of flames.

MILLIONS KNOW THEM!... IT PAYS TO SHOW THEM!

Out of more than 200 newspapers every day... onto your screen every week... for ready-made audiences!

With

MAURICE MURPHY + PATRICIA FARR + NOAH BEERY, Jr.

A Universal Picture

Directed by Louis Friedlander

TAILSPIN TOMMY

Used by Hal Neides, manager of the Orpheum Theatre, San Francisco, a month in advance of "Imitation of Life" to announce his forthcoming engagement, this picture.

"GREAT EXPECTATIONS" RADIO SCRIPT READY

A SPECIAL radio script for your "Great Expectations" campaign is now ready! It features five high-spot dramatic scenes from the picture, requires five characters to play the parts, and allows time for announcement by local sponsor. Arrange now for one of your local stations to put it on the air. You can probably get a dramatic school or society to handle it for you in return for the publicity you can give them. Write, wire or phone the Exploitation Department, Universal Pictures, Rockefeller Center, New York, for copies.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

"We're talking shop—"

TEASER campaigns in newspapers cost money. They cut off a bit from the large size opening ads. Every now and then, however, a picture comes along that merits "gagging" ahead of the regular break. Such a picture is "NIGHT LIFE OF THE GODS. Get "back to Barnum" on this one. It'll be roaring fun!

* * *

The printing presses are rusing off a new 75c edition of the Fannie Hurst novel "Imitation of Life." To meet the tremendous demand expected for this book because of the Universal picture with Claudette Colbert. The word is spreading like wild fire from coast to coast—in "Imitation of Life" Universal has *the picture of the year!*

* * *

OSWALD the cartoon kid, is stepping out. And my, how he's strutting! Everywhere people are talking about the improved quality of these shorts. He merits marquee, lobby and newspaper billing. Watch his next picture.

There are great exploitation possibilities in Universal's new little starlet BABY JANE. You will see her in "IMITATION OF LIFE." There will be Baby Jane dresses, Baby Jane hair ribbons, raincoats, and a score of other items that will grab window space for you. Watch Baby Jane! She is coming soon, in her own starring picture.

* * *

Something new on the air! On November 16th over WEAF and associated stations throughout the country, high school students will present a radio dramatization of scenes from " "GREAT EXPECTATIONS." The National Broadcasting Company is donating the time because of the educational nature of this broadcast. Schools throughout the land will tune in or urge their students to dial in at home. See announcement about this on page 22. Contact your schools on it.

JOE WEIL

HERE'S A BIG FLASH TWENTY-FOUR SHEET STAND

Whooping it up for an exciting melodrama! These boys made San Francisco streets re-echo with picture advertising.

"NEWSIES" FLOOD SAN FRANCISCO WITH "RANSOM" HERALDS

USING tabloid "news" sheets, the regular accessory heralds for "Million Dollar Ransom," Henry Goldenberg, manager of the Fox Theatre, San Francisco, decided a newsboy distribution would be most appropriate and would get more attention. On opening day he put half a dozen boys, on the streets with a generous supply of the "tabs." Special newsboy aprons featuring "Damon Runyon's 'Million Dollar Ransom' Fox Now," were worn by the boys. The stunt created a lot of comment in the downtown section of the city and added quite a kick to the campaign. John Del Valle, publicity man for the theatre handled the stunt for Goldenberg.

Newsreel-Newspaper Cooperation

AT left is a striking example of the cooperation many theatres are receiving from local newspapers through the Universal Newsreel newspaper tie-ups. This three column by 13 inch ad, which was run by the Alexandria, La., "Town Talk," is only one of a series that this newspaper uses to boost its news columns and the reel.

Showman's Ad for Expectations

THE ad reproduced at the right was used by Sam Bendheim, Jr., of the Capitol Theatre, Richmond, Va., to announce his engagement of "Great Expectations." You will note that it plays up Henry Hull as the star of "Tobacco Road," a smart piece of showmanship as Hull's remarkable success in this unusual stage hit has been the talk of this section of the country for many months. The ad ran two columns by 9½".

LETTERS TO LAWYERS, DOCTORS HELP HOLTZ PLUG "ONE MORE RIVER"

STRESSING the divorce angle of "One More River" as it appeals to the legal profesison, Charlie Holtz, manager of the Sierra Theatre, Sacramento, Cal., sent letters to all local lawyers, inviting them to see the picture. Similar letters stressing different angles were sent to Sacramento doctors, educators, prominent women and jurists.

Holtz says that the stunt was very well received locally and that an exceptionally large percentage of those addressed responded by seeing the picture and commenting on it to him. Some of the recipients of the letters even went so far as to write Holtz complimenting him on his excellent advertising stunt. He used the favorable comments of the more prominent persons in his newspaper and lobby ads.

"Cheating Cheaters" Song

"WAKE UP AND DREAM" and "Gift of Gab" were two recent pictures that provided showmen with plenty of material for crashing the ether. Now along comes "Cheating Cheaters" with Fay Wray warbling a tune called, "I've Burned My Bridges." Harms, Inc. have published it and are also giving it some nice coast-to-coast radio plugs. Use it on your pet station with a mention of your showing.

REALISTIC PIRATES STARTLE GLASGOW

Feature Scotland Serial Campaign!

THE pirates of "Pirate Treasure" came to life to startle Glasgow street crowds and spread interest about the opening of the Universal serial at the New Alex and West End Theatres, Paisley, Glasgow, Scotland. And they were extraordinarily realistic pirates, too, as you can see in the picture at the right. W. Hinks, resident manager of the Alex Theatre, who staged the stunt, had quite a time finding the right men for his striking ballyhoo, as it was important that one of them have a peg leg. Almost three weeks were spent advertising and searching the various Glasgow lodging houses. The man was finally located down near the docks and he was not only minus a leg but also an eye and a hand!

The men carried the chest and the keg of "rum" through the principal streets of the city and visited all the schools, creating considerable excitement among the children and the shoppers.

Here's a real eye-opener from across the water. Imagine this on your main street! See story at left.

"IMITATION OF LIFE"

Special Accessories!

WATCH FOR THEM!

They will help you sell the picture in a big way!

STREAMER—A large head of Colbert with open books to tie-in the copy.

HANGER—Special gold stock—cut-out!

WINDOW CARD—Die cut in four colors.

HERALD—Class rotogravure.

Get Ready to Campaign the

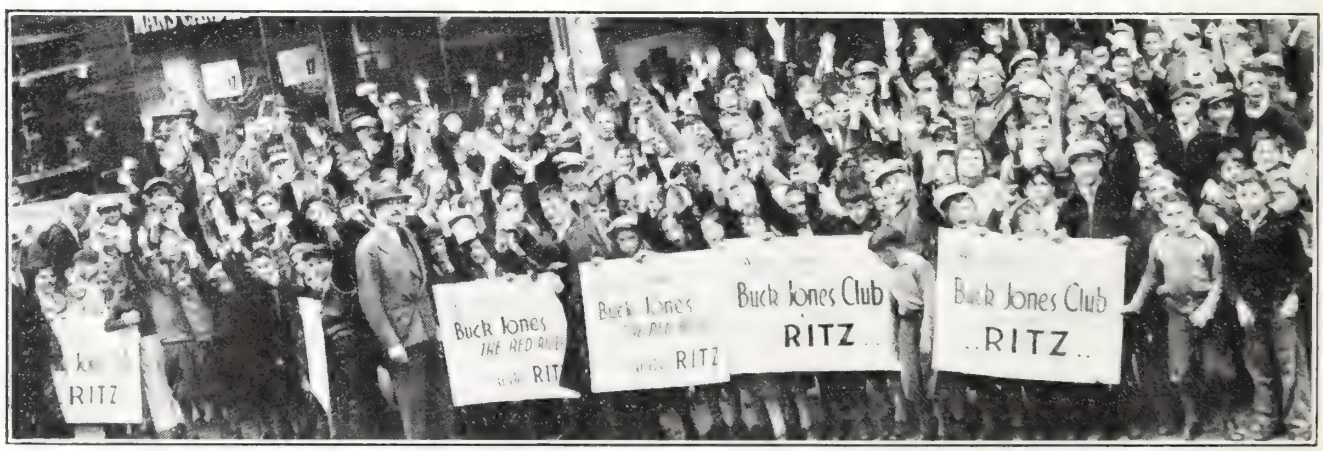
PICTURE of the YEAR!

ROSENTHAL OPENS "RED RIDER" WITH BIG PARADE OF KIDDIES

WORKING up plenty of pep and enthusiasm, Manager Robert Rosenthal pitched into the "Red Rider" campaign for the Ritz Theatre, Albany, N. Y. with a parade of several hundred members of the Buck Jones club.

He organized the club weeks in advance and hundreds of youngsters turned out to register and receive membership cards. Trailers and lobby easels kept the youngsters pepped up about the big parade for opening day, and bright and early over five hundred boys lined up for the event. The parade started at the theatre, followed the main streets around town and then returned for the first show. The marchers carried banners reading "We Are Going To Join The Buck Jones Club At The Ritz."

Now Rosenthal is "set" for all the forthcoming Jones pictures. His club is ready to go to work for him whenever he announces a new release.



All set for the big parade that started "The Red Rider" campaign for the Ritz Theatre, Albany, N. Y.

THEY ALL will want to **see** that Invisible Man,

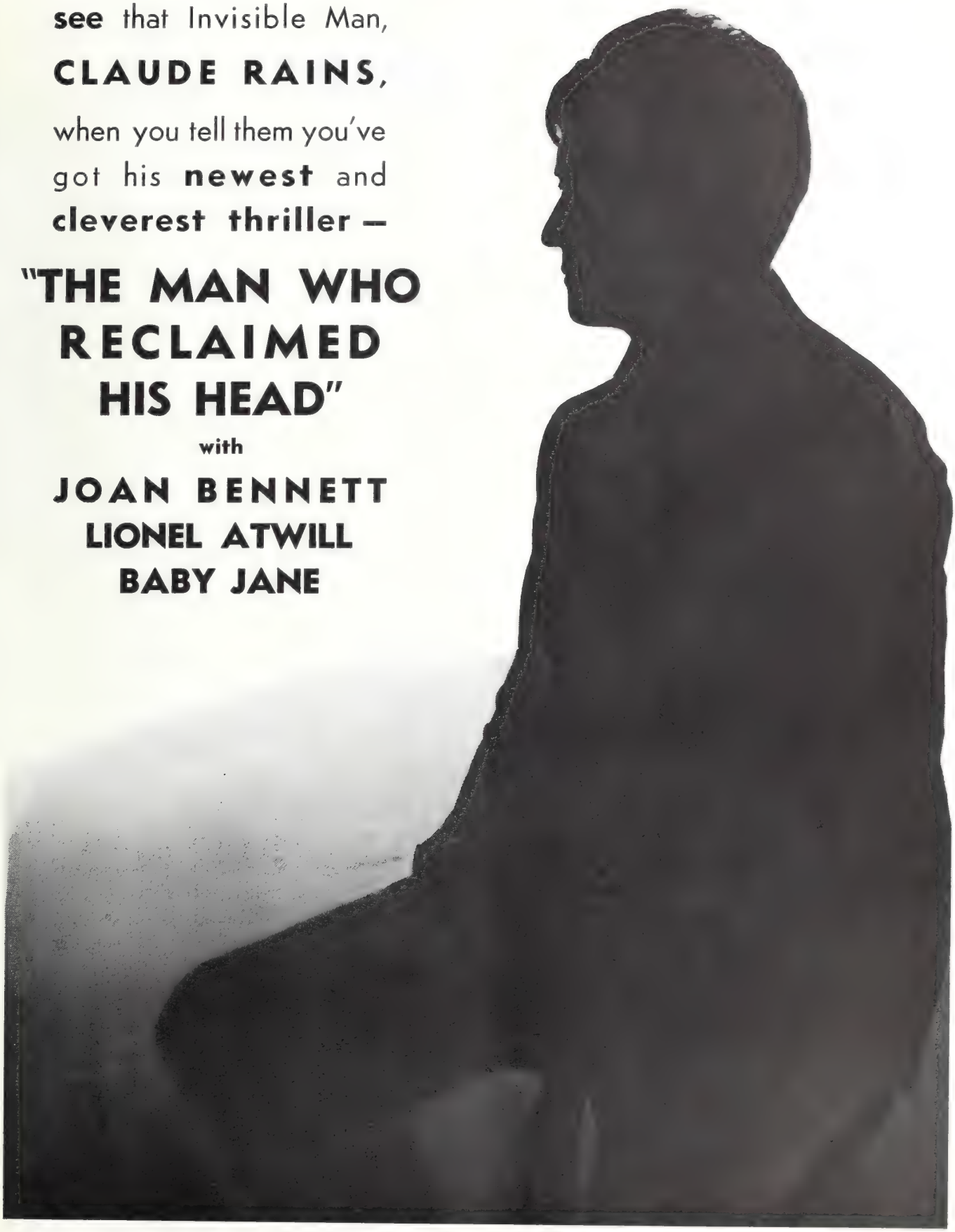
CLAUDE RAINS,

when you tell them you've got his **newest** and **cleverest thriller —**

"THE MAN WHO RECLAIMED HIS HEAD"

with

JOAN BENNETT
LIONEL ATWILL
BABY JANE



From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ALL TOGETHER, BOYS!

JENSEN & VON HERBERG THEATRES
"ROXY,"
Tacoma, Wash.

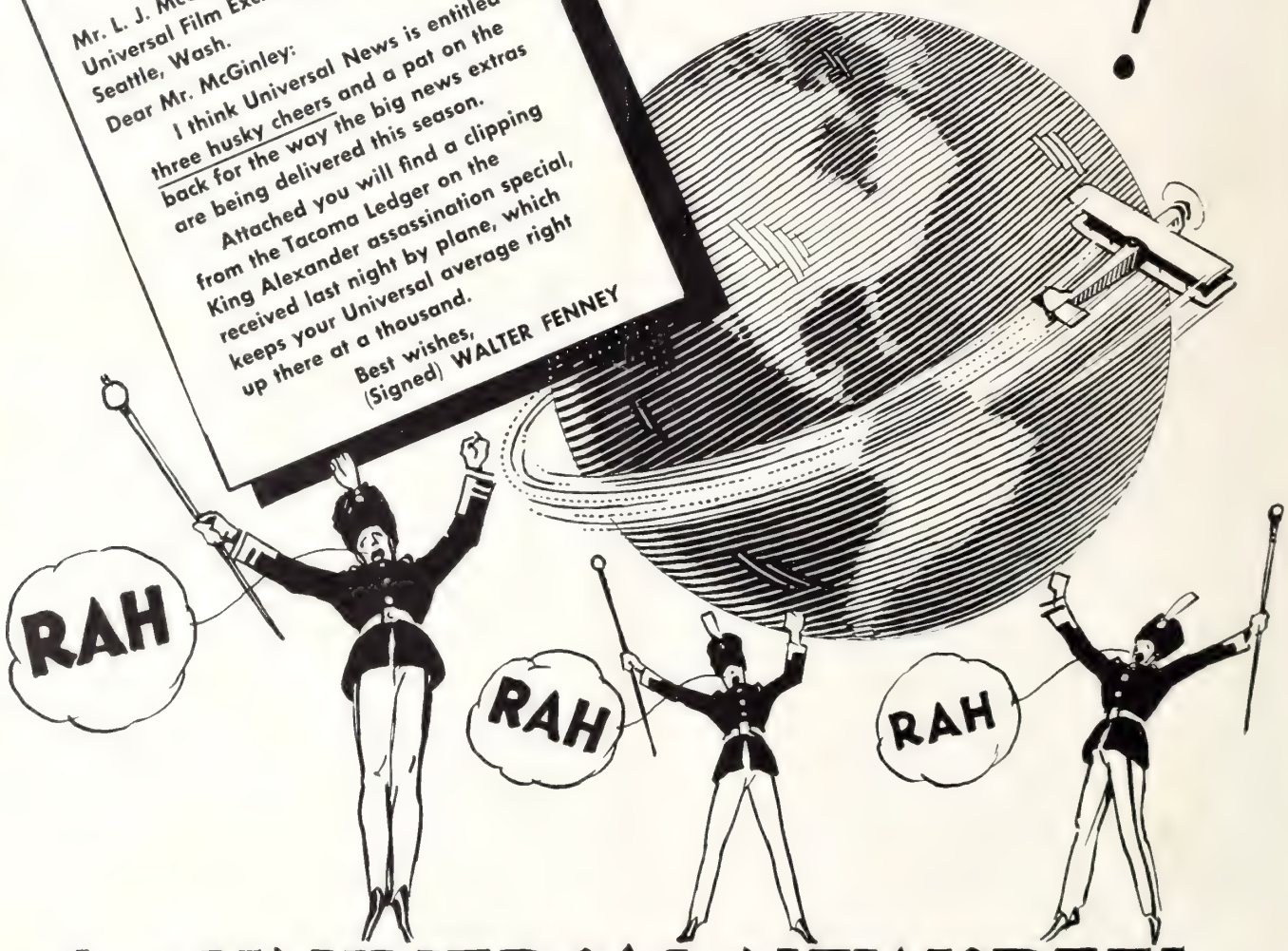
Mr. L. J. McGinley, Manager
Universal Film Exchanges, Inc.
Seattle, Wash.

Dear Mr. McGinley:

I think Universal News is entitled to three husky cheers and a pat on the back for the way the big news extras are being delivered this season.

Attached you will find a clipping from the Tacoma Ledger on the King Alexander assassination special, received last night by plane, which keeps your Universal average right up there at a thousand.

Best wishes,
(Signed) WALTER FENNEY



for UNIVERSAL NEWSREEL

Presented by CARL LAEMMLE

PRINTED IN U. S. A.

UNIVERSAL WEEKLY

VOL 36 NO.2 DEC.22,1934

Merry Christmas--and the best is yet to come

THE BEST ARE YET TO COME!

You know

Margaret Sullavan
in
"THE GOOD FAIRY"

Lowell Sherman's
"NIGHT LIFE OF THE GODS"

Claude Rains
Joan Bennett
in
"THE MAN WHO RE-CLAIMED HIS HEAD"

Claude Rains
Douglass Montgomery
Heather Angel
in
"THE MYSTERY of EDWIN DROOD"

Damon Runyon's
"PRINCESS O'HARA"

Howard Hawks'
"SUTTER'S GOLD"

what **"IMITATION OF LIFE"**
is doing everywhere . . . Now watch UNIVERSAL step out again, and again, and again with these smashing money-coiners!

Edna Ferber's "SHOWBOAT"

James Whale's "THE RETURN OF FRANKENSTEIN"

Dashiell Hammett's "MR. DYNAMITE"

William Powell in "THE GREAT ZIEGFELD"

John M. Stahl's "THE MAGNIFICENT OBSESSION"

+ BULL

Music Hall Books Universal Newsreel

New York's Greatest Theatre Started to Run Universal Newsreel on Thursday of This Week — Gives World's Best Newsreel Remarkable Representation in N. Y. C.

A BRAND new deal has been made with Radio City Music Hall, New York City, whereby the Universal Newsreel goes into that theatre starting this week Thursday. This gives the newsreel impressive New York representation.

There were seven theatres regularly showing the Universal Newsreel in the famous Times Square district. Now there will be EIGHT, the finest representation of any newsreel on the market.

The U newsreel will be showing in these theatres when the new deal goes into effect the last of this week.

Warner's Strand	Roxy
Music Hall	Globe
Trans-Lux	Times Square
Embassy	Stanley

The fine quality of the U news is bringing fine new deals every week. This excellent piece of product should be in every theatre in the country that is a possibility. There isn't another news that can compare with it. The exhibitors admit that.

+ + +

"RETURN OF FRANKENSTEIN" SCRIPT READY

William Hurlbut has just completed the continuity for "The Return of Frankenstein" and it is said to be a marvelous piece of work. This could have been forseen—after the job Hurlbut did on the adaptation of "Imitation of Life." James Whale is to direct and the picture will go before the cameras soon. Karloff is starred, of course. Cast will be announced very soon.

ETIN +

"Imitation of Life" Held 3rd Week At the Lafayette Theatre, Buffalo

IN spite of the three weeks at the Roxy in New York, in spite of the four weeks, and possibly five, at the Pantages in Los Angeles, in spite of the hold-overs in all other places, a three-week's run in a first-run house in Buffalo caps the climax. This is the news which comes to the Universal Weekly as we go to press. "Imitation of Life" has been held over for a third week in the Lafayette Theatre of Buffalo.

Here is a telegram which was sent to J. R. Grainger, congratulating him upon the opening:

BUFFALO NY 13 DEC 13 1934
J. R. GRAINGER
UNIVERSAL FILM EXCHANGES RADIO CITY ROCKEFELLER CENTER NYC JUST FINISHED RECORD WEEK WITH IMITATION OF LIFE HOLDING SAME OVER FOR ANOTHER WEEK EXPECT TO RUN THIS UNTIL CHRISTMAS AUDIENCE REACTION BEST WE HAVE HAD ON ANYTHING WE HAVE PLAYED THIS YEAR THIS IS A NATURAL BOX OFFICE FOR ANY EXHIBITOR ACCEPT MY CONGRATULATIONS GIVE US MORE LIKE THIS
A C HAYMAN LAFAYETTE THEATRE

\+ + +

UNIVERSAL COMPLETES "RENDEZVOUS AT MIDNIGHT"

Picture With $30,000 Worth of Gowns Will Be Released On February 11th

WHAT is described as one of the most gripping dramas of mystery, crime and romance that has come to the screen in a long while, is "Rendezvous at Midnight," featuring Ralph Bellamy and Valerie Hobson, Universal's young starlet.

It is the story of a wealthy, spoiled girl who is in love with the young police commissioner of New York City. He is as deeply in love with her as she is with him, but refuses to allow his love to interfere with his duties.

He has replaced the former commissioner who is believed to have been using his position for wholesale grafting. The new commissioner, played by Ralph Bellamy, is heading an investigation of his predecessor, played by Arthur Vinton. Vinton tries to head the investigation off by striking through Bellamy's sweetheart, played by Valerie Hobson.

Lovers of women's clothes will do well to see "Rendezvous at Midnight." One of the most lavish displays of feminine fashions ever placed on the screen will be seen in this film. One of the big sequences is laid in a fashionable New York gown shop and in it a veritable fashion parade is said to be staged. The gowns were styled by the internationally famous fashion expert, Dare, who was taken to Hollywood expressly to design the fashions for this picture.

A cast of unusual brilliance has been assembled to make this picture the sensational piece of entertainment it is claimed to be. In addition to Bellamy, Miss Hobson and Vinton, there are Catharine Doucet, Irene Ware, Purnell Pratt, Helen Jerome Eddy, Kathlyn Williams, Vivian Oakland, W. P. Carleton, Edgar Kennedy, William Arnold, Gail Arnold, Katherine Williams, Katherine Hall and others. The film was directed by Christy Cabanne from an adaptation of the Gaetano Sazio stage play, "The Silver Fox."

FINEST oF

¶ Motion pictures, like human beings, become great through their understanding and sympathy for all people. With a heart full of tolerance and humanity Fannie Hurst conceived the plot of "Imitation of Life"; with sincerity and tender finesse John M. Stahl has given it impressive life.

¶ For more than a quarter of a century I have been sponsoring entertainment for a discriminating world. Of twenty-five hundred Universal Pictures I have presented, it is my firm belief that this is ***the finest of them all,*** and it is with genuine pride that I present to you

"IMITATION OF LIFE"

Carl Laemmle

President, Universal Pictures

THEM ALL!

Claudette

COLBERT

in

Fannie Hurst's

IMITATION OF LIFE

with **Warren William**

Rochelle Hudson • Henry Armetta

Ned Sparks • Baby Jane • Alan Hale

A JOHN M. STAHL PRODUCTION

PRESENTED BY CARL LAEMMLE

Rich with
The GOOD

Romance! Lavish with Love! Captivating with Comedy!

CARL LAEMMLE Presents

MARGARET
SULLAVAN

HERBERT
MARSHALL

in Universal's Production of Ferenc Molnar's

FAIRY

FRANK MORGAN

REGINALD OWEN · ALAN HALE
HUGH O'CONNELL · JUNE CLAYWORTH

Story translation by Jane Hinton
Directed by WILLIAM WYLER
Produced by CARL LAEMMLE, Jr.

Coming - Coming - Coming!

"THE MAN WHO RECLAIMED HIS HEAD"

Great Editor Praises "IMITATION OF LIFE"

THE CALL BULLETIN

SAN FRANCISCO, CAL.

Mr. Carl Laemmle
Universal Pictures Corp.
Universal City, Cal.

Dec. 8, 1934

Dear Mr. Laemmle:

My humble praise for your production "Imitation of Life." I know of no more worthy effort to capture natural realism.

Universal Pictures Corporation deserves to be congratulated for this rendition of Fannie Hurst's story. The sympathetic handling of a difficult theme by Mr. John Stahl is certain to influence the lives of all who view the picture.

In a world where so much injustice has resulted from misunderstanding and intolerance a play like "IMITATION OF LIFE" should have a far-reaching effect.

The cast was well selected. Claudette Colbert, Warren William and their support added life and vitality to the film. They were excellent.

All who saw the picture in San Francisco were genuinely moved by the fine acting, the pathos and the human note expressed by the author.

I know it is hard to dramatize the stark realities of Life. It is harder still to reproduce them on the stage and in the films and meet the entertainment needs. But in "IMITATION OF LIFE" you have succeeded admirably. With best regards, I remain,

Yours truly,

EDGAR T. GLEESON, City Editor

Armetta In New York

HENRY ARMETTA, Italian comedian who has been the hardest worked actor in Hollywood during the past year, is on vacation. He is driving to New York. He will arrive with his wife and daughter on Thursday and will stop at the Waldorf Astoria.

Armetta has not been in New York in nine years. He has just completed a role in support of Baby Jane, Mary Astor and Roger Pryor in "Straight from the Heart."

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
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DECEMBER 22, 1934
Vol. 36 No. 2

Merry Christmas

May the Holiday Season bring joy to you and those you love.

Carl Laemmle

The Preview Parade of Universal Pictures

Baby Jane

. . . bewitching little star
34 inches of personality . . .

A tiny tot takes the screen by storm!

Baby Jane, by her performance in two previous pictures, has lifted herself into stellar billing and in "Straight from the Heart" will set audiences everywhere OH-ing, and AH-ing!

What a girl she is! This bewitching little star . . . this 34 inches of personality!

In her latest role she brings sweethearts together, turns an entire city topsy-turvy, makes honest men of crooks, and delivers a portrayal that old troupers might well envy!

She shares honors with Mary Astor and Roger Pryor, and the trio present in "Straight from the Heart," a surprising, suspense-packed story that will beguile and gladden even the gloomiest cusses. It's a modern up-to-the-minute yarn of a tiny waif who helps a lost lady to find herself and makes a big city boss bow to her will!

Baby Jane is worth her weight in gold to a weary world. She is a delicious, adorable darling antidote for all its woes.

Consider her a special Christmas package to you and your customers! When you see her on the screen you can believe that there is a Santa Claus!

JACTHALL

Frances Drake

THOUGH Frances Drake was born in New York, she was discovered in London. Her first professional engagement was as a ball-room dancer in Ciro's night club, the famous London club. She was discovered for pictures by Paul Stein, a Paramount producer who made a test of her which earned her a Paramount contract. Her father is an English broker and mining expert; her mother a Norwegian actress.

Universal borrowed Miss Drake in exchange for Gloria Stuart for the title role in "Transient Lady." She is five feet, two and one-half inches tall, weighs one hundred and ten pounds, has brown hair and gray eyes..

LATEST PRODUCTION NEWS FR

Mysterious "Mystery of Edwin Drood"

A scene from "The Mystery of Edwin Drood." In the foreground, Heather Angel and Claude Rains at the piano. In the background, Francis L. Sullivan, Douglass Montgomery, Louise Carter, Valerie Hobson and David Manners.

Universal Swaps Blonde Gloria Stuart for Brunette Frances Drake As Lead in "Transient Lady"

AFTER waiting three weeks for the return of Gloria Stuart from loan-out, Universal studio executives discovered that they needed a brunette to play opposite Gene Raymond in "Transient Lady," instead of a blonde. It is true that Gloria Stuart's hair is red, but her complexion is so blonde, that against the blondness of Gene Raymond there was no contrast. At the same time, the Paramount Studios needed a blonde and were willing to swap a brunette, so Frances Drake was yesterday assigned to the female lead in "Transient Lady," which will feature Henry Hull, Gene Raymond and herself.

Others who are already in the cast include June Clayworth, Spencer Charters, Douglas Fowley, Clark Williams. "Transient Lady" went into production at Universal City yesterday, immediately upon the acceptance of Frances Drake in the part. Eddie Buzzell is directing this Liberty Magazine serial story by Octavus Roy Cohen, from a script made by Wallace Smith and Arthur Caesar.

"GOOD FAIRY" IS COMPLETED

AFTER nine weeks, of shooting "The Good Fairy" was completed on Wednesday of this week at Universal City studios. The final scenes were shot in the elaborate cafe set which had been made to represent a famous restaurant in Budapest. From the standpoint of production, this play by Ferenc Molnar, which was put on in New York by Gilbert Miller and played by Helen Hayes, has a number of the most elaborate and most interesting sets ever constructed at Universal City. Every effort was made to preserve the Hungarian atmosphere which had been the original locale of Molnar.

William Wyler, the director, was thoroughly familiar with the atmosphere and feeling required, but the sets will be a great novelty to moving picture audiences. Nothing like them has ever been shown in this country. The theatre scenes alone will look familiar, as they were shot in the Carthay Circle. Margaret Sullavan, in these scenes, plays an usherette who conceives the good fairy impulses which result in her unorthodox and

(Continued on Page 28)

MYSTERY SOLVED

Four Universal Authors concoct ending to "The Mystery of Edwin Drood," just completed at Universal City with great cast and great secrecy.

WEDNESDAY the last scene of "The Mystery of Edwin Drood," whose conclusion has been kept in such utter secrecy at Universal City, was put in the can. The production is finished. All that remains is the cutting and previewing to put this second Claude Rains picture into circulation.

Director Stuart Walker worked night and day during the last week, so that many of the players in the production could fulfill holiday arrangements. Claude Rains has already started for New York by automobile. He will go to England immediately. He has not crossed in nine years.

Douglass Montgomery is taking his entire family to the Ahwanee Hotel in the Yosemite to spend the holidays. Included will be his parents, his uncle, aunt and two cousins.

Francis L. Sullivan left Universal City on Wednesday, will arrive in New York today, and sail tonight on the Ile de France. He will spend Christmas on the ocean but will be in his native England for three months, in accordance with the long term contract which he signed last Spring. He will return in March. He has made three pictures for Universal, "Great Expectations," "Cheating Cheaters" and "The Mystery of Edwin Drood."

The most intriguing thing about "The Mystery of Edwin Drood" is the fact that its author never completed it. In the years which have elapsed, fifty books have been written and published, all giving a different ending to this fascinating mystery. Universal also gave the story to ten writers, and has combined the suggestions of four of them in the ending which will complete the picture.

OM UNIVERSAL CITY STUDIOS

UNIVERSAL CHANGES TITLE "I MURDERED A MAN" TO "A NOTORIOUS GENTLEMAN"

BECAUSE of objections which might be raised to the title, "I Murdered A Man," this Charles Bickford story will be released under the title, "Notorious Gentleman." Six people had a hand in the story, Colin Clements, Florence Ryerson, Karen DeWolf, Rufus King, Leopold Atlas and Robert Tasker. It was directed by Edward Laemmle and was completed on Monday of this week. The cast includes Charles Bickford, Helen Vinson, Sidney Blackmer, Onslow Stevens, Dudley Digges, John Darrow, John Larkin, Evelyn Selby and Alice Ardell. "Notorious Gentleman" comes within the "perfect crime" category of moving pictures.

A court room is the principal setting of "A Notorious Gentleman," and here transpire the most absorbing scenes of the sort filmed since "One More River." A clever lawyer, skilled in extricating murderers from the toils of the law, has himself committed a murder, after carefully planning a defense which definitely fastens the guilt for the crime on another—on the woman he has lost to his rival, the murdered man.

The story is laid in the South. There are sequences about an old Southern mansion, with quarters for the negro servants, and quaint places of business in a Georgia town.

Will and Gladys Ahearn and James Barton in a Mentone two-reel comedy entitled "The Whole Show." Others in the cast are Kathryn Penman, Beverley and Revel and The Arkansas Travellers.

"A Notorious Gentleman"

Charles Bickford and Sidney Blackmer in a graphic scene from "Notorious Gentleman," founded on the story, "I Murdered A Man."

James Barton's Last Short Mentone's "Whole Show"

JAMES BARTON, who has just been signed to a long term feature contract in Hollywood, is the feature of Mentone's two-reel comedy production, entitled "The Whole Show." He is assisted by Gladys and Will Ahearn, Beverly & Revel, John Barton, Kathryn Penman and the Arkansas Travellers.

In this clever Mentone musical comedy Will Ahearn acts as master of ceremonies. The entire program is given over to burlesqueing. Gladys Ahearn and James Barton do an adagio calculated to put the audience into stitches. A barroom scene with James Barton officiating as the bartender shows him putting over a funny skit with Kathryn Penman and John Barton. Marshall Grant plays the interested bystander and then Barton again introduces the Arkansas Travellers at a cozy little cabin where they do some clever take-offs.

At this point Beverly & Revel make a snappy entrance and do a Mexican dance which can't be beaten.

The party ends with Barton and Barton in the music store, the one determined to buy a flute, the other to sell him a zither. When the curtain goes down the place is a wreck and neither the zither nor the flute have been sold.

"The Whole Show" is a Christmas release.

She gets 'em!

A beautiful girl picks pockets to feed her... A candidate for Mayor wants to be her Daddy ... A political boss wants to adopt her... An editor wants to steal her!..... WHAT A BABY IS BABY JANE!

CARL LAEMMLE PRESENTS

STRAIGHT *from the*

A Universal Picture with

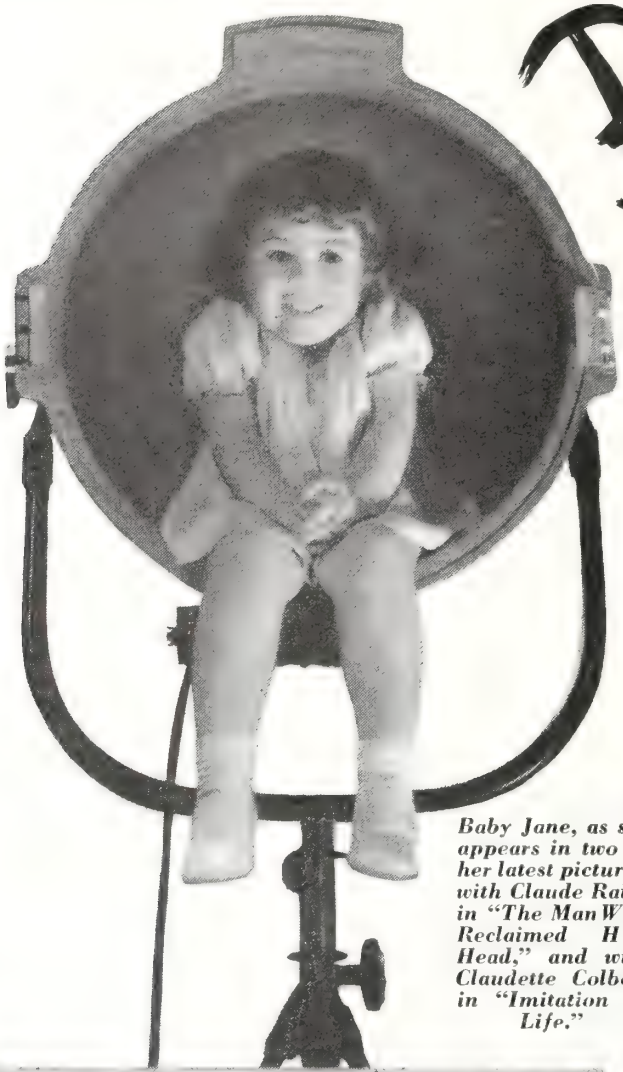
MARY ASTOR
ROGER PRYOR
BABY JANE

Grant Mitchell · Andy Devine · Henry Armetta

A. B. F. ZEIDMAN Production

HEART

Baby Ja



Baby Jane, as she appears in two of her latest pictures, with Claude Rains in "The Man Who Reclaimed His Head," and with Claudette Colbert in "Imitation of Life."

BABY JANE is very, very good. Everybody in Hollywood knows it. That is, everybody but Baby Jane. Three years old, already a real star in her third picture and the pampered pet of everyone at Universal from directors to script clerks, the adorable tot is nevertheless, delightfully lacking in self-consciousness. She has none of the precociousness that so often mars the infant prodigy. For Baby Jane, making movies is just a grand game that she has fun playing every day with other little boys and girls and the grown ups. She cannot imagine why people make so much fuss about what she does.

The little one had never seen a moving picture until the other day when her mother took her to look at her latest Universal film, "Straight from the Heart," in the studio projection room. Jane was enraptured when the film was flashed on the screen. She cried out with delight when she recognized Roger Pryor, Mary Astor and the others in the cast as her playmates of the past weeks. The audience waited to hear what she would say when she saw herself. But the child surprised them all. She said nothing. Modest to a fault she was visibly embarrassed when she recognized her own picture and heard her own voice.

She Sparkles

Although she does not know she is acting, Baby Jane really acts. She is not merely herself, a pretty little child in a picture. She learns all her lines before a single reel of her films is shot, not scene by scene as most players do. She has such a sticking-plaster memory that she picks up the lines of the others as they rehearse. Sometimes she annoys her elders by prompting when they forget.

Her mother rehearses her at home. She explains the story of the film to Jane. Then the child's father and her elder sister and brother act out the sequences. The mother recites the lines and Baby Jane learns them by ear. But how the little one learns to act with such skill, no one has yet found out.

When they were making "Straight from the Heart" at Universal City, this incredible tot made herself cry for one scene where it was needed. This is the way she did it. She pretended that she did not want to go to her dressing room. Her mother immediately understood her baby's idea. She insisted that they would go to the dressing room. Baby Jane kept repeating that she didn't want to go until the tears were streaming down her face. When director Scott R. Beal shouted, "Cut" after a perfectly shot scene the tears stopped at once. Baby Jane smilingly took her mother's hand and headed for the dressing room.

Four characteristic poses of little Baby Jane, who was discovered by John Stahl for an important role in "Imitation of Life," and who has gone on to stardom in her third picture, written especially for her, entitled "Straight from the Heart." At the bottom of this page is an illustration in character of that starring picture, with Mary Astor. Baby Jane is one of the finds of the year, and the only baby star Universal has developed since Baby Peggy.

It was this wonderful little darling's work in the hit, "Imitation of Life," as Claudette Colbert's daughter, that won her a long term Universal contract. Director John M. Stahl picked her from 200 children for the role. She had 300 words to speak. So good was she that she was at once put into another Universal feature, "The Man Who Reclaimed His Head." Again she was the daughter of the star, Claude Rains, this time. She has a bigger part in this picture which will be released very soon. Adult players and director Edward Ludwig began to notice that the tiny mite was actually "timing" and "spacing" her lines like a veteran trouper.

In her next picture, "Straight from the Heart," she became a star in her own right. The picture was written especially for her by Doris Anderson. Those who have seen the preview of this

(Continued on Page 28)

"GIVE IT EVERYTHING!"—Sa

CARL LAEMMLE PRESENTS

CLAUDE RAINS
("The Invisible Man")
JOAN BENNETT

The MAN WHO

A UNIVERSAL PICTURE with

LIONEL ATWILL
BABY JANE • HENRY O'NEILL
Henry Armetta Lloyd Hughes

Directed by EDWARD LUDWIG from the play by JEAN BART
Produced by CARL LAEMMLE, Jr.

Says **HOLLYWOOD REPORTER**

Beautiful cover of current Movie Classic for beautiful Gloria Stuart.

LAST week the Universal Weekly had the privilege of reproducing the cover of Modern Screen for February. The reproduction appeared before the magazine did. Modern Screen, with the cover of Margaret Sullavan on it, will not be on the stands until January 2nd.

This week we have the privilege of reproducing the cover of January Movie Classic, for which Marland Stone painted a beautiful cover whose subject is Gloria Stuart. The painting was reproduced in four colors, a bright vermillion, an Alice Blue, a tawny yellow, and a black.

Gloria Stuart's artistic life for the last three months has been a succession of loan-outs, every one of which has been an experience and a further strengthening of the universal impression that Gloria Stuart is one of the finest actresses on the screen today. Universal had planned to use her in "Transient Lady," and had three studios working over-time to make this appearance on her own home lot possible. When the tests, however, with Gene Raymond were made, it was disclosed that the blondeness of Gloria Stuart and the blondeness of Gene Raymond were too much alike to convey the desired effect, so Gloria Stuart was loaned to Paramount in exchange for Frances Drake, who is a brunette.

"Imitation o

"IMITATION OF LIFE" is establishing a record in Hollywood which has never been approached in a first run house. It is remaining at the Pantages Theatre for a triumphant fourth week as we go to press it looks very much as though it would be held over for a fifth week, which is something that no other picture in the talking picture era has ever done in Los Angeles.

Rob Wagner's "S

THAT is the story William Hurlbut built from Fannie Hurst's original into one of the best screen plays yet. The central characters are Louise Beavers and her daughter, Sebi Hendricks as a child, and Fredi Washington grown up. This is a big starring role for Miss Beavers and she carries it amazingly well on her handsome black shoulders.

For box office purposes it was no doubt necessary to play up the names of Claudette Colbert and Warren William, and William Hurlbut wove in a parallel story with great adroitness, but the fact remains that the really gripping drama centers about

FROM A FAN

Manager,
Lafayette Theater,
Buffalo, New York.

Dear Sir:

May I take this opportunity of congratulating the management of your theater on the exceptionally fine picture which you are exhibiting this week.

Claudette Colbert in "Imitation of Life" is without doubt one of the finest screen dramas ever to come out of the studios of any moving picture company.

Friends and I enjoyed it tremendously.

Without doubt through pictures of this type, the screen is elevated to a higher peak of screen intelligence.

With best wishes, I remain,

Very truly yours,

K. E. KURT MATTHIAS

f Life" Holds Over Four Weeks

Here is a record to top, even the triumphant run at the Roxy Theatre in New York. At the same time, "Imitation of Life" was held over in Buffalo for a second week, in the Brown Theatre in Louisville, Kentucky, for a second week, in the Capitol Theatre, Richmond Va., for a second week, at the Eckel in Syracuse for a second week, and was also held over at the Strand in Memphis, and in St. Louis, San Francisco, Salt Lake City, Baltimore, Portland, Seattle and Milwaukee.

All of this bears out the telegrom which Louella Parsons sent to Carl Laemmle and which was reproduced in her own column. It reads as follows: "DEAR MR LAEMMLE IMITATION OF LIFE IS ONE OF THE FEW REALLY GREAT PICTURES EVER MADE I HAVE SELDOM ENJOYED ANY SCREEN PLAY AS MUCH YOU AND YOUR SON ARE TO BE CONGRATULATED FOR HAVING GIVEN US A PRODUCTION THAT IS A CREDIT TO THE WHOLE INDUSTRY I PROPHESY GREAT SUCCESS FOR THIS EXCELLENT SCREEN OFFERING"

✚ ✚ ✚

"*Script*" Says "One of Best Yet Made"

the black Mammy ("For God's sake don't say 'Mammy'; call yourself 'Mother'!") and her embittered white daughter.

With complete resignation regarding her color, Miss Beavers demanded little of life, but in death she exhibited the usual naive Negro compensatory wish—a swell funeral. This was a difficult scene to shoot because the morons in the audience were bound to regard the funeral as comedy. That John Stahl keeps the dramatic note is a tribute to his intelligence, artistry, and above all, his feeling.

Baby Jane Quigley, Claudette's daughter, is one of the most beautiful and charming children of the screen. Grown up, the role is taken by Rochelle Hudson, who enacts the part of a romantic schoolgirl in love with her mother's fiance with extraordinary conviction. The tragic role of Miss Beavers' grown up daughter is handled by Fredi Washington superbly. The fans howl at the dead pan of Ned sparks, but there is not the least shading in his lines and to me the monotony of his delivery is terribly grating.

Claudette Colbert again proves that she is lots more than just one of the most beautiful girls on the screen; her generosity in throwing every possible scene to Miss Beavers, reveals a fine artistic spirit. Warren William as usual gives a splendid interpretation of his part.

After all is said and done, John Stahl deserves the praise; he succeeded with a subtle and difficult theme.

Sets, sound and cinematography all excellent. —R. W.

EXCERPTS FROM REVIEWS

THE PORTLAND NEWS TELEGRAM
by Larren Warren

. . . a film that touches every emotion and leaves the audience with the impression that it has seen a truly great play and certainly fulfills its promise of being outstanding screen fare.

The picture's unusual theme is perfectly handled and the players give inspired performances, making the film one of the year's best. The cinemas play touches so many emotions that no one can leave the theatre without feeling he has seen an unusual screen story.

THE PORTLAND, ORE. DAILY JOURNAL *by Harold Hunt*

"IMITATION OF LIFE"
VERY HIGHLY PRAISED

This picture easily takes its place among the fine cinematic efforts of the new season. It is artistically done, it has a big story to tell, it tells the story with sincerity, it leaves something to be pondered.

. . . the understanding with which all elements have handled their respective roles have made it one we would, were we addicted to the star system, giv efour stars.

BOSTON EVENING AMERICAN
by Elva Thompson

COLBERT FILM PLEASES;
WELL DIRECTED

With all the fervor and flavor of Fannie Hurst at her most expansive, "Imitation of Life" brings Claudette Colbert to the screen.

. . . with Baby Jane starting things off in a burst of infantile glory . . . everything on tap in the way of emotions that the most avid sentimentalist could wish.

THE BOSTON HERALD—*by E.L.H.*

Fannie Hurst knew what the public wanted when she wrote "Imitation of Life" . . . is bound to be a tremendous popular success . . . excellent acting.

FROM A THEATRE

NEWPORT THEATRE
NORFOLK, VA.

December 3, 1934

Accessory Manager,
Universal Film Exchange,
Washington, D. C.

Dear Mr. Spinks:

We have just completed our engagement of "IMITATION OF LIFE," and would like to congratulate Universal on the exploitation possibilities afforded by their accessories on this picture.

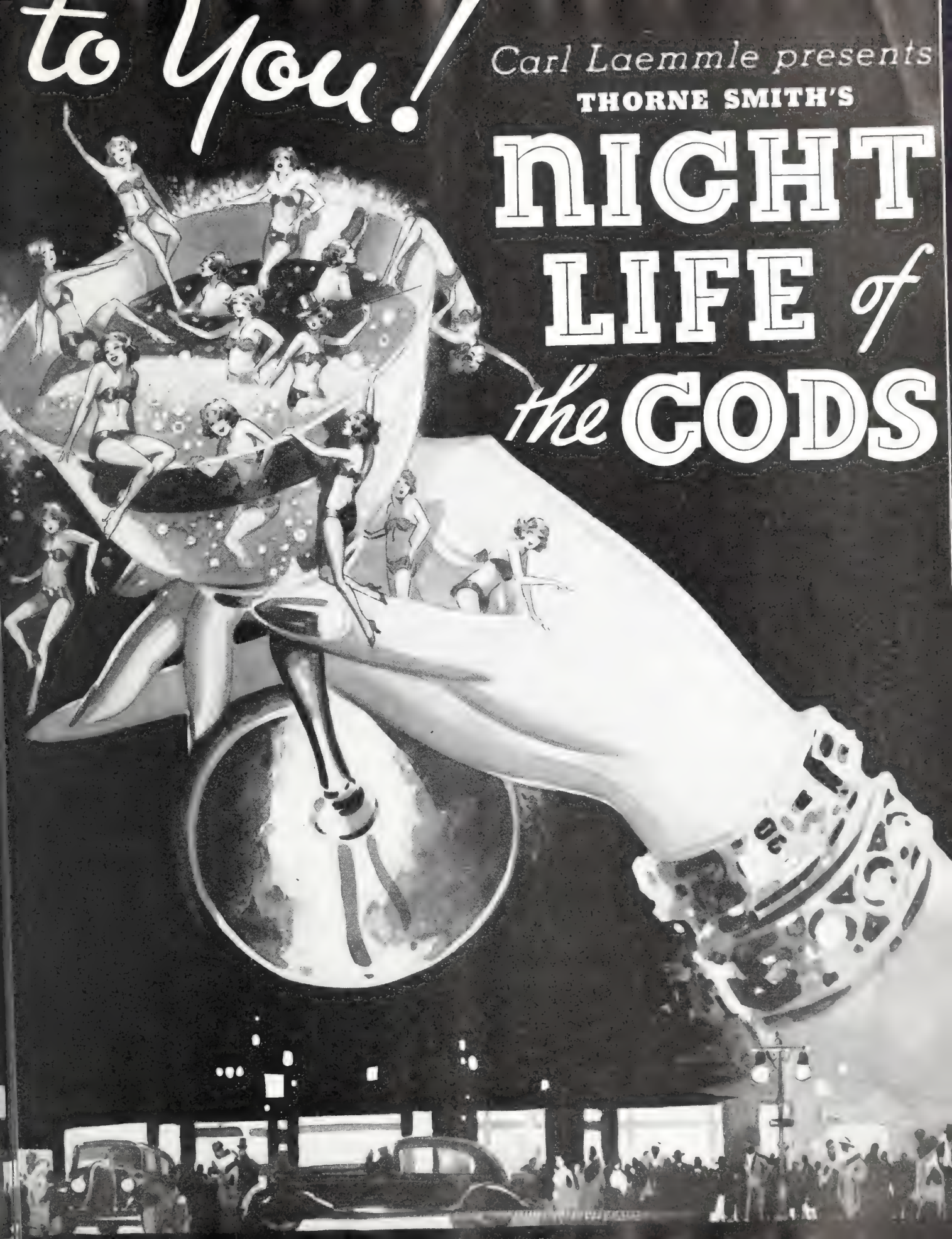
We ordered more than our usual quota of accessories, and believe their use was responsible for increased business.

The 24-sheets were especially good, and made up very attractive cut-outs.

I hope Universal will keep up the good work!

Very truly yours,
(Signed) H. G. Barbee, Jr.
Asst. Gen. Manager

Success
A Universal Picture with
ALAN MOWBRAY · FLORINE McKINNEY
PEGGY SHANNON · RICHARD CARLE
WESLEY BARRY · HENRY ARMETTA
FERDINAND GOTTSCHALK · WM. BOYD
A LOWELL SHERMAN
Production


to You!
Carl Laemmle presents
THORNE SMITH'S
NIGHT LIFE of the GODS

NEWSREEL No. 311

FIRST AIR HOP CELEBRATED

American aviation honors the Wright brothers on the anniversary of man's first flight.

TWO CONVICTS EARN FREEDOM

CANON CITY, COL.—Risking their lives in a test of a new tuberculosis serum, pair of long term prisoners are unharmed and will be pardoned.

DIVERS LOOT ANCIENT HULK

YORKTOWN, VA.—Cannon, utensils and mementos of all kinds are brought to the surface from the wreck of a British warship, sunk during the American Revolution.

SCHOOL CHILDREN BURN GUNS

CHICAGO, ILL.—Toy pistols and other firearms heaped in bon fire by young owners in new drive to take romance out of crime and criminals.

INDIANS IN COLORFUL FETE

LOS ANGELES, CAL.—Mexicans from both sides of the border add vivid native pageantry to religious rites of feast of our Lady of Guadalupe.

OLIN DUTRA WINS OPEN GOLF

CORAL GABLES, FLA.—The links ace sinks a forty foot putt to clinch hold on title.

FOOTWEAR STYLES RE-VAMPED

NEW YORK CITY.—Gotham specialists in shoe design offer Milady last word in models for day and evening wear.

RAILWAYS RUSH MODERNIZING

HOLLY OAK, DEL.—A new $250,000 locomotive, built to run ninety miles an hour, exhibits first developments in streamlining as applied to electric transportation.

STATE TESTS SAFETY DEVICE

WORCESTER, MASS.—Automobiles are sent crashing into new type highway guard rails in effort to determine means of reducing highway hazards.

ITALIANS SHOWER GENDARMES

ROME, ITALY.—Piles of gifts descend on the capital's police force—at Milton, Del., great activity among holly growers features the approach of Christmas—in Washington, D. C., Mrs. Roosevelt shops for toys for her grandchildren and interviews Santa Claus.

Select a Good Date!

"The Man Who Reclaimed His Head"

Is Coming!

Looking 'Em Over

"Rocky Rhodes"

(Universal)

Here is a western that is above the average. It has a plausible theme, fast action, good character portrayals and, above all, a story that holds audience interest because its action and suspense are continuous.

The yarn has Buck Jones working in the Chicago stockyards with his pal, Walter Miller, a former gangster with ambitions to be a cowboy, until he is called home where his father is on the verge of losing the family ranch to scheming Stanley Field. Jones assists Shirley Grey in keeping her homestead, which is adjacent to his, and, while aiding her, discovers that his father has been murdered and a friend of his, who had been accused of causing his father's death, killed while escaping from jail. Fields, to rid himself of the menace of Jones' presence, frames him on a charge of robbing the bank and Jones is forced to flee only to return and clear himself and his dead friend. The finish is a fight in Miss Grey's ranch, under which Fields had planted dynamite and the death of the villain. The fade-out finds Jones and Miss Grey in each other's arms.

The picture should please wherever played, particularly because of the comedy performance of Miller, and the convincing characterization by Jones. Al Robach's direction leaves nothing to be desired and the photography of Ted McCord is good. Production code seal, No. 182. Running time, 60 min.

Motion Picture Daily

"Always Tomorrow" A Masterpiece

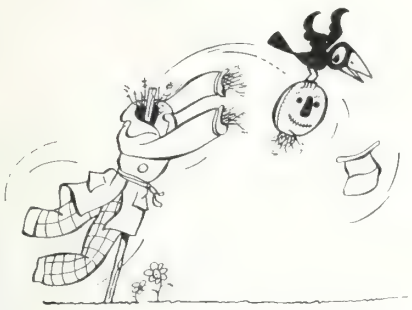
Universal Pictures,
Kansas City.

Dear Sir:

Many thanks, Mr. Oliver. "There's Always Tomorrow" was a very sweet piece of work. Just simply a masterpiece. I was more than pleased with the picture. I only hope Universal makes a number more that are just as good.

Yours truly,
GEO. FULTON

Royal Theatre,
Valley Falls, Kansas
November 21, 1934



It's Big!

"The Man Who Reclaimed His Head"

"GREAT EXPECTATIONS" CLICKED AT BOX OFFICE

CASINO THEATRE

Russel Anderson, Mgr.

GUNNISON, UTAH

Universal Pictures,
Salt Lake City, Utah

Gentlemen:

It was my pleasure to play "Great Expectations" November 19th and 20th. I want you to know that this picture did a splendid business for me and pleased the patrons 100%.

This picture came to me without a lot of ballyhoo but it surely deserves the top spot on any billing. The acting of Henry Hull is outstanding. The photography is unusually fine and the story value is appealing to all classes, children or adults.

Perhaps my campaign had something to do with this picture in the draw it pulled. Letters to all faculty members of the grade and high schools in my immediate territory with the mention of Charles Dickens created interest as they were invited as guests. The trailer and flashy paper did the rest.

"Great Expectations" was a hunch picture with me that was a surprise package that clicked at the box office. Congratulations on this fine picture.

Yours very truly,

RUSSELL ANDERSON

NEWSREEL No. 310

EXTRA! SPECIAL!

SCORES PERISH AS BLAZE GUTS LEADING MID-WEST HOTEL

(Pre-Released: New York, Chicago, Detroit, Cleveland, Buffalo, San Francisco and Los Angeles)

LANSING, MICH.—State legislators and many prominent citizens are burned to death or drowned in the icy waters of a river while they struggle to escape flames raging through the Hotel Kerns in one of the worst disasters the Middle West has experienced in several years. Falling walls and bitter cold hamper the efforts of firemen, caught between the inferno in the building and the inclement weather. Automobiles parked in the streets are crushed under tons of masonry. Many victims remain unidentified after the hotel register is destroyed. Horror-stricken spectators stand by, powerless to aid, watching in grim silence as trapped men and women leap to their deaths on the pavement and in the adjacent river.

WINTRY WINDS LASH NATION

Blizzards whirl across central states, blanketing a huge area with snow. Dropping temperatures bring shivers East and West. At Buffalo, N. Y., the mighty Niagara is locked in ice.

BOOTLEG MOCKS LEGAL DRINK

NEW YORK CITY.—Federal agents celebrate Prohibition repeal's first anniversary by seizing a schooner carrying thousands of cases of contraband alcohol.—At Portland, Ore., poison spirits kill twenty-one.

OTHER BIG NEWS PICTURES INCLUDE:

Moscow turning out in a monster celebration of the Soviet Revolution; railroad workers seeking government aid to arbitrate a labor dispute in Mexico City, D. F.; Fascist cadets drilling in Rome, Italy; a novel Christmas Party for lions at El Monte, Cal. and wild ducks answering the call of their master in a novel demonstration at Coral Gables, Fla.; and chimpanzees battling for the world's monkey title at Philadelphia, Pa.

Mr. Jones &

TWO GENTLEMEN F

No secret about it... There's big money in Western features, and Mr. BUCK JONES is a name that has no peers among biggest grossers... Have you seen him in "ROCKY RHODES" with Sheila Terry... and in "WHEN A MAN SEES RED" with Dorothy Revier and Peggy Campbell . . . You'll know what we're talking about after you've played them!

SEE THEM AT YOUR U

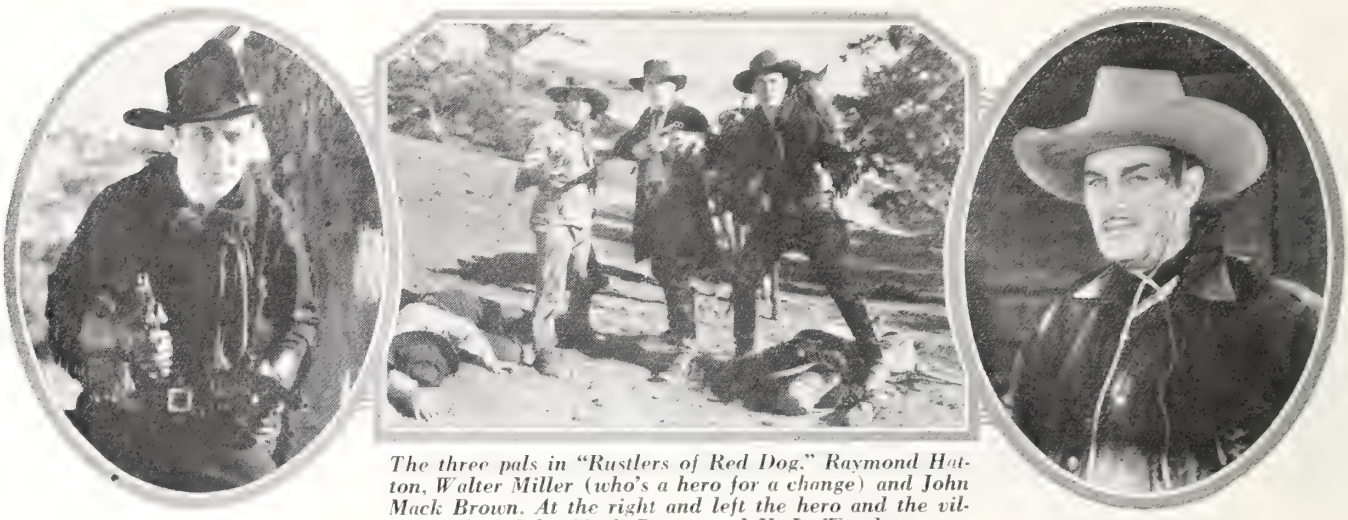
Mr. Brown

FROM THE WEST

Action on the screen means action in the box office . . . And terrific action means Mr. JOHN MACK BROWN in the new "RUSTLERS OF RED DOG" serial of 12 thundering episodes with Joyce Compton and Raymond Hatton . . . The old West and its Indians live ANEW! . . . A believable story . . . Grand characters . . . Swell direction!

NIVERSAL EXCHANGE!

Universal Buys "Frank Merriwell"



The three pals in "Rustlers of Red Dog." Raymond Hatton, Walter Miller (who's a hero for a change) and John Mack Brown. At the right and left the hero and the villain John Mack Brown and H. L. Woods.

FRANK MERRIWELL is bound for Hollywood. The legendary hero of college athletics, whose exploits filled 882 paper backed volumes of sensational juvenile fiction will shortly appear on the talking screen in serial form. Yesterday Universal purchased all the rights to the famous Merriwell tales from Gilbert Patten, silvery haired author, who under the pen name of Burt L. Standish, wrote this epic of boyhood. Work will be started at once at Universal City on the screen play for this serial. Company executives are beginning to consider possibilities for the role of the immortal Frank, his sweetheart Inza Burrage and for that prime villain Bart Hodge.

When it reaches the screen, "Frank Merriwell" should be another serial that will interest parents as well as the youngsters who usually form the principal audience for this type of movie entertainment. Fathers who remember how they waited as boys for the appearance of the Merriwell sagas every week will be as anxious as their sons to see how the hero will look in the films. Gil Patten was the favorite author of their generation.

Patten wrote his stories over a period of seventeen years. He wrote a book a week; 52 books a year. Each of these novels ran to 20,000 words. This made the grand total of 17,680,000 words used to chronicle the deeds of the infallible Frank. The stories ran in the Tip Top Weekly a Street and Smith publication founded especially for them. When Merriwell was in his prime the circulation of Tip Top exceeded 150,000 weekly. At their flood tide there were millions of copies of the stories spread about the land, being read or waiting to be read. Tip Top sold for five cents.

The author used to write his stories about Frank in four days each week and use the remaining three days to think out the next week's novel. After pounding them out on a typewriter for the first eight months, he began dictating them. This lightened the nerve wracking task considerably.

He started writing the stories in response to a demand for a variety of juvenile fiction superior to the then waning Dime Novels. It was suggested that the hero's exploits be laid in a school setting. Frank Merriwell was the result. As his first move in constructing the tales Patten concentrated on a good name for his leading man. He decided on Frank for the first name because it suggested an open and straightforward character. Merriwell was chosen as being bright, happy and active. The first story saw Frank as a high school boy. Subsequent episodes carried him through high school and then through Yale. In both schools he specialized in winning baseball, football and other sports classics in the deciding minutes with the unfailing skill that has made his name a synonym for that sort of thing. He was the only person in fact or fiction including Dizzy Dean who could throw a double curve with a baseball.

Gilbert Patten was born in Corinna, Maine and is now on the borderline of his seventies.

Exhibitors Demand Early Dates On "Rustlers of Red Dog"

SO profitable and so popular have been the two Universal serials, Buck Jones in "The Red Rider" and "Tailspin Tommy" that exhibitors in all territories are pressing Universal's Exchanges for earliest possible dates on "Rustlers of Red Dog." This serial which combines Indians, cowboys, gold rush and covered wagon, stars John Mack Brown with a cast which includes many of the best known serial stars and featured players. Joyce Compton is leading lady and H. L. Woods is the villain. Raymond Hatton, William Desmond, Jim Thorpe, Walter Miller, Fredric Mac Kaye, Charles K. French, Lafe McKee, J. P. McGowan, Edmond Cobb, Bud Osborne, Monty Montague are prominent in it.

The first four episodes have been seen by the home office executives and everyone is delighted with the fast and furious action of these episodes and the high standard of interest and suspense achieved by director Louis Friedlander. "Rustlers of Red Dog" looks like a better serial than either of the other two released this year.

CARL LAEMMLE presents

Mystery of EDWIN DROOD

a Universal Picture with

CLAUDE RAINS

DOUGLASS MONTGOMERY

HEATHER ANGEL

DAVID MANNERS

FRANCIS L. SULLIVAN · VALERIE HOBSON

Directed by Stuart Walker

Produced by CARL LAEMMLE, JR.

Baby Jane Sparkles

(Continued from Page 15)

film say that little Jane exceeds her previous efforts as an actress, stealing scenes with the unconscious zest of a natural born pirate.

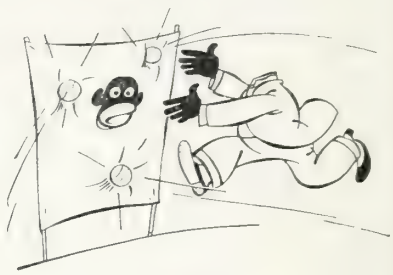
Jane is only thirty-three inches tall and weighs but thirty-three pounds. She was born on June 24, 1931. When scarcely more than two years old, she made her debut in a children's film and then did two other tiny bits. "Imitation of Life" was her real entry into the movies. Properly enough, Hollywood was her birthplace.

While Jane cares nothing for the fame of stardom, or the money that goes with it she does appreciate some of the good things that accompany a movie celebrity. Among these are pets. Day by day she is accumulating a collection of pets which threatens to force her parents to add a zoo to their house. Janes loves animals and her friends at Universal City and the fans have responded nobly. Fans have given her a score of pigeons, two love birds, a canary, two white rabbits, and a pair of English toy shepherd dogs. As a memento of their appearance together in "The Man Who Reclaimed His Head," Joan Bennett gave her screen daughter a full-blooded Persian kitten, now named "Cinders."

But dearest of all honors to the starlet's heart since she has become famous was her recent ride with Santa Claus. This took place in the annual Christmas parade, one of Hollywood's big events each year. Usually only a favored adult is allowed to ride beside Santa, but this year Baby Jane had the coveted post. More than half a million people lined the route of the parade and applauded the little star who is now sparkling so brightly in the sky of the screen world.

Coming

"THE MAN WHO RECLAIMED HIS HEAD"



All the Dope On the Event of the Amusement Year

Contestants	"Night Life of the Gods," the challenger vs. Kid Gloom, depression title holder.
Title at Stake	Championship of the Universe of novel entertainment.
Distance	8 Reels.
Place	The Strand Theatre as usual.
How To Get There	Follow the crowd.
Time of Bout	Any time after January 7.
Promoter	Carl Laemmle, President of Universal Pictures.
Estimated Attendance	Practically Everybody . . . including the Scandinavian.
Estimated Receipts	Half the War Debt.
Referee and Judges	John J. Public, Mrs. Public, all the little Publics.
Probable Betting Odds	"Night Life of the Gods"—100 to 1.
Prices of Tickets	See your local box-office.
Probable K. O. Blow	A terrific laugh to the point of the funnybone, breaks every rib in the audience and knocks Kid Gloom for a loop, leaving the winner and new champion—"Night Life of the Gods."
"Night Life's" Trainer	Lowell Sherman, (the director).
In "Night Life's" Corner	Alan Mowbray, Florine McKinney, Peggy Shannon, Richard Carle, Theresa Maxwell Conover, Phillips Smalley, Wesley Barry, Gilbert Emery, Ferdinand Gottschalk, Douglass Fowley, William (Stage) Boyd, Henry Armetta, Arlene Carroll, Raymond Benard, George Hassell, Irene Ware, Geneva Mitchell, Paul Kaye, Robert Warwick, Pat De Cicco, Marda Deering.
Probable Weather at Ringside	Hot.
Fellow Who Started It All	Thorne Smith, the man who wrote all those funny books.

"THE GOOD FAIRY" IS COMPLETED

(Continued from Page 10)

unprincipled actions, while looking at the romantic and idealistic scenes on the screen of the theatre. It is interesting to note that Margaret Sullavan's first picture, "Only Yesterday," had its premiere performance in this same Carthay Circle, and many of the usherettes who were used in the theatre were ushers in this same theatre at the time "Only Yesterday" was shown here.

"The Good Fairy" has a splendid cast of players, which includes Margaret Sullavan, Herbert Marshall, Frank Morgan, Reginald Owen, Hugh O'Connell, Alan Hale, June Clayworth, Cesar Romero, Beulah Bondi, Phyllis Ludwig, Anne Darling, Alene Carroll and Al Bridge.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

IDEAS THAT ARE *Clicking!*

Having his chief projectionist interviewed on a local radio program is the latest gag put over by Hal Neides, manager of the Orpheum Theatre, San Francisco. Norman Monyhan, who answered the announcers questions, told the radio fans, among other things of interest, that "Imitation of Life," playing at the Orpheum, was one picture that a projectionist could enjoy even after seeing it over and over again. Try putting *your* projectionist on the air.

* * *

There are a lot of good ways to put over your chapter play clubs, and one of them is Louis Charninsky's idea of turning it over to a local merchant. Charninsky manages the Capitol in Dallas, Texas. For his run of "The Red Rider" he tied up with a chain of shoe repair shops. The chain printed membership cards and heralds and distributed them. And then they plugged the club, the picture and the theatre on their radio program every day for two weeks in advance of the opening and during the entire run!

* * *

That big nation-wide tie-up between "Imitation of Life" and Aunt Jemima pancake flour is spreading wider and wider as it gets into the hands of the real showmen. Gus Lampe—he's the manager for Schine's Eckel Theatre in Syracuse—went to bat with one of the biggest dealers in town and came home with several thousand accessory roto heralds imprinted with tie-up copy. The dealer paid half the cost—not only of the imprinting, but of the heralds!

* * *

Up in Boston, Jack Goldstein, New England publicity director for RKO, landed that "About Faces" stunt out of the "Imitation of Life" pressbook, in the Boston Evening American, for a two column by eight inch break. The paper offered twenty-five dollars in cash prizes for solutions and played up the picture's engagement at the Memorial Theatre.

Good New Year News!

La Sullavan! Brilliant, glamorous, mysterious—actress superb! In today's headlines. In tomorrow's new picture "THE GOOD FAIRY" with those two other favorites, Herbert Marshall and Frank Morgan. In cutting, it looks like her biggest yet. Happy New Year, Margaret!

* * *

Whee-e-e-e-e! Non stop flight California—New York to woo a society girl! On a merry-go-round with young bluebloods of high society—debutantes, daredevils, fortune hunters, etc. That's Chester Morris in "I'VE BEEN AROUND"—a bright, breezy picture with lots of life! Happy New Year, Chester!

* * *

"NIGHT LIFE OF THE GODS." Cockeyed! Crazy! Champagne cocktail served for showmen! Bubbling with glorious gals and goofy guys on a rumpusin' rampage down Broadway. Sky's the limit in campaigning this one in the Happy New Year spirit!

* * *

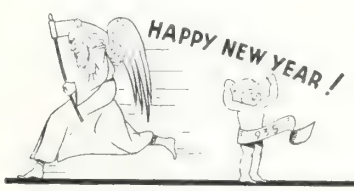
Doug Montgomery, Leading favorite of the leading ladies! And a swell actor! Has the chance—and does—show his great ability in "THE MYSTERY OF EDWIN DROOD" with Claude Rains. Strong drama! Strong cast! Strong picture!

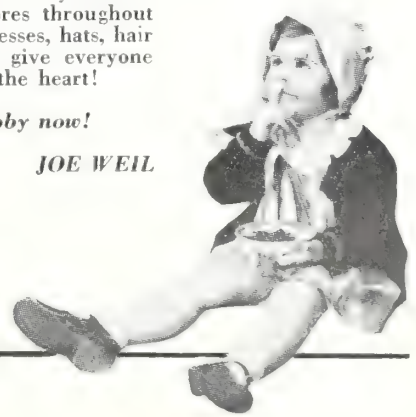
* * *

And here's Baby Jane in a picture specially built around her—"STRAIGHT FROM THE HEART." A key to her popularity—the way the big department stores throughout the country are grabbing Baby Jane dolls, dresses, hats, hair ribbons, etc. Swell picture to exploit. Will give everyone that Happy New Year feeling straight from the heart!

Start advance-advertising these in your lobby now!

JOE WEIL





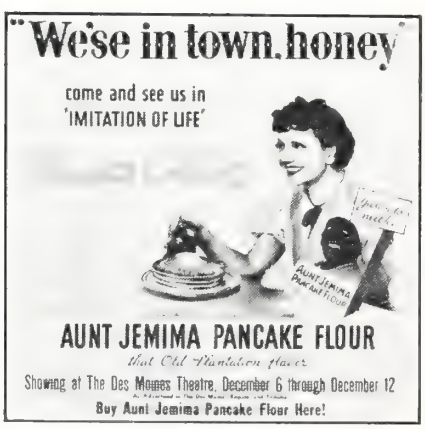
PREVIEW AUDIENCE GOES ON AIR FOR "IMITATION"

NOT satisfied with the ordinary benefits of a preview showing, A. Don Allen, Manager of the Des Moines Theatre, Des Moines, Iowa, worked out a new gag for his preview of "Imitation of Life." Immediately after the screening, an announcer from local radio station K. S. O. passed through the audience with a "mike" and picking people at random asked them to broadcast their opinion of the picture. The opinions went over the air on the station's regular channels and coming at noon time reached large crowds in the hotels and restaurants. The stunt was mentioned on all broadcast schedules in the newspapers and afterwards received several publicity stories.

As in every other situation, the manufacturers of Aunt Jemima Pancake Flour cooperated one hundred percent. The one thousand line newspaper ad (reproduced below) was run in the local papers. The special lithographed poster (also reproduced below) was placed on 150 grocery store windows. A special giant lobby panel, composed of poster cut-outs and stills was made up by the manufacturers for an advance display.

Allen used the book angle to good advantage, landing twenty-five window displays. For these, special processed cards were prepared for use with stills, 11 x 14's, and stock window cards.

Other outstanding features of Allen's campaign were: distribution of 15,000 heralds; 5,000 blotters-imprinted with shorthand message to stenographers; 500 window cards in choice spots, and extra advertising space. Duke Hickey, Universal exploiteer assisted.

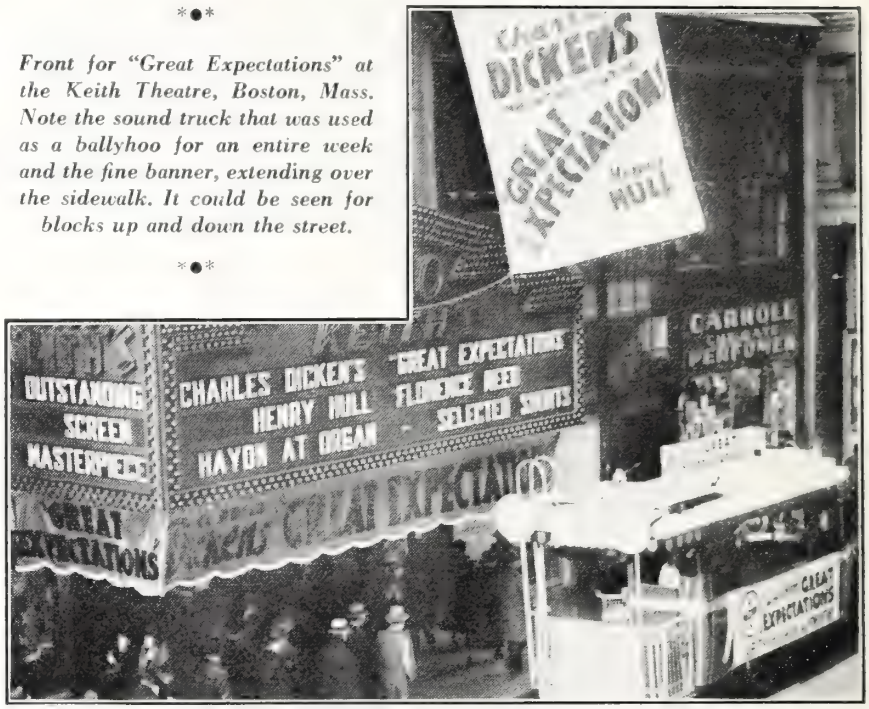


The lithographed window poster, supplied to all grocers by the Quaker Oats Company, manufacturers of Aunt Jemima Pancake Flour, as part of their nationwide tie-up with "Imitation of Life." Note theatre imprinting.

●

Front for "Great Expectations" at the Keith Theatre, Boston, Mass. Note the sound truck that was used as a ballyhoo for an entire week and the fine banner, extending over the sidewalk. It could be seen for blocks up and down the street.

●



Boston "EXPECTATIONS" Campaign

WORKING with his hard-hitting showman's zip, Jack Goldstein, New England Publicity Director for R. K. O., executed an exceptionally complete campaign for "Great Expectations" at the Keith's Memorial, Boston. His efforts were backed up by Division Manager Charles W. Koerner and House Manager George French.

Two weeks in advance of the opening, a preview was given newspaper men and high school officials. This resulted in editorials in the Daily Record and Boston Traveler. The school officials cooperated one hundred percent in spreading word about the picture.

The night before the regular opening another preview was held for State and City officials, social celebrities, and officials of the Dickens foundation. The use of Kleig lights and the introduction of celebrities over an amplification system created an air of importance.

Goldstein landed two pressbook contests to get the youngsters' attention,—the six day picture serialization in the Boston Globe, and coloring contest in the Daily Record.

The radio script provided by Universal was broadcast over station W. E. E. I. for an excellent fifteen minute air-boost.

As a ballyhoo, Goldstein used a truck equipped with a sound amplification system. The truck was appropriately bannered and toured the business and residential sections for the length of the run, stopping at schools during recess periods.

Wide use was made of the accessories, the campaign calling for seventy 24-sheets, two hundred 3-sheets, and five hundred 1-sheets. Twenty five thousand heralds were distributed in Liberty Magazines.

The thousand line ad being placed in local newspapers by the Quaker Oats Company as one of the main features of the big nationwide tie-up.

BRILLIANT! AMAZING!

A NOTORIOUS Gentleman

With

Charles Bickford
Helen Vinson
Dudley Digges
Sidney Blackmer
Hayden Stevenson

A UNIVERSAL PICTURE

Presented by
CARL LAEMMLE

Directed by
EDWARD LAEMMLE

Produced by
CARL LAEMMLE, Jr.

Hold-over Ads Tell the Story!

(1.) Two column x 5½" third week ad from Roxy, New York City, N. Y. (2.) Double column x 8" from Fox, St. Louis, Mo. (3.) Two column x 5¾" from Brown, Louisville, Ky. (4.) Double column x 6" from Pantages, Los Angeles, Calif. (5.) Two column x 4½" from Capitol, Richmond, Va. (6.) Single column x 3" from Keith's, Baltimore, Md. (7.) Double column x 2¾" from Strand, Memphis, Tenn.

ATTENTION

Starting Christmas Week
UNIVERSAL NEWSREEL
is booked into

RADIO CITY MUSIC HALL

The world's finest newsreel for the world's finest theatre!

This makes 8 big houses in New York's Times Square district alone!

UNIVERSAL NEWSREEL

with

GRAHAM McNAMEE

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

STEP OUT

with

OSWALD

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 20 SEPT. 27 1924 № 7

A Million Dollars Worth of Stars in

UNIVERSAL'S Short Features

If any exhibitor anywhere

still has a vestige of doubt regarding the entertainment value and quality of JACK DEMPSEY in the "FIGHT AND WIN" Pictures, our sincere advice is for him to go to the nearest theatre where they are shown and watch and listen to the audience when these pictures are screened. He'll know what to do after that.

UNIVERSAL JEWEL SERIES

Presented by CARL LAEMMLE

Directed by ERLE KENTON

The GUMPS

THE immortal Andy, Min and Chester are proving fully as popular on the screen as they are in the famous cartoons by Sidney Smith — conceded to be the most widely read and most popular comic strip in the world!

"Strong drawing power. More than delighted audiences."

CALIFORNIA THEATRE,
Los Angeles, Calif.

"Get inquiries every day when we will have another. Glad I bought them."

YALE THEATRE,
Groesbeck, Texas

"Advertised this comedy above my feature and was justified in doing it—had a packed house."

YALE THEATRE,
Bartlesville, Okla.

"Extra good!"

OPERA HOUSE,
Odell, Neb.

"Everybody likes them."

REX THEATRE,
Salmon, Idaho

"A big laugh-getter. Proved very popular."

COLUMBIA THEATRE,
Seattle, Wash.

"Dandy! Action and laugh spots aplenty."

LIBERTY THEATRE,
Kansas City, Mo.

"Knockouts! More laughs than in a long time on any comedy."

STARLIGHT THEATRE,
Corning, Ark.

Featuring

Joe Murphy and Fay Tincher

Directed by NORMAN TAUROG

Samuel Van Ronkel Productions

Nationally advertised in The Saturday Evening Post

Released Thru

UNIVERSAL

Darn clever these Centuries!

Big Lineup of Popular Stars

Wanda Wiley
Buddy Messinger
Spec O'Donnell
Harry McCoy
Al Alt
Bert Roach
Hilliard Karr
Pal, the dog
Century Follies Girls
Bessie Welsh
Martha Sleeper
Jack Earle
Sadie Campbell
Bubbles
Harry Mann
Joe Bonner
William Irving
Donald Hughes
Elizabeth Kavane
Marjorie Marcel
Gerry O'Dell
Tommy Hicks
Jimmy Kelly
Ernie Shields
Earl Marsh
Fred Spencer
Bartine Burkett
Arthur Trimble
Pinto

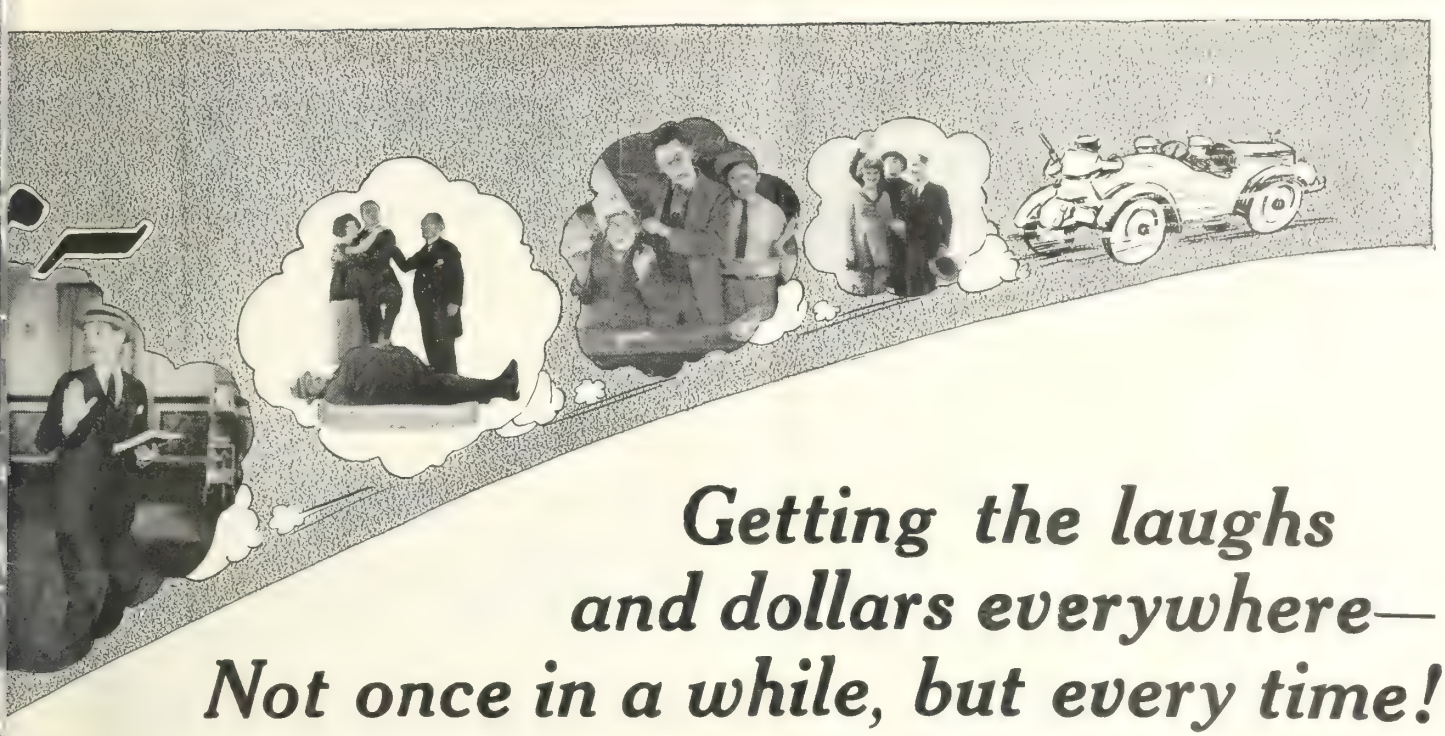
VIEW THEM FOUR MONTHS AHEAD

All releases for months of
OCTOBER
NOVEMBER
DECEMBER
JANUARY

ready for your inspection in Universal Exchanges NOW!

"Consistently Good"

RELEASED TH



Getting the laughs and dollars everywhere— Not once in a while, but every time!

"You can't go wrong on these. Regular knockouts!"

—Grand Theatre,
Hallock, Minn.

"Did some extra business and know everybody was pleased."

—Hudson Theatre,
Rochester, N. Y.

"Real comedy. Always good."

—Eagle Theatre,
Montevideo, Minn.

"One of the best steady supplies of comedies on the market."

—Royal Theatre,
South Fallsburgh, N. Y.

"Going over very big!"

—Century Theatre,
Baltimore, Md.

"For clean and wholesome comedies, these can't be beat."

—Strand Theatre,
Princeton, Minn.

"Pal can have a date with me any time. The cleverest dog on the screen today."

—Orpheum Theatre,
Fort Wayne, Ind.

RU UNIVERSAL

2 Reels Each
One Every Week

THE BEST SHORT

No. 402.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

I DONT care how good a showman you may be, I'll bet you are not giving as much attention to your short subjects as you should.

I've studied this end of the business from soda to hock because there has never been a time when I failed to recognize the extreme importance of the short subject as the surest and easiest way to keep up public interest in moving pictures.

Universal has always made short subjects. It has been, and is, by far the largest producer and distributor of good short subjects in the world. Short subjects form such a large proportion of our business that Universal could not exist without it. It follows therefore that we are constantly working out ways and means of keeping Universal short subjects as far ahead of all other short subjects as we possibly can.

You would be amazed if you could know how keen an interest the movie fans take in short pictures. For example, the thousands of letters which pour in from readers of my weekly advertisement in the Saturday Evening Post show as vital an interest in short pictures as they do in big features ---in some cases even more so.

The people really dont know how long a picture is. They have no way of measuring the footage and they wouldn't

STUFF ON EARTH

be interested in knowing whether a picture is a thousand or two thousand or five thousand feet long.

All they are impressed with is the stuff contained in the picture. Does it give them something to talk about when they get home? Does it give them a laugh? Does it give them a thrill? That's all they care a rap about. I have great stacks of letters from fans in which they mention short subjects and make no mention whatever of feature pictures. I can tell from the wording of such letters that the writers never even gave a thought to length.

Universal serials, Universal series, Universal westerns, Universal comedies and the wonderful International News Reels are making new movie fans all over the world. Wherever exhibitors have experimented by omitting short subjects and trying to substitute something else, such experiments have invariably failed. The short subject is little in length but it is big and powerful in results.

Far, far ahead of time the Universal has mapped out a schedule of short subjects which will set a brand new pace in this part of the business. Picture to yourself the fact that the tremendous Universal organization of specialists and the Universal's marvelous equipment and facilities are back of this program and you can see for yourself why you cannot afford to do without Universal short product.

It's the best in the world, gentlemen, and it is ready for you at live-and-let-live prices. You can book it up solidly and blindly and you cant go wrong! Try it out and see if the goods are as good as I claim. It will prove a life saver for you week after week!

UNIVERSAL WEEKLY

Published Weekly by the
MOVING PICTURE WEEKLY
PUBLISHING CO.
1600 Broadway
NEW YORK CITY

A MAGAZINE
for
MOTION PICTURE
EXHIBITORS

PAUL GULICK
EDITOR

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Universal Weekly has the Largest Exhibitor Circulation of any Magazine in the Field

Vol. XX SEPTEMBER 27, 1924 No. 7

Short Notes on Short Subjects

ROBINSON CRUSOE BURLESQUED

WITH four Hysterical Comedies already on the market and their vogue definitely established, Universal is releasing this coming week "Robinson Crusoe." This subject introduces many of the characters made famous by the old Universal serial but handled with the burlesque touch which has made Bryan Foy and Monte Brice famous.

WHAT DO YOU SUGGEST?

AIRGRAM from Los Angeles. Sept. 17, 19924.—A daughter was born this morning to William Duncan and Edith Johnson, stars of the "Wolves of the North." The little lady's name has not been decided.

ALWAYS A LAUGH

IF any exhibitor hasn't been playing the Universal comedies featuring Bert Roach, Neely Edwards and Alice Howell, he has passed up one of the biggest and most wholesome bets in motion pictures. They will sweeten any feature, whether it ends with a sob or a laugh.

CUPID AND A NOSE

THE tenth of Jack Dempsey's short features, "Fight and Win," has been completed at Universal City. It is called "Kayo for Cupid." It features a new leading woman in Margaret Quimby. The series ended up in a blaze of glory and publicity when Jack Dempsey got so stuck on his movie nose that he had it made permanent by mining a piece of his ear and affixing it to his beezer.

THIS WEEK and NEXT WEEK

THE two-color cover on this Weekly will doubtless give you the impression that there is something unusual inside. There is. This is the Short Subject number of the Universal Weekly, a number which has been specially designed to give you the information all in one number about the full line of short subjects and short features which Universal is releasing.

IF there is any company releasing a more complete or more satisfactory line of short subjects than the line which is presented in this Weekly, we would be very interested to look it over. The importance of short subjects is usually overlooked by distributors, exhibitors and patrons. All of them fail to appreciate the worth of short subjects and their proper place in the moving picture world. After looking through these pages, we sincerely hope that exhibitors will have a much keener appreciation of Universal short features at least.

THE next number of the Universal Weekly will also be a Special Number. It will deal with all of the Jewel, Gibsons and feature pictures which Universal will release between now and the first of January. In one comprehensive smash exhibitors will be able to have for booking purposes and for purposes of record an exact and interesting index of a wonderful line of feature pictures. Look over this number and when you have read it, keep it for reference purposes.

The Editor

WHY, OF COURSE!

JACK DEMPSEY is the biggest drawing card in the world. He outdraws the Prince of Wales; he got more applause at the Police Games than the Mayor and he is running Valentino ragged in a contest to ascertain whether young ladies would rather dance with him than with Valentino or the Prince of Wales.

ANOTHER CANDIDATE

ANDY GUMP has started a campaign for the presidency at Universal City. You will find out all about it in "Andy's Hat in the Ring," a two-reel Gump comedy made by Watson. It has Coolidge, Davis, La Follette and Harold Lloyd lashed to the mast.

SERIES AND SERIALS

AMONG the tried and proven series that Universal can offer to any theatre which wants to use series for serials, there are four wonderful series of "Leather Pushers," three with Reginald Denny and one will Billy Sullivan; and a series of "Fast Steppers" racing comedies with Billy Sullivan, all of which have proven that they are great money-makers for exhibitors and sure-fire entertainment features for patrons.

A REGULAR ONE

IF you are a disciple of Wanda Wiley—and who is not?—you must see "Some Tomboy," the Century two-reel comedy released this week. Wanda is just that.

What Star Will Play the Lead in "The Phantom of the Opera"?

Remarkable Interest Manifested by the Film Experts in the Girl to Play Role of Christine Daae

OCCASIONALLY a role comes along that everybody wants to play. The applicants to play Esmeralda in "The Hunchback of Notre Dame" were in the hundreds. The scramble for Peter Pan was one of the most interesting since. But the biggest role not so far filled for a forthcoming production is the role of Christine Daae, the beautiful opera singer of "The Phantom of the Opera."

Of course Lon Chaney will play Erik, the Phantom, and this will be the most colorful role of this colorful picture. But Gaston Leroux's conception of Christine is so touching, so beautiful and so appealing that as an acting role it is not second even to the role which Chaney will play. No wonder the uncontracted beauties of the screen are on tiptoe of expectancy. Rupert Julian, the "Merry Go Round" director who is in charge of this production, has had three months to make up his mind, but at this writing he has not assigned the part. This is definite. The field is open.

Among those who are under consideration, according to the gossip of those who are supposed to know, are Lillian Gish, whom every one expected to play Peter Pan; Estelle Taylor, who made a very favorable impression at Universal City in "Bavu"; Mabel Ballin, whose beauty is of the type which Leroux would certainly approve; Patsy Ruth Miller, who played Esmeralda; Eileen Pringle, who is certain some day to startle the film world when she gets the offering; Jetta Goudal, another beauty standing on the threshold of Universal recognition; Madge Bellamy; Flora La Breton, the English star, and Lady Diana Manners, who plays in "The Miracle."

One beauty of the screen to whom Universal is more than half inclined is Mary Philbin. She is already on the lot and Rupert Julian knows full well what she can do from "Merry Go Round." The choice may fall to her.

A thing to consider in the choice is that the star chosen must not have bobbed hair. That alone eliminates a dozen stars, including Claire Windsor, Virginia Valli, Anna Q. Nilsson, Leatrice Joy and Corinne Griffith. But possibly a wigmaker can revive the chances of these bobbed beauties if the final choice falls to a bobbed head.

Are You Taking Advantage of These?

Special Stories and Moviegrams

THE story and the moviegrams published on this page were sent to nearly seven hundred newspapers and most of them will use this material. Does the newspaper editor in your town co-operate with you? Does he run moving picture publicity? Does he try to interest the people of your town in moving pictures in general? If he isn't doing this have you done your part to interest him? If you have failed to secure his co-operation, jot down his name and paper in a note to us and we will be glad to send him our services. If you are not taking advantage of these or are not getting the benefit of them write immediately to

The Editor

UNIVERSAL MOVIEGRAMS

OH, MIN!

TOO many Mins at Universal City. Last week Andy Gump, as per script, called "Oh, Min!" at Universal City's new elephant actress. Minnie, scared the daylights out of the lanky comedian, Joe Murphy, by answering his domestic appeal.

LET'S HOPE HE WON'T

Harry Pollard is preparing Reginald Denny's new picture, "California Straight Ahead," by Byron Morgan. Meantime, Denny is vacationing and Universal City is holding its breath for fear of some accident. Fortunately for the studio they always happen on his vacation.

LOOK WHO'S HERE!

Why, Mary MacIvor, where have you been? Haven't seen your name on the screen for a long time. Glad to hear that you are playing again. "The Burning Trail," with William Desmond, ought to be still better with you.

WHO WILL IT BE?

The rough work on the great sets which are building at Universal City for the production of "The Phantom of the Opera" is nearly completed and still no leading lady has been selected to support Lon Chaney, although every big star in the business has been suggested for the role of Christine Daae.

INDIANS!

Jack Hoxie has gone and turned himself into an Indian and almost everybody else in the cast of "Crimson Days," which Clifford Smith is directing, is playing an Indian part. These white Indians include Mary McAllister, Francis Ford, Marin Sais, Frank Lanning, Clark Comstock, Duke R. Lee, Jack Pratt, Natalie Warfield and one real Indian, Chief Big Tree.

WELCOME BACK, LOUISE!

Louise Lorraine, who has just returned from a tour of South America, has been signed for Universal's forthcoming circus serial in which Joe Bonomo will be featured as the strongest man in the world.

Another Dempsey Film Released This Week

Universal Announces "The Title Holder," Another "Fight and Win" Two-Reeler, as the Feature of This Week's Short Product

UNIVERSAL announces the release of another Jack Dempsey picture this week. It is "The Title Holder," No. 7 of the "Fight and Win" series of two-reel comedy-dramas made at Universal City with the world's prize ring champion as star.

"The Title Holder" was directed by Jess Robbins, one of the two comedy experts who comprised the directorial team alternating in the making of the "Fight and Win" series. An especially strong cast was supplied to Dempsey in this picture. Hayden Stevenson plays the part of his fight manager, handling the affairs of "Tiger Jack O'Day," the young ring champion played by Dempsey. Chuck Reisner is an opposing fight manager. The two principal feminine roles are played by Carmelita Geraghty and Esther Ralston, both well known on the screen. George Ovey plays an eccentric comedy part, and James O. Barrows, noted character actor, also takes an important role.

The story of "The Title Holder" has to do with the attempt of various persons, including a chorus girl, played by Miss Ralston, to "frame" the champ for one reason or another. The chorus girl wants publicity. The situation leads to an hilarious mix-up which finally culminates in a spirited ring battle in which the champion is seen putting over his punches just as he does for Tex Rickard and the populace.

Three more Dempsey pictures are on the way.

The Universal Short Product schedule for the week also includes a two-reel western drama, two comedies, another chapter of "The Iron Man," and International News Nos. 77 and 78.

The western drama is "A Prisoner for Life," a two-reel re-issue starring Eddie Polo, one of the popular series of westerns which made that star a great favorite years ago. The comedies are "The Game Hunter," a one-reel Universal Comedy featuring Bert Roach and Neely Edwards, and "Low Bridge," a two-reel Comedy starring Buddy Messinger. "The Game Hunter" is another of the series of funny short comedies in which Bert Roach plays the role of an eccentric valet.

"Hidden Dangers," the current chapter of "The Iron Man," is by far the best issue to date. It is the fourteenth, or next-to-last chapter, and the action has reached a break-neck tempo. Albertini, noted as a stunt man throughout Europe, is featured in this serial and bids fair to become just as popular in this country as he is abroad. Other popular players are Jack Dougherty and Margaret Morris.

"Fight and Win" Series More Popular Than Ever

Dempsey-Universal Pictures Sweeping the Country in an Unprecedented Wave of Favor

UNIVERSAL'S series of two-reelers starring Jack Dempsey, world's heavyweight champion, are sweeping the country with a popularity unprecedented in the history of short subjects, according to Fred C. Quimby, Short Product manager for Universal.

"The 'Fight and Win' series," says Mr. Quimby, "swept into unqualified popularity from the day the first of the series was shown, and have continued to pile up friends ever since. The best evidence of this is to be found in the fact that they have been booked by all of the large circuits of the country as well as most of the independent first run houses."

Paramount's Rialto on Broadway, New York, was one of the first of the larger houses to realize the tremendous drawing power of these pictures. Aside from the fact that they have the greatest box-office star in the world, these series have been so well produced from Gerald Beaumont's stories that they are of extraordinary entertainment value.

Jack Dempsey's histrionic ability has surprised the wise acres in all theatrical parts of the country, and his work in the "Fight and Win" series has been highly praised by critics everywhere.

Chuck Reisner, who supplies most of the fun in these pictures, is one of the best known and most popular comedians on the screen. He was a vaudevillian before entering screen work and is familiar with all phases of comedy.

Some of the prominent leading women who have been engaged to play opposite the champion-star are. Carmelita Geraghty, Esther Ralston, Margaret Quimby, Mary McAllister, Alice Calhoun and Florence Lee.

The ten two-reelers which comprise this series, each one of which is a story in itself, are: "Winning His Way," "A Society Knockout," "West of the Water Bucket," "So This Is Paris?" "The Title Holder," "All's Swell on the Ocean," "Town Hall Tonight," "Bring Him In," "Health Farm Wallop" and "Kay-o for Cupid."

They are being released every other week.

Novelizations have been prepared on all of these ten pictures by Universal. They are available in either mat or copy form and cuts for illustrating are available at all Universal Exchanges. Newspaper editors in all parts of the country will be glad to get these stories for their papers. These novelizations are one of the best ways of advertising the Dempsey pictures.

Scenes from "Town Hall Tonight," Number Eight in the Dempsey "Fight and Win" series.

Exploitation of Short Subjects Should Be As Intensive As Features

A Few Good Instances of Success in Exploiting the One and Two-Reeler

THERE should be no more need for urging exhibitors to exploit short subjects than for telling them to carry an umbrella when it rains. But there is. For some strange reason, most exhibitors judge the pulling value of a subject by the length, rather than by what's in it. In no other business is advertising regulated by quantity.

The Mississippi is the longest river in the United States. But Niagara Falls gets the crowds. And many a one-- or two-reeler subject has as much box-office pull as a long feature.

Your feature is your big attraction, of course. Otherwise you wouldn't pay for it many times the rental that you do for a short subject. But in many cases a short subject can be exploited equally with your feature so as to convince the public that they're going to get more for their money at your theatre than they do at the theatre that advertises its feature and then stops talking.

Most exhibitors take their news reels as a matter of course. They make a bad guess that everybody in town knows that the latest news reel will carry the pictures of the things everybody is talking about. But they're passing up money unless they advertise when they have unusual stuff in their news reel. Exhibitors who showed the International News pictures of the Prince of Wales and the round-the-world flyers, and who didn't advertise these features were just pushing money away from the box-office.

An instance of taking advantage of timely news reel features was shown in Kansas City at the Liberty, where on the tenth anniversary of the beginning of the World War, special advertising was given International News No. 62, which contained a section devoted to important scenes of the opening of the war. The exploitation campaign put back of the Dempsey series of two-reelers proved what could be done to make a short subject the feature of a show.

In Pittsburgh Jack Hays, Universal exploitation man, arranged a tie-up with the Pittsburgh Pirates that gave the Dempsey pictures exploitation all Summer. A gold ball and bat is to be given by Jack Dempsey and the Cameo Theatre to the most valuable member of the Pittsburgh team, and the fans are voting every day at the park by writing the name of their choice on the back of the rain checks and depositing them in ballot-boxes which stand in the park. Big signs tell about the contest and the "Fight and Win" pictures, keeping these pictures before all the fans throughout the baseball season.

In Los Angeles a big exploitation campaign was put back of the Andy Gump comedies, tied-up with the newspaper that ran the Gump cartoons. In a number of cities, Universal exploitation men are getting window displays with photographs of Wanda Wiley, star in Century Comedies. Universal's "Leather Pushers" series was well exploited with sporting goods and athletic tie-ups.

After all, it was the short subject that taught us almost everything we know about motion picture exploitation. The serial blazed the way for motion picture advertising. Little had been done in the way of any sort of exploitation for motion pictures until "The Million Dollar Mystery" began its big campaign. This was followed by other big serial successes which were put over by advertising and exploitation.

Nearly every trick that we are using these days is some

(*Continued on Page* 36)

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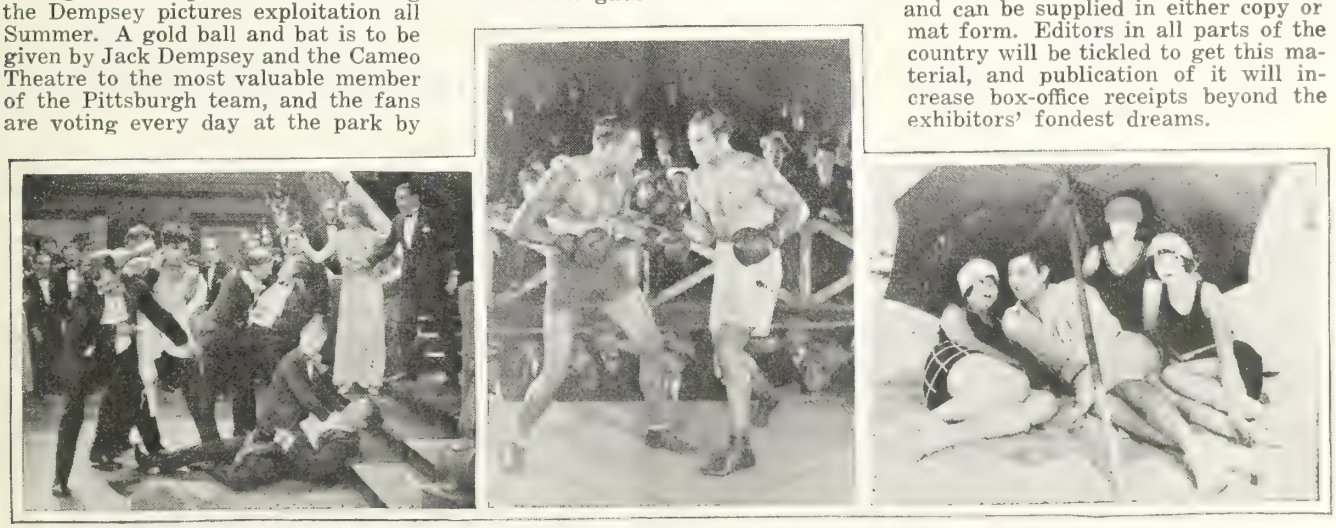
"FIGHT AND WIN" HAVE MANY EXPLOITATION POSSIBILITIES

UNIVERSAL'S "Fight and Win" series of ten two-reelers starring Jack Dempsey, have many excellent exploitation angles which Universal exploiteers are ready to put over for any theatre running the series.

The title "Fight and Win" lends itself quite readily to any number of valuable exploitation ideas and can be tied-up with almost any advertised product. Local fight arenas welcome any suggestions entailing the use of Jack Dempsey's name and will lend all the co-operation possible in putting over the "Fight and Win" series. Novelizations of the Gerald Beaumont stories from which the ten pictures have been made, have been prepared by Universal and can be supplied in either copy or mat form. Editors in all parts of the country will be tickled to get this material, and publication of it will increase box-office receipts beyond the exhibitors' fondest dreams.



Scenes from "Health Farm Wallop," Number Nine in the Dempsey "Fight and Win" series.

A few scenes from "Smoked Out" and "Alone at Last," Universal Sweet Sixteen comedies of one reel each. Arthur Lake and Olive Hasbrouck play the leading roles.

Universal Has Strong List of One Reel Pictures on Schedule

Three Series of Comedies and International News Reel Make Up Splendid Schedule

WHAT is said to be the greatest line of one-reel subjects on the market today is scheduled for release by Universal during the latter part of this year and the first of next.

In addition to the popular series of Hysterical History Comedies, there are the "Sweet Sixteen" series in which Arthur Lake and Olive Hasbrouck play the leading roles. Another popular series is the one in which Neely Edwards, Bert Roach and Alice Howell are featured.

These comedies are of home life and picture some extremely humorous situations, which when they occur in our daily life mean nothing, but when put before us on the screen appear to be very funny. In these pictures Neely Edwards plays the part of the husband to Alice Howell, while Bert Roach, with his inimitable humor, plays the butler. Roach is very versatile and can readily adapt himself to various roles, which are at times required of him in addition to the role of butler.

In the "Sweet Sixteen" comedies, Arthur Lake enacts the role of the lovesick youth so well known to all of us, with a wistfulness which enlists your sympathy at once, but at the same time hits your funny-bone and gets a big laugh. Olive Hasbrouck, one of the newest beauties on the Universal lot, and a girl who is rapidly rising to the heights of stardom, plays the part of the village belle, who steals the heart of all the youths and causes many a sigh to escape them. These comedies are interesting as well as being funny, as they bring back to all of us those days we so love to recall.

In addition to these series of one-reel comedies, Universal has the ever popular International News Reel of two one-reel issues a week. Altogether one of the greatest line-ups of one-reelers in the industry and one that is becoming more and more popular every day.

Scenes from Universal one-reel comedies of home life, featuring Neeley Edwards, Bert Roach and Alice Howell.

—oOo—

Universal's New "Sweet Sixteen" Comedies Are Making a Big Hit

UNIVERSAL'S new series of one-reel comedies, bearing the general title of "Sweet Sixteen Comedies," are making a decided hit in all sections of the country where they have been shown, according to reports.

The first indication of their popularity came when the Rialto, New York, booked them for showing last week. The management reported that "Alone at Last," the title of the first of these new series, was enjoyed immensely by audiences all week and it is probable that they will arrange their schedule so as to make it possible to include one of the series on each week's bill. Fred Quimby, Short Subject Manager for Universal, reports many other bookings from first run houses.

Benjamin Franklin, Hysterical History, Released

Fourth of New Comedy Series Features Universal Short Product for This Week

"BENJAMIN FRANKLIN," a new one of Universal's Hysterical History comedy series, is featured in this week's Short Product released by Universal. It is a very funny take-off on the famous American statesman making his celebrated discovery that lightning and electricity are one and the same.

The comedy, in one reel, was conceived and directed by Bryan Foy and Monte Brice, both well known vauleville figures. Brice wrote the story and Foy directed and titled it, the combination which has turned out a number of the Hysterical History series. In the current release, Ben Franklin is played by William Franey, and his negro valet, who supplies much of the comedy, by Lewis Sargent.

"Benjamin Franklin" is the third of this entertaining series of one-reel comedies; the first two are "William Tell" and "Columbus and Isabella." In "William Tell" the title rôle is played by "Slim" Summerville, one of the best-known comedians and comedy directors in the business. With him in this picture, as his wife, is Myrtle Sterling. Leo White and Buddy Wilson play supporting rôles. In "Columbus and Isabella" the title rôles are handled by those two well-known and popular comedy players, Billy Franey and Ethel Teare. The titles of the other one-reelers in this series are: "Rip Van Winkle," with Charles Dudley and Fay Holderness; "Pocahontas and John Smith," "Robinson Crusoe," with C. L. Sherwood, Lola Todd and Curtis McHenry; "Anthony and Cleopatra," "Omar Khayan," and "Paul Revere."

Supplies available at Universal Exchanges for these comedies include slides, cuts, mats, colored heralds, one sheets and a press-book. They are being released one every other week, alternating with the series of one-reelers being made by the combinations of Neeley Edwards and Alice Howell, and Arthur Lake and Olive Hasbrouck.

"Min" Bobs Her Hair to Match Cartoon

Fay Tincher as "Min" lectures Joe Murphy as "Andy" on women's rights. Andy objected strenuously to Min bobbing her hair, but if you will look at the scenes below you will see that Min did bob. In fact, this is the last picture of her familiar "top-knot."

"Andy" Is Candidate of Fourth Party

Creator of Gumps Bobbed "Min's," So Fay Tincher Bobbed Hers

FAY TINCHER, comedienne of many years of screen fame, has at last joined the ranks of the bobbed-heads! She had to — not that she wanted to, but the newspapers made her do it.

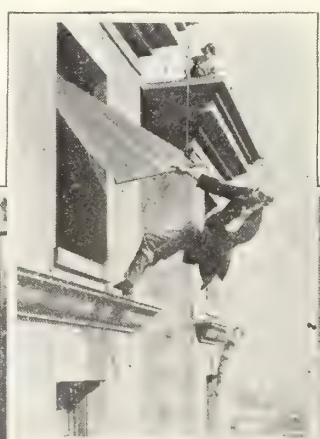
Miss Tincher has started work again at Universal City on the Andy Gump comedies, based on Sidney Smith's newspaper cartoons, appearing daily and Sunday in the Los Angeles Times and in which she plays "Min"—and "Min" now has bobbed-hair. Between pictures Sidney Smith had Andy Gump's devoted helpmate bob her hair, so when Miss Tincher reported at the studio with Joe Murphy, who plays "Andy," and Jackie Morgan, who plays little "Chester," she found that the script called for abbreviated tresses. She protested—but yielded finally, and the barber did the rest.

Theatres and Fans Unite in Demand for New Series of Gump Comedies

BECAUSE of the unusual popularity of the first series of Gump Comedies, made at Universal City, and because of the insistent demand of both exhibitors and public for a second series, Universal has started production on another six of these unusual comedies.

The new series of Gump Comedies will be directed by William Watson, for years director of the Bert Roach-Neely Edwards comedies. They will have to do with Andy's political campaign—in which he forms a fourth party, because he never heard of any one being elected on a third party ticket.

The comedies will closely follow the Sidney Smith cartoons now being run in connection with Andy's campaign, with his "Hundred Per Cent. for the People" and "Wearing No Man's Collar" much in evidence.



Scenes from the first of the new Gump Comedies. (Note that "Min's" hair is bobbed.)

Scenes from International News Reels Epinard Race U. S. S. West Virginia

The "Z R-3" H. R. H. the Prince of Wales at Polo World Fliers

International News Reel Has Great Advertising and Exploitation

R. V. Anderson, Sales Chief, Presents Ideas Which Are Adaptable to All Cities and All Classes of Theatres

IT has many times been said that the newsreel is the newspaper of the screen. That of course is a fact but there has been very few exhibitors who have realized the full importance of this statement. Another known fact is that the American public are the greatest newspaper readers on earth. That is one reason why they are known to be the best informed. It must necessarily follow that if this great reading public, vitally interested in the news of the day, expend sufficient money to purchase many millions of copies of newspapers and sufficient time to carefully read them that this great public can most easily be reached by the exhibitor showing items of current events and consistenely advertising them.

There is hardly an issue of *International News* which does not contain some subject or subjects which can be tied up with front-page stories in all local newspapers. Several exhibitors have arranged in their lobbies bulletin boards on which they place current newspapers and underneath the caption, "These pictures now being shown inside," or "Now showing in *International News*."

In addition we are getting out a still-picture service of 11x14 photographs, actually made from small frames cut from the newsreel negative, this service being forwarded by special delivery direct to first-run theaters, for display in their lobbies at the same time they are showing the current newsreel. We also mail from New York, direct to first-run theatres synopsis sheets on each release. Many exhibitors have told me that they carefully culled these synopsis, picking out items not only of national importance, but such items as have peculiar importance to their own locality. These items then are shown on the bulletin board, are mentioned in the house organ and quite often occupy space in the daily theater ads.

On a recent trip to Chicago, I visited the Chicago and Riviera, two of the Balaban & Katz circuit of theaters and made particular note of the excellent manner in which live news items are put over there. We had made a "special" on the Tenth Anniversary of the World War's beginning. This was made up of items never before shown on the newsreel screen. The causes for the war were shown, the mobilzing of the various troops; the entry of America and finally the boys marching down Fifth Avenue behind Pershing, on their welcome home. As these shots came on the screen the entire proscenium arch was lighted with rows of red, white and blue lights and as the victorious Yankees were shown, spotlights were thrown on two big American flags fluttering on each side of the stage, from draft of concealed electric fans. The audience in both these theaters I personally visited were almost beside themselves with enthusiasm and this presentation was considered so good that Balaban & Katz held over this particular release, which is something they very seldom do.

Thus it will be seen that news items are just as capable of exploitation and mean just as much as the exploitation of dramatic offerings. The newsreel, being a most important part of the thinking exhibitors' problem, deserves special attention, for bear in mind, your public already has the interest in the news items and is quick to recognize and appreciate a little care of this nature. I believe that one of the principal reasons for a most gratifying increase in our business this season is that more exhibitors are giving their news items the care and consideration these have so richly deserved but which, until quite recently, these never received.

Wonderful Wanda

WANDA WILEY COMES TO SCR

Latest Sensational Screen "Find" Intended to Follow Family Calling But Abandoned the Idea for Screen

WANDA WILEY, pictured above, stands as proof that all talent is not hereditary.

Wanda's family has left a notable record in the annals of medical history, and she, quite naturally, decided to add to that record with her own work. Her mother studied dentistry, but gave it up for the nobler work of making a home and raising a family. Her grandfather is a noted surgeon of West Virginia, and her uncle is likewise noted in Texas.

However, Wanda changed her mind about devoting her ability and talent to the medical profession and decided intead to make a strenuous bid for fame on the screen. And it looks now as thought she were going to be unusually successful.

After studying at the Texas Women's College she entered the Texas Dental College and was well on her way to a diploma and eventually a "shingle," when it was discovered that she had considerable ability in a histronic way. It all happened quite unexpectedly as Wanda hadn't even an inkling that she could act and had never given the idea the slightest consideration.

One day, a little less than two years ago, a movie company, making Westerns, came to San Antonio, where the dental college is located, to make some scenes. While there, the director visited one of his friends who is a professor at the college and was invited to visit the institution. Now is so happens that this same director was searching for a particular type of girl to play one of the important roles in the picture he was making, and had been unable to find her. During his visit to the college, Wanda Wiley was asked to show him certain points of interest about which she was familiar, and consequently the director had ample opportunity of getting acquainted with her.

When he was leaving the college he asked Miss Wiley if she would like to play a part in a motion picture. He had found the type he was looking for in Wanda. Miss Wiley hesitated at first, but as she was about to take a short vacation, she considered the offer and, thinking it would be interesting and diverting, decided to accept.

When the picture was screened her work was found to be so exceptional she was strongly advised to go to Los Angeles and take up the work seriously. This she did on the promise of several roles.

Julius Stern, who is the head of the Century Film Cor-

Scenes from "Some Tomboy," starring Wanda Wiley. Supported by Harry McCoy and Hilliard Karr.

Century's New Star

REEN FROM DENTAL COLLEGE

Century's Newest Star Has Youth Beauty and Lots of Talent As Comedienne—Pictures a Big Hit Everywhere

poration, producers of Century Comedies, and who is noted for his keen insight regarding possible starring ability in screen players, saw in her a winning personality and in her work a decidedly new type of comedienne. He wanted her for his own productions, and after considerable negotiations he succeeded in getting her to sign a long term contract with his firm.

For several months she was given minor parts in order that she could become familiar with the comedy school of production. Finally she was given the leading role in a production and her work was found to be so good and so well adapted to comedy she was made a star. Since the release of this picture, known as "Her Fortunate Face," she has become tremendously popular with the fans wherever the picture has been shown and as a result a series of six two-reel comedies have been made with Wanda Wiley as the star.

The photographs reproduced on these pages, show the unusual versatility of this newest of sensational film finds. In addition to being unusually talented as a comedienne, she has considerable ability as an emotional actress. She can also dance and sing and is able to perform many athletic stunts. Wanda rides a horse with expert horsemanship and has many prizes won at various swimming tournaments. She likes nothing better than to spend her leisure hours with a good book or out in the open country hiking or playing golf.

Miss Wiley has accepted the sudden change from a dental school to a movie lot with her characteristic adaptability and has set about the business of becoming a successful motion picture star in a most business like manner. She studies long and earnestly and is acquiring considerable information necessary to the achievement of her ambition.

On the return to New York of Mr. Stern, now in Europe, it is expected that a series of special two-reelers will be made from short stories written by a well known humorist.

And so we find one screen star who does not spring from a long line of thespians. One star who may be the start of a long line from which some future star may spring, but who can point with pride to the fact that no one but herself is responsible for her histronic ability. Certainly proficiency in the medical profession cannot be held responsible for proficiency as a comedienne.

Scenes from "Snappy Eyes," starring Wanda Wiley. Supported by Hilliard Karr and Al Alt.

Scenes from "The Riddle Rider," Universal Chapter Play starring William Desmond and Eileen Sedgwick

"Scenes from "Wolves of the North," Universal Chapter Play, starring William Duncan and Edith Johnson.

Three Super-Serials for Universal Release

Duncan, Desmond and Dougherty Stars with Edith Johnson and Eileen Sedgwick

UNIVERSAL has ready for release what Fred C. Quimby, Short Product manager, characterizes as three super-serials. These will be on Universal's releasing program for the latter part of this year and the early part of next year.

"Wolves of the North," now being released, is the first. In it William Duncan is starred supported by Edith Johnson. The story is from "The Free Trader," a magazine serial novel by Kathleen and Robert Pinkerton. Duncan also directed. Reviews of this chapter play indicate that it is one of the finest yet seen on the screen. Duncan is not only famed as a star of unusual ability, but his directing is of the highest quality. He is the man responsible for those two great railroad serials, "The Steel Trail" and "The Fast Express." He also starred in both of these.

"The Riddle Rider," starring William Desmond and Eileen Sedgwick, is the second. This is a story of the western oil fields and tells an intriguing tale of a mysterious rider who, while thought to be a desperado, finally rids the country of a band of crooks who have been preying on the gullable owners of valuable oil lands. The supporting cast includes Helen Holmes, former serial star; Claude Payton, William H. Gould, Hughie Mack and many other well-known players. William H. Craft, remembered for his "Beasts of Paradise," directed "The Riddle Rider."

"The Fighting Ranger," the third of the three super-serials, has Jack Dougherty and Eileen Sedgwick as the stars. The story deals with intrigue and mystery in an attempt to steal a valuable cattle ranch from its rightful owners. A murder mystery forms an important part of the story. Supporting Dougherty and Miss Sedgwick are: William Welsh, Bud Osborne, Charles Avery, Al Wilson, famous stunt flier; Frank Lanning, Sam Polo, Slim Cole and Gladys Roy. Jay Marchant directed. The rugged country in the mountainous regions of San Diego County has been selected for the outdoor scenes and a number of hair-raising airplane stunts are performed by Miss Roy and Al Wilson, which add to the reckless riding and other dangerous situations.

These three serials will carry Universal's chapter-play program well up into 1925, but production will start in a few days on a new serial in which Joe Bonomo, famous strong man, will be featured. This new serial will be a circus picture and will contain many thrills of a new and surprising nature. Louise Lorraine, just back from a tour of South America, will play opposite Bonomo.

Duncan, Star-Director, Says "Always Satisfy the Majority"

Makes Serials the Way the Fans Want Them

THE same basis of judgment that a tailor uses in making a suit of clothes, namely, satisfy the customer, is the basis on which pictures should be made, so believes William Duncan, chapter-play star and director for the Universal Pictures Corporation.

Duncan's latest picture, "Wolves of the North," is an example of this method of reasoning.

"Some time ago," said Duncan, in discussing this phase of his business, "I made a cross-country tour, making personal appearances in many of the theatres. On these appearances I requested the audience to express their desires in the way of pictures. Sometimes I was answered from the house, but in the majority of cases my invitation to write me at Universal City was accepted. Thousands of letters were received, and these were classified and a general average was struck.

"Of course, this general average had divergencies, but from it we were enabled to get a very comprehensive idea of what the public want, and we have striven conscientiously to obtain stories that conform to this general average.

"'Wolves of the North,' an epic of life in the Canadian wilderness, is one of these, and it shows that for the most part the men and women of the United States, no matter how serene their own lives, have fine appreciation for the strenuous, raw existence that their forefathers led, and which is being led today in the far reaches of this continent.

"It is true that some of these stories may not appeal to a certain class, but neither does Shakespeare appeal to the majority, and what the owner of a motion picture theatre desires is something that will keep his house filled by persons who go away feeling that they have had the entertainment they desired."

Scenes from Universal Two-reel Westerns. Directed by Ernst Laemmle.

DESMOND IN DUAL ROLE IN "THE RIDDLE RIDER"

"THE RIDDLE RIDER," Universal's latest chapter-play sensation, is a spectacular, swift moving story of the modern West. It deals with the coming of unscrupulous oil prospectors into the lands of the cattlemen. Tricks of stock manipulators are pitted against the shrewdness of the men who ride the range, in a lightning-like plot based on actual happenings and exposing many of the inner workings of oil sharpers.

William Desmond, as the mysterious rider, plays a double role, a newspaper editor who changes his personality to range the hills, a modern Fra Diavolo, protecting his people from the plotters of the financial ring. Eileen Sedgwick shares his adventures, appearing as the girl pony express rider who carries the mail to the Western settlement that is the center of the stirring battle.

"Fighting Ranger" 'U' Serial Has Deep Mystery Angle

A WOMAN who for years has lived by her wits and who finds herself in need of more money if she continues to enjoy the luxuriousness to which she long has been accustomed, unexpectedly is confronted by the fact that she can prevent the conviction of a man on trial for murder. Believing that she can gain a reward for her information, the woman gains an audience with the lawyer for the accused, only to find that this lawyer desires his client convicted.

The course that the woman decides for herself and its effect on the lives of five persons, including her own, is made a part of the mystery phase of "The Fighting Ranger," Universal chapter play with Eileen Sedgwick and Jack Dougherty as co-stars.

The story as a whole has to do with the adventures and dangers encountered by a man and a woman, sweethearts, in their efforts to frustrate a gigantic plot to bring financial ruin and disgrace to the woman's father. Years ago the father, because of having shot a man, was forced to hide himself and little daughter, although his act had been committed in self-defense.

Fleeing, he left to the care of a man he believed his friend the great cattle ranch he owned. Secretly this supposed friend was behind the plot against the fugitive, for on the ranch was buried treasure and the plotter was prepared to go to any length, no matter how villainous to realize his desires.

In the cast with Miss Sedgwick and Dougherty are William Welsh, Bud Osborne, Charles Avery, Al Wilson, Frank Lanning, Sam Polo, Slim Cole and Gladys Roy. Jay Marchant directed. The rough country in the mountainous regions of San Diego County is the location of the exterior filming, and a number of hazardous airplane stunts by Miss Roy and Al Wilson add to the thrills of reckless riding and other dangerous situations.

UNIVERSAL ISSUES NOVELIZATIONS ON ALL CHAPTER PLAYS

ANOTHER link in Universal's chain of advertising, exploitation and publicity on all its productions, is the syndicating of novelizations on all chapter plays. The publicity office has built up a list of newspapers which run these novelizations regularly, either before or during the run of the picture at the local theatre. This is wonderful co-operation and brings the theatre many more patrons, at the same time getting the newspaper a greater circulation. It also firmly cements the good will between exhibitor and editor.

Any exhibitor whose local editor does not receive this material should lose no time in getting in touch with the nearest Universal exchange.

The stories are arranged in mat form with illustrations and in such a way that the editor can print any portion of them each day or week, that he has room for.

PUBLIC OPINION OF SHORT SUBJECTS

As Told to Carl Laemmle by His Saturday Evening Post Ad Readers

"MOST HUMOROUS"

"The 'Andy Gump' comedies are about the most humorous on the screen. Mr. Murphy as 'Andy' has achieved an almost perfect make-up."

—Miss Rose M. Sullivan,
E. Boston, Mass.

"CRAZY ABOUT THEM"

"Mr. Bill Murray is manager of the Rialto Theatre here; he shows your 'Leather Pushers' every two weeks. We were crazy about the last one we saw with Billy Sullivan, and we just love Hayden Stevenson as manager."

—Mrs. A. T. McGhan,
Atlanta, Ga.

"GETS A LAUGH EVERY TIME"

"By the way, I saw the second part of the Fourth Series of 'The Leather Pushers,' with Billy Sullivan ('He Loops to Conquer'). The subtitles are humorous and snappy, getting a laugh out of me every time. This is characteristic of 'U' comedies and snappy two-reelers."

Mr. Louis Pearl,
New York City.

EXAMPLES OF "U" SUCCESS

"'The Kentucky Derby' and the 'Leather Pushers' are good examples of the pictures that the Universal gives the public and what makes their productions so successful."

—Mr. Clinton B. Thomas,
Brooklyn, N. Y.

"CLEAN LAUGH-GETTER"

"Saw Billy Sullivan in 'A Tough Tenderfoot.' We enjoyed it greatly. It is a clean laugh-getter."

Mrs. Laura Reinke,
Saginaw, Mich.

LIKES "LEATHER PUSHERS"

*"I also saw one of the "Leather Pushers' Series with your new Kid Roberts. I like him very much. * * * Hayden Stevenson is great when he looks at you from the screen with that grin of his, and his 'well, folks' has often caught me grinning back."*

—Mrs. Theresa Irwin,
Williamstown, N. J.

"NEVER TIRES OF THEM"

"As to the 'Leather Pushers,' I'll never tire of them."

Mr. M. E. Hodges,
Tulsa, Okla.

LIKES DENNY

"I must tell you right away that I certainly always have liked the 'Leather Pushers' with Reginald Denny, Hayden Stevenson and all the rest of the good actors and actresses."

Mr. Alfred Holgaard,
Clinton, Iowa.

HER HUSBAND LIKES 'EM

"My husband is quite crazy about the 'Leather Pushers.'"

—Mrs. R. P. Stowers,
Wenatchee, Wash.

"ALWAYS GOOD, CLEAN"

"The 'Leather Pushers' are always good, clean, yet interesting and even exciting comedy."

Mr. J. C. Bebb,
Forest Hills, N. Y.

"FIRST CLASS SHORT SUBJECTS"

"I enjoyed the 'Leather Pushers' immensely. Please give us more first class short subjects, such as those, to take the place of the slap-stick comedies."

Mr. John Stone,
Albion, N. Y.

"CLEAN SPORT"

"I like the 'Leather Pusher' pictures because they give one a thrill of genuine respect and liking for clean sport, and for a man, or boy, who is physically clean as 'Billy' obviously is."

—Miss Adele Lee Anderson,
Jeannette, Pa.

"INTERESTING"

"William Duncan and his wife, Edith Johnson, are here in 'The Fast Express,' a very interesting serial. . . .

"'The Leather Pusher' stories are fine. Keep filming them; every one likes them. They are clean, and there is nothing in them to offend any one's taste. Billy Sullivan is excellent."

Mr. Fred Walker,
New Bedford, Mass.

"FINEST SERIES"

"The movies at Princeton, as you may or may not know, are highly popular, popular to such a degree that the owners occasionally put one over on us with a very poor picture. At the Garden Theatre if a poor picture was shown it was always scheduled for Monday and Tuesday nights. The reason being that the 'Leather Pushers' were on the same bill, and not one of us would miss those pictures. They were by far the finest series ever made."

Mr. A. R. Hancock,
Princeton, N. J.

"CERTAINLY GOOD"

"They are showing the 'Fight and Win' pictures here and they are certainly good."

Mrs. Mabel S. Cornell,
Brooklyn, N. Y.

"UNIQUE"

"I have seen the first three of the 'Fight and Win' Series. They are unique. Mr. Jack Dempsey is in his element and certainly puts in some fast work. This new work of Universal, I think, surpasses the 'Leather Pushers.'"

Mr. H. E. Errington,
Ontario, Can.

WILLING TO STAND FOR TWO "U" PICTURES

"Having nothing else to do one day, I wandered down to one of our small town theatres, without the least thought of what was playing there. I looked up on the billboard and much to my amazement it read as follows: Laura La Plante in 'Excitement' and Jack Dempsey in 'Winning His Way,' one of the 'Fight and Win' Series. I went in and was more than pleased with both pictures. And the theatre was filled with Universal fans. When I went in I was afraid I would surely have to stand up, but who wouldn't stand up with two Universal pictures unfolding before you."

—Mrs. George Shaw,
Manchester, N. H.

THE REVIEWERS CONSIDER "U" SHORTS

Lay and Trade Press Comments Rate Universal Short Subjects at Top

"A SURE WINNER"

THE first three episodes of Universal's newest serial, "Wolves of the North," indicate that the producers have another sound box-office attraction on their hands—one which should prove especially enjoyable for hot weather because of the white, open spaces which take up the backgrounds. It is a primitive melodrama, colored with romance — which follows along the usual lines showing a hero oppressed by a band of villains and in conflict with the girl—though his courage and manliness inspire him to effect thrilling rescues in her behalf.

The first three episodes introduce a well-developed plot of more or less invention—a plot embroidered with more than the customary collection of melodramatic thrills and incidents, fast-moving action—and scenes which have been exceptionally well staged. There is a fine suggestion of suspense—which furnishes excitement even when you feel certain what is coming in the shape of climaxes. When the fatal caption is flashed—"To be continued next week"—the serial lovers are given a scene which will thrill them enough to remember—and remembering they will come the following week—to see how it finishes.

Rest assured that nothing is lacking toward providing an eye-full of adventurous action. The story is from a popular magazine—and directed by William Duncan who has had considerable experience directing and starring in the continued-in-our-next type of picture. This one gives him the opportunity to carry his snow-shoes and winter paraphernalia to the far-off regions of the Canadian Northwest, where he enacts the role of a free trader. Rival fur companies take the pelts and hides from the free traders who sell to the highest bidder. The picture affords the spectator with the customary line of complications, though it is easy to follow.

Duncan is absolutely sure of himself in his various exploits. If the first three chapters are any criterion, he surely has his work cut out for him. But so far he takes it all as a day's play. He has caught some marvelous shots, a full quota of thrills—and enlivens the action with one stirring incident after another. The types appear genuine.

It is realistic melodrama—the kind of stuff which has brought popularity to serials. And this is one of Universal's best in a long record of "continued" pictures. It carries a winning fect thrilling rescues in her behalf. title—and most patrons are familiar with Duncan's capabilities. His company includes Edith Johnson, who takes care of the romance; Esther Ralston, Joseph Girard, Frank Rice, Joe Bonomo, Clarke Comstock, Edward Cecil and several others. There are several dumb actors worthy of mention. We call attention to the malumute dogs and the wolves.

The serial offers good exploitation possibilities in the title, the star and director—and the melodramatic conflict. It looks to us ilke a sure winner.—*Laurence Reid in Motion Picture News.*

PLENTY OF ACTION

"The Iron Man" — Universal

Parisian and American Thriller

Type of production....15 episode serial

"THE IRON MAN," a fifteen episode serial, features Albertini, the foreign daredevil who has appeared in several European productions, and judging from the first three episodes, he lives up to his title of "Daredevil" very well. From the moment the picture starts there is action. Fights, brawls in underworld cafes, much hate, chasing, escaping, capturing, explosions, falls, etc., abound. There is always one thing or another happening. Where you know your crowd likes this sort of excitement, you should have no trouble in pleasing them with this. Play up Albertini. He really does some good stunts. The supporting cast includes Lola Todd, as the dancer, Margaret Morris as the niece, Jack Dougherty, Jean DeBriac and others.—*The Film Daily.*

RING CHAMP PACKS WALLOP AS FILM STAR

By The Optimist

CARL LAEMMLE was right! Jack Dempsey has a million dollar picture personality.

The first of the "Fight and Win" series featuring the man with the world's greatest wallop shows every indication of screen popularity.

If any of you fans have an idea that Jack is going to perform like a bull in a china shop when he is not in the ring, forget it!

Likable Boy.

He'll just make you think of a great big likable boy. In fact, it is hard to believe that this fellow is the top gladiator of the squared ring. That is, it is hard to believe that until the story makes hi mgo in and take the championship away . . .—*Chicago American.*

"FIRST CLASS ATTRACTION"

"WINNING HIS WAY" is a first class added attraction for theatres whose patrons want action, comedy, drama, speed, and an opportunity to get many good looks at the World's Champion, Jack Dempsey.—*W. Ward Marsh in the Cleveland Plain Dealer.*

JACK DEMPSEY SCREENS LIKE REAL STAR

REVIEWERS rubbed shoulders with critics, fight promoters, screen actors, pugilists and prominent men about town at the preview of the first three of Universal's "Fight and Win" series, starring Jack Dempsey, heavyweight champion of the world. The showing took place in Wurlitzer's music auditorium, just off Times Square.

The first few feet of celluloid had no more than passed the projection shutter than a perceptible gasp of surprise rent the atmosphere of the hall. Jack Dempsey, super-caveman of the ring, with his square-cut, box-like face, cut a figure of which a Reginald Denny or a Richard Dix might be justly proud. This goes for facial appearance as well as for general all-around screenability.

There is no question but that in the "Fight and Win" series Jack Dempsey makes good as a screen actor. He was real every minute of the way; he was convincing and what is probably most important he has screen personality.

Each unit of this series of two-reelers has as its integral substance a story which leads up to a fight. Here, of course, one finds Dempsey in his own "bailiwick" and the way he makes his flailing fists behave is something that will have the gentle ticket buyers pulsating in wild enthusiasm to the exploits of the greatest ringman that ever drew on a padded glove.

These two-reelers make excellent entertainment, viewing them from every angle by which films are judged. There are splendid comedy touches, and in the third of the series in particular Jack wins some real histrionic spurs by the manner in which he carries off his part in a bout full of burlesque, high humor and human interest. As a movie actor Jack Dempsey has made good.—*Exhibitors Trade Review.*

Universal one

"DIFFERENT! ENTERTA

Three Popular Drawing Cards

Bert Roach, Neely Edwards and Alice Howell never fail to bring down the house. Bert Roach, with his inimitable smile and make-up. Neely Edwards, always busier than a bumble-bee in a clover patch. And Alice Howell, whose sparkling personality adds spice to the comic adventures of her other team mates.

Their nation-wide popularity gives their names a definite box-office value which you can cash in on to the limit.

Says COMMUNITY THEATRE,

"As good as any made."

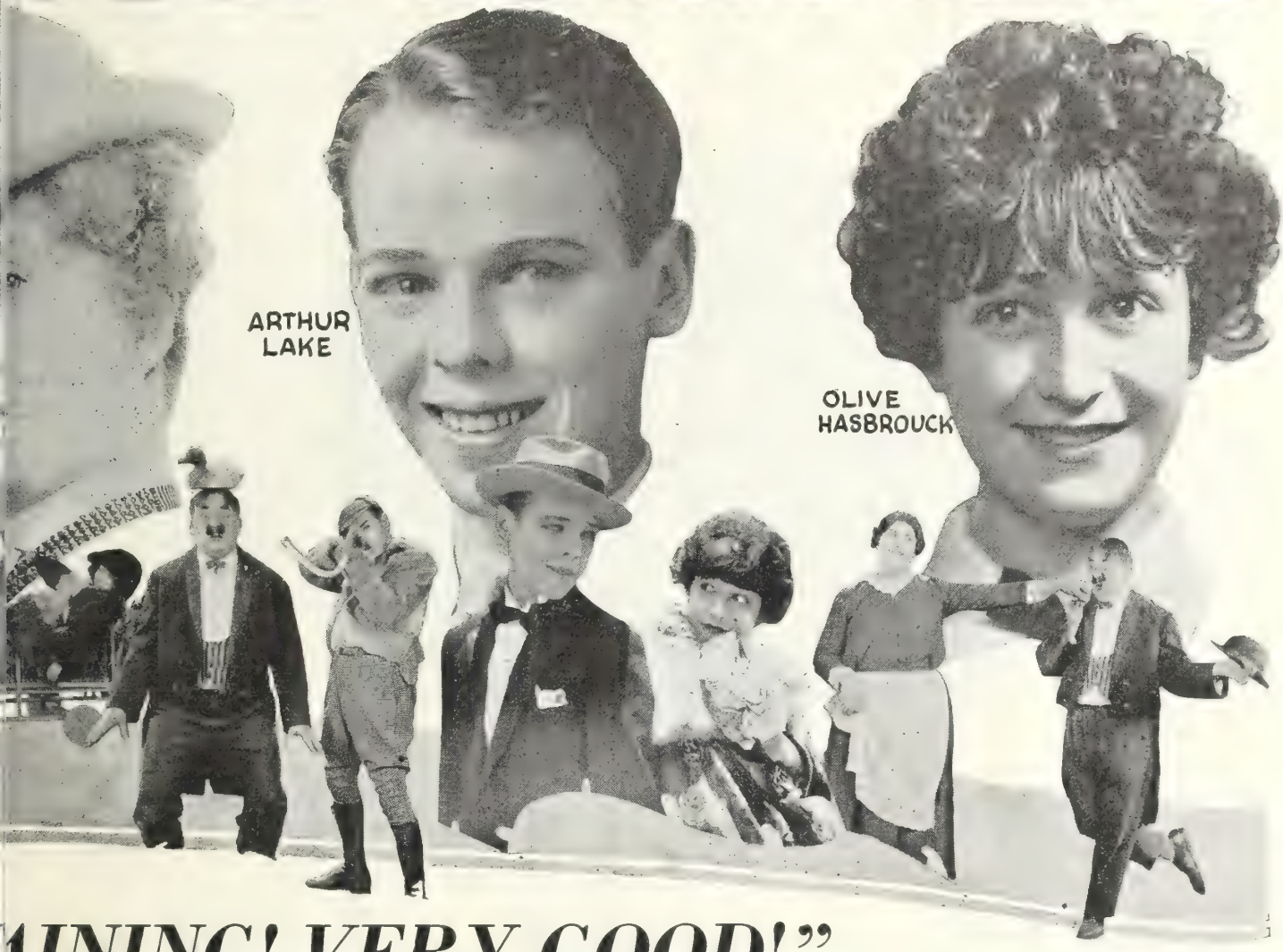
LYRIC THEATRE,
Manning, Texas

"Humorous situations that should go well."

MOTION PICTURE NEWS

A UNIVERSAL ONE REEL COMEDY

reel Comedies



IINING! VERY GOOD!"

avid City, Neb.

"Always put the crowd in good spirits."

LEGION THEATRE,
Blunt, S. D.

"They put the people in my house."

OAK THEATRE,
Oakdale, Neb.

S RELEASED EVERY OTHER WEEK

Bored audiences sit up and laugh aloud when Arthur Lake and Olive Hasbrouck come on. This seventeen-year-old man of the world and his charming little flapper sweetheart made

"SWEET 16" COMEDIES

an assured box-office success the first time they fell out of the old man's hammock. Just in line with the spirit of the times, presenting the humorous side of the much cussed and discussed "younger generation." They're right up-to-the-minute.

Beautiful Costumes Feature of New Century Follies Film

"BE YOURSELF," Edward I. Luddy's newest directorial effort for Century Comedies, will be adorned by what is said to be the most beautiful collection of costumes ever seen in a one or two-reel comedy.

These costumes will be worn by the members of the famous Century Follies Girls, who will be a featured part of the cast. The Century Follies Girls were organized by Julius Stern, president of the company, last year and have proven one of the most popular features of Century's famous two-reel comedies. Mr. Stern is constantly on the lookout for new youth and beauty to add to this group and already has secured many of the most talented as well as the most beautiful of Hollywood's feminine aspirants to stardom. During his recent trip abroad, Mr. Stern opened negotiations for the services of one of the members of the Follies Bergere in Paris, to head his famous group of beauties.

The exact nature of the costumes has not yet been revealed. No doubt Century wants to make our eyes pop and is waiting to shoot us in photographs of the girls en costume.

FOR THE TIRED BUSINESS MAN

Seven of the beautiful Century Follies Girls, headed by Bessie Welsh. Bessie is the central figure in this admonishing group.

Century Follies Girls Group Enlists Yvonne Howell

THE newest addition to the famous group of youthful beauties, known as the Century Follies Girls, is already claiming distinction. She is Yvonne Howell, daughter of the famous comedienne Alice Howell and claims to be the youngest and most beautiful member of the famous Century Comedies group of beauties. Modesty prevents the young lady from admitting it, but she is also very clever. She can sing and dance and really knows how to "emote."

Her mother has been famous as a laugh-maker for many years, being featured years ago under the L-Ko Brand and now working with Neely Edwards in one-reel comedies at Universal. Yvonne's first appearance with the Century Follies Girls will be in "Be Yourself," in which Bert Roach, Al Alt and Bessie Welsh, as head of the Follies Girls, will be featured under Edward I. Luddy's direction.

Bessie Welsh, the youthful beauty who has played many leading roles in Century Comedies, and is the leading girl in Century's group of Follies Beauties, has been with Century for a little over two years. Her father, William Welsh, is a well-known Universal stock player.

CENTURY COMEDY HEAD BELIEVES THE AUDIENCE BEST JUDGE OF "SHORTS"

IN the Short Subjects Quarterly of the Film Daily, dated September th, Julius Stern, president of Century Comedies, gives the following views on the projecting of Shorts:

"The question of what constitutes a fair critical showing of short subjects, especially comedies, has been settled in my mind for some time. I have always maintained that to discover the true entertaining value of such a picture it must be shown to a regular audience in a regular movie house in order to find the real reaction it will have on the public for whom it is made.

"Projection room audiences never react to a comedy the same way a real audience does. This fact I have learned through actual experience gained in an effort to determine just what the relative values were of the two showings. Whenever I am in doubt about a picture I always make my decision after a regular audience showing.

"Regular theatre audiences consist in the first place of the people who make it possible for us to continue producing comedies. They are the people for whom we produce. Why then should anyone else be the judge as to the entertainment value of the productions? Regular audiences are ready to be amused. They are in a mood which brings out the reaction intended by those making the picture, consequently a better idea of what the picture will do when released is to be obtained. Of course it is necessary to have the film reviewed in a projection room in order to detect technical faults and censorable sequences, but for a comprehensive idea of the real entertainment value of a comedy production, by all means watch it with a regular audience and WATCH THAT AUDIENCE."

BERT ROACH WITH CENTURY

BERT ROACH, who for several years has been featured in Universal one-reel comedies, has moved his paint-box together with his trick beard and hat over to the Century studios in Hollywood. Bert is noted for his particularly humorous portrayal of the hobo comedian and has made quite a name for himself in the last three years in this role with Neely Edwards. He is also a favorite among directors for special roles in feature productions.

Roach will be featured in Century Comedies, his first one being, "Be Yourself," with Al Alt, Bessie Welsh and the famous Century Follies Girls.

The story for this production was written by Edward I. Luddy, Century director, and Sig Neufield, production manager. The story was developed by the same method used in developing stories for feature length production.

"WINE" OPENS AT THE BROADWAY

Big Universal Jewel Pleases Public in New York Premiere—To Play Entire U. B. O. Circuit at Once

"WINE," Universal's Jewel production of William MacHarg's celebrated story, had its premiere New York showing this week at the Broadway Theatre, and made a decided hit with the New York public.

Heralded by a publicity and exploitation campaign rarely approximated in the history of pictures, the feature, which is a Louis Gasnier Production, made with such well known and popular players as Clara Bow, Forrest Stanley, Robert Agnew and others of like reputation, drew great crowds for its opening. Subsequent reports from the Broadway Theatre indicate that the opening day crowds were an earnest of the box-office lines for the remainder of the week.

"Wine" is the picture which Universal adroitly tied-up in its advertising with the celebrated "floating cabaret" news hoax, perpetrated on the New York public by an over-zealous and highly imaginative newspaper man. The story was a nine days' wonder in metropolitan circles and spread from coast to coast. Due to a similarity with scenes in "Wine" showing just such a Twelve-Mile-Limit Cafe, Universal cleverly tied-up the ship story with publicity and advertising on the picture. As a result, "Wine" made its appearance in New York on the heels of a wonderful wave of interest.

Universal, in preparing the way for the Broadway Theatre opening, put over a number of attention-pulling stunts, among them an elaborate float surmounted by a replica of the imaginary Twelve-Mile-Limit Cafe. Tickets, purporting to admit persons to the Twelve-Mile-Limit Cafe ferry, when accompanied by a seat check of the Broadway Theatre, were showered over New York City.

Louise (Toy) Gallagher and Margaret Sheehan, two members of the famous Century Follies Girls.

Novelty one-sheets, tied-up with the ship story, and pictorial window-pasters, as well as 28-sheets, were used in profusion.

Following its week at the Broadway Theatre, "Wine" will be shown over the entire U. B. O. Circuit, comprising more than a score of Moss, Keith and Proctor houses in and around New York City. The booking was arranged by William Herrman, manager of the Big "U" Exchange, Universal's New York branch.

"Wine" has received unusually favorable comment on the part of trade paper and newspaper reviewers. It is hailed as one of the most modern of the modern society pictures. The story, published in the Cosmopolitan Magazine, was a strong story disclosing the insidious effects of the bootlegging trade upon the youth of the land. In its picturization of the story, Universal has brought forth a strong film, with intensely dramatic features, and highly colored with sequences of gaiety and society pastimes.

Raymond L. Schrock and Phil Lonegran adapted the story to the screen. Their adaptation gives Clara Bow the greatest opportunity for emotional acting she has had to date. Her work in the picture is of the highest order.

Among others in the cast which appears with her are Leo White, Huntley Gordon, Myrtle Stedman, Walter Long and Arthur Thalasso.

"Wine" is the third release in Universal's Fall schedule, having been advanced from December 21st to August 31st for release in order to take advantage of the Twelve-Mile-Limit Cafe news story. It now will be in the exhibitors' hands in time for him to cash-in on that story's vogue.

UNIVERSAL CITY AIDS IN OBSERVATION OF NATIONAL DEFENSE DAY

ON orders from Julius Bernheim, general manager of Universal City, practically the whole of the big Universal studio turned out on September 12 to aid in the observance of Defense Test Day. More than two-thirds of the employees of the studio are members of the American Legion or Veterans of Foreign Wars, the membership including directors, actors, workers and executives.

Norman Sprowl, business manager of the studio, and a reserve officer in the United States Army with a long record in France, was appointed Bernheim's chief lieutenant in the Defense Day plans. The Universal City Band, the only studio band in the industry, was turned over to Major Drake of the Los Angeles Defense Day organization, and marched in the parade.

CLIFFORD SMITH, DIRECTOR, SERIOUSLY ILL AT LONE PINE

CLIFFORD SMITH, Universal director of the last ten Jack Hoxie Westerns, and who directed more than forty popular Bill Hart Westerns, is seriously ill at Lone Pine, Cal., where he has been on location with his Jack Hoxie outfit. He is suffering from an intestinal trouble and is too ill to be moved from Lone Pine to a point where he could receive hospital treatment.

Smith was directing the taking of two Jack Hoxie pictures at once, under a new plan worked out at Universal City. They are "Riding Thunder" and "The White Manitou," both for release early in 1925. Hoxie is supported by Mary McAllister and Duke R. Lee in "The White Manitou," and by Kathryn Grant and Francis Ford in "Riding Thunder."

BARBARA BEDFORD GETS BIG ROLE IN "JAZZ PARENTS"

WORD comes from Universal City that Barbara Bedford was engaged for an important role in "Jazz Parents," the new Jewel production starring May McAvoy, now being made at Universal City. William A. Seiter is the director. The story was originally called "Here's How," and is from the pen of Richard Washburn Child, noted American writer and diplomat. It is a story of the jazz parents of today and of pleasure seeking among the high born.

Miss Bedford, who frequently has been seen in Universal pictures, playing leading woman roles opposite Universal male stars, has the role of Margie Taylor in "Jazz Parents."

Others in the cast of "Jazz Parents" are Jack Mulhall, George Fawcett, Myrtle Stedman and Alec B. Francis.

JACK D

TEN-2

CARL LAEMMLE
presents

"The FIGHT AND WIN Pictures"

STARRING

The Greatest Champion of All Time!

Stories by GERALD BEAUMONT
Directed by ERLE KENTON

UNIVERSAL JEWEL SERIES

DEMPSEY

REEL KNOCKOUT ROMANCES

"A good stimulator for the box-office."

LIBERTY THEATRE,
Long Beach, Calif.

"Biggest Monday business since theatre opened, S. R. O. sign out for first time this summer."

STATE THEATRE,
Austin, Texas

"Extraordinary business every day of week's run. Unusually large attendance of ladies. Kid Summer Slump due for a knockout."

DREAMLAND THEATRE,
Columbus, Ohio

"A sure box-office builder. Greatest Saturday opening ever recorded in history of theatre. Overwhelming ovation."

ASCHER'S MERRILL THEATRE,
Milwaukee, Wis.

"My business increased fully 33 per cent."

MORTON GROVE THEATRE,
Morton Grove, Ill.

"Opened in two theatres to terrific business. We are saved for the balance of the Summer."

PALACE and REGENT THEATRES,
South Norwalk, Conn.

"A real feature. Doubled my previous week's business. Am going to play the Dempsey series every week for ten weeks."

RANDOLPH THEATRE,
Chicago, Ill.

"They started flocking in the moment the doors opened."

12TH STREET THEATRE,
Kansas City, Mo.

Nationally advertised in The Saturday Evening Post

HYSTERICA

2 Reel

"SHOULD GO OVER BIG!" — MOVING PICTURE WORLD

"Will make their mark in the short comedy hall of fame." — FILM DAILY

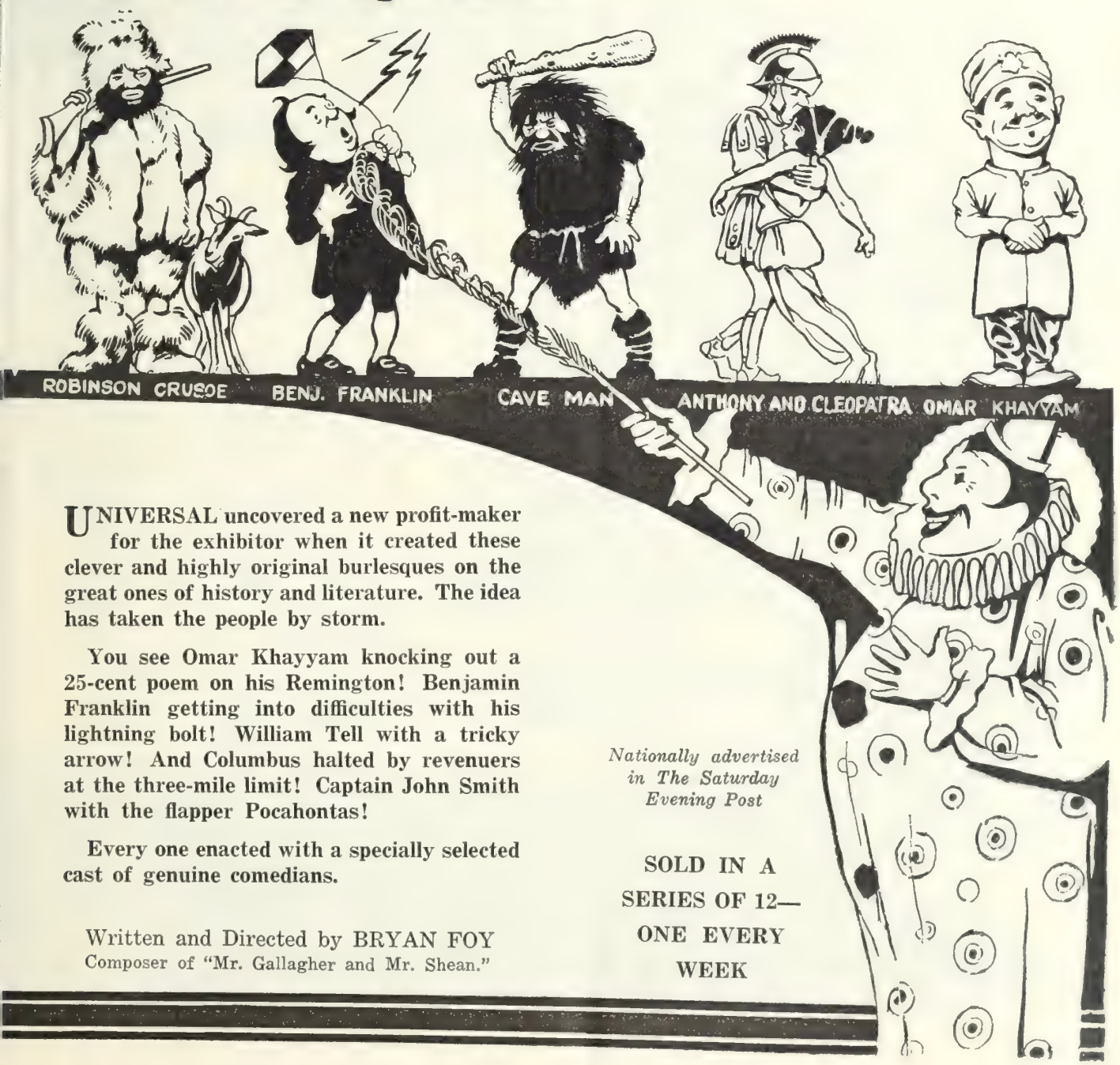
"Productive of many laughs. Highly amusing and entertaining." — MOTION PICTURE NEWS

"Will find an appeal to many classes for its laugh creating nature." — EXHIBITORS TRADE REVIEW

"Highly amusing and should get a lot of laughs. Should go over big." — MOVING PICTURE WORLD

RELEASED THRU UNIVERSAL

L HISTORY
Comedies



UNIVERSAL uncovered a new profit-maker for the exhibitor when it created these clever and highly original burlesques on the great ones of history and literature. The idea has taken the people by storm.

You see Omar Khayyam knocking out a 25-cent poem on his Remington! Benjamin Franklin getting into difficulties with his lightning bolt! William Tell with a tricky arrow! And Columbus halted by revenuers at the three-mile limit! Captain John Smith with the flapper Pocahontas!

Every one enacted with a specially selected cast of genuine comedians.

Written and Directed by BRYAN FOY
Composer of "Mr. Gallagher and Mr. Shean."

Nationally advertised in The Saturday Evening Post

SOLD IN A SERIES OF 12— ONE EVERY WEEK

Only in INTERNATIO

Advertised daily to over 25,000,000 readers!

When you book International News, you are booking a news service advertised daily to over 25,000,000 readers of Hearst newspapers in the United States. This tremendous reader interest means eager patronage for theatres showing International News — it means ready money at *your* box office.

Reproduced at the left are full pages from three of New York's greatest newspapers, The New York Journal, The New York American and the Daily Mirror showing how International News is featured in front-page and full-page layouts. This is typical of the tremendous support backing this news service all over the United States.

International News, No. 73, is a typical issue of this great news service showing as it does the United States' latest and most powerful dreadnought, the U. S. S. Virginia, the Prince of Wales at polo, the "around the world" flyers returning to this continent at Rekjavik Island, the great international race in which Wise Counsellor defeated Epinard, the French champion, the mammoth Zeppelin being built at Friedrichschaffen, Germany, for the U. S. Government, and other important events of interest. Rare entertainment in such a reel—twice a week from International.

Released thru UNIVERSAL

ONAL NEWS
do exhibitors get such service!

Consistent Quality

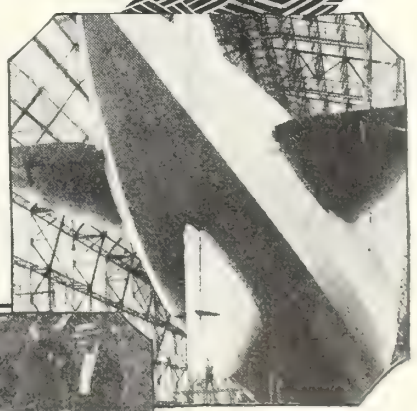
Every issue is a treat—bright, new, refreshing! Every issue of the same high quality as No. 73 illustrated on these pages. *For quality you can't beat International News.*

World Wide Service

International News cameramen stationed all over the world record every important event for International News Reel. *For service you can't beat International News.*

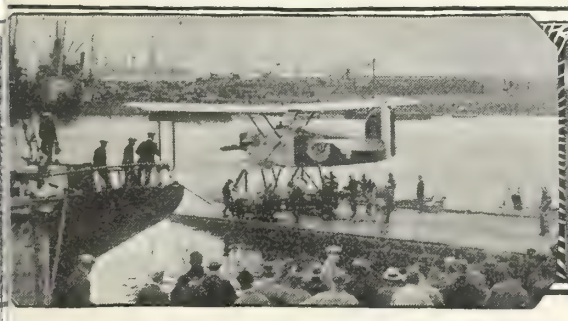
Fastest Service

The fastest means of modern travel augment the highly trained service organization which regularly gets the news events to theatre screens hours and days ahead of all others. *For speed you can't beat International News.*



All this

—at no extra cost!



The RIDDLE RIDER

is coming!

SEE

—the masked horseman crash through the window in a hail of bullets!
—the lassoing of the heroine from the cliff above the flooded canyon!
—the dynamiting of the monster oil derrick!
—the wild stampede of maddened Texas longhorns!
—the desperate battle for life on the swaying top of the runaway stage coach!
—the mystery rider bulldogging furious steers!
—the greatest succession of supreme thrills in screen history!

FIFTEEN EPISODES

A UNIVERSAL SERIAL

E/

STARRING

Nationally advertised in The Saturday Evening Post

WILLIAM DESMOND

and

EILEEN SEDGWICK

"EXPRESS"

Starring

WILLIAM DUNCAN

AND A GREAT CAST

Story by Courtney Ryley Cooper

Directed by William Duncan

"Above the Average. Crowds Hold Up To Good Business."

QUEEN'S THEATRE, Tyler, Texas

15 EPISODES — 2 REELS EACH

"The IRON MAN"

15 EPISODES — 2 REELS EACH

Starring

ALBERTINI

And a fine cast, including

MARGARET MORRIS and JACK DOUGHERTY

"Thrills aplenty. Cast exceptionally good. Interests adults as well as children."

ECLAIR THEATRE, Cleveland, Ohio

"What the serial fans want is action and 'The Iron Man' is full of it."

MOVING PICTURE WORLD

"From the moment the picture starts there is action."

FILM DAILY

Directed by Jay Marchant

Nationally advertised in The Saturday Evening Post

2 SMASHING SERIALS

At the top is the winner of the Jack Dempsey "Fight to Win" cup, presented for feminine athletic prowess at Brighton Beach, N. Y. The center scene shows the group of contestants at Brighton. In the other picture the Champ. is seen with Miss Oklahoma City, Miss Manhattan, Miss Dalas and Miss Tulsa, champion beauties from the respective cities.

Dempsey Exploitation Scoops Beauty Pageant

Champion Is Main Attraction at Atlantic City Parade—Dempsey Health Week at Brighton Beach—Dempsey Leads Valentino in Daily News Contest.

A VERITABLE wave of Dempsey popularity, due partly to Universal's intensive publicity, is sweeping the country today, insuring long lines at all box-offices of theatres showing Universal's great "Fight and Win" pictures in which the champion is starred.

Wherever Dempsey travels there is a hurricane of picture publicity following him. Crowds gather round him, flappers rush to get his autograph, men and boys just gaze admiringly at the modern Adonis, while the married ladies push their little sons and daughters to the front to shake hands with the popular world's champion. Every Dempsey reception looks like a riot from the distance.

Last week Dempsey went down to Atlantic City for a week-end rest. The Beauty Pageant was in full swing at the time, and the sole topic of conversation at the famous resort was the relative merits of Misses Spokane, Dallas, Chicago, Philadelphia, New York, Kansas City and all the other famous beauties seeking the crown of Miss America.

Joe Weil, Universal's home office exploiteer, was sent down to get a few publicity stills of Dempsey. He tipped off the score of newspaper reporters and photographers as to his mission, and when he finally arranged a supposedly private meeting with Mr. Dempsey and the bathing beauties a great battery of movie and still cameras were on hand to prevent the "other fellow" from getting a "scoop." A sign was placed in the foreground reading, "Jack Dempsey's 'Fight and Win' Movie Class." Several thousand people saw these pictures being made. Word spread like wildfire that Dempsey was making another of his famous "Fight and Win" pictures with the bathing beauties. Photos were taken of Dempsey and the individual bathing beauties, insuring publicity for the "Fight and Win" pictures in all the leading cities in the country. At night a dozen newspaper photographers amused themselves by tossing Dempsey Lucky Coins along the boardwalk and watching the people scurry for them.

In New York the Daily News is running a popularity contest between the Prince of Wales, Valentino and Jack Dempsey. Jack Dempsey is running neck and neck with the prince, while Valentino is third, proving Jack's pulling power for feminine audiences.

At Brighton Beach Baths, one of the largest bathing beaches in the country, the management, in co-operation

(Continued on page 36.)

YOU CAN GET IT NOW!

WOLVES

The Big New Idea in Chapter Plays!

Universal promised exhibitors something new, something different—a chapter play that would be a sensation, a box-office clean-up! And now Universal delivers the goods! Read what critics say—this is your opportunity to book ten weeks of unusually big profit.

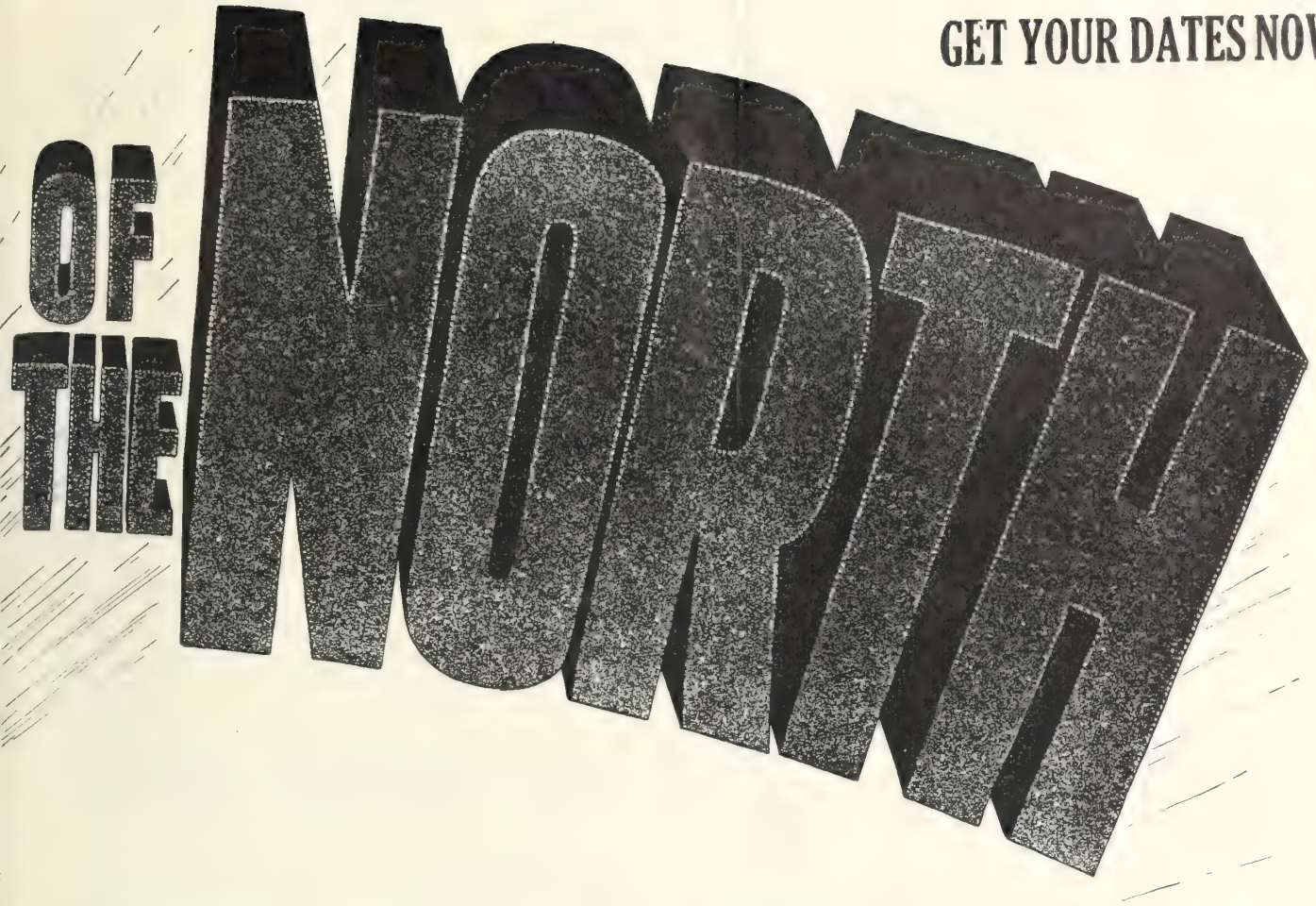
UNIVERSAL SERIAL

starring

one of the greatest box office star

WILLIAM

GET YOUR DATES NOW!



"IT LOOKS LIKE A SURE WINNER"

It is realistic melodrama—the kind of stuff which has brought popularity to serials. And this is one of Universal's best in a long record of 'continued' pictures. It carries a winning title—and most patrons are familiar with Duncan's capabilities."

MOTION PICTURE NEWS

"It is crowded with thrills. Keeps the audience in suspense. Should prove a good box-office attraction. Is far above the average in every way."

EXHIBITORS TRADE REVIEW

Nationally advertised in The Saturday Evening Post

NOW BOOKING AT YOUR UNIVERSAL EXCHANGE!

DUNCAN

2 Reel Westerns

One Every Week

Featuring

BILLY SULLIVAN
PETE MORRISON
JACK DOUGHERTY
WILLIAM H. LAWRENCE
EDMOND COBB
JOSEPH BONOMO
KENT SANDERSON

NO need to tell an exhibitor that what the fans want above all else is ACTION! ACTION! ACTION!

And no need to tell him that for ACTION Universal's two-reel Westerns can't be beat!

That's why they are recognized as being among the leading short subject business-builders.

AFTER
you have played
DEMPSEY

EXHIBITORS are agreed that the press sheet on Dempsey is the most complete ever issued for a short feature series. More press material is being used on this Dempsey series than ever was used before. To our astonishment, we find exhibitors have used up all of the press material with the first picture and are crying for material to use with the later ones. We have rushed this material on the press and it will be in the exchanges by the time this Universal Weekly is in your hands.

Ask for

Newspaper Stories for Jack Dempsey
"Fight and Win" Universal Features
After You Played the First.

EXPLOITATION OF SHORT SUBJECTS SHOULD BE AS INTENSIVE AS FEATURES

(*Continued from Page* 9)

sort of an adaptation of ideas that were used in early exploitation of serials and it is difficult to understand why, if exploitation of short subjects was worth while then, it isn't worth while now. It only takes a bit of smart thinking on the part of an exhibitor to pick out an interesting advertising angle, and he is as likely to find this angle in 500 feet of a short subject as in 500 feet of a feature. The lazy exhibitor advertises his big event and stops. And then wonders why the fellow across the street who advertises every interesting thing that he has to sell does more business.

DEMPSEY EXPLOITATION SCOOPS BEAUTY PAGEANT

(*Continued from Page* 33)

with the Big U Film Exchange, held two Jack Dempsey Health Weeks, a beautiful Jack Dempsey "Fight and Win" Cup being awarded the champion feminine athlete of the beach. Dempsey calisthenics were given daily to a huge crowd by Billy Ivan. Fifty Ivan paperweights were given to the first fifty entrants in the contest, which was worked out by Hugo Seikel, recreation director of the baths, and Joe Weil of Universal. "Pop" Hartman of Universal judged the winners and presented the cup.

BABY PEGGY

5 NEW 2-REEL COMEDY GEMS

Now Booking

Century Comedies

The most widely known and best-loved child star in pictures!

Released thru **UNIVERSAL**

"Baby Peggy Surely Brought Down the House"

REX THEATRE, Salmon, Idaho

Baby Peggy's innumerable successes in big-feature pictures and the extensive advertising and publicity she has received gives her name a high cash value in any picture.

In booking these short comedies you are cashing in big on Baby Peggy's prestige as a featured star.

"Should prove a drawing card for any theatre. Proved quite captivating in her character role."

CENTURY THEATRE,
Baltimore, Md.

"Century comedies please for us, especially Baby Peggy."

LYRIC THEATRE,
Manning, Texas

"Baby Peggy is most delightful and in this two-reel stuff is a winner."

TEMPLE THEATRE,
Bellaire, Ohio

"Would have done your heart good to listen to the audience laugh at Baby Peggy."

BROADWAY THEATRE,
Buffalo, N. Y.

"She is a genius. Our patrons are simply in love with her. We wouldn't miss any of her releases for any big attraction."

STRAND THEATRE,
Milwaukee, Wis.

LEATHER PUSHERS

starring

REGINALD

DENNY

in the 1st. 2nd. and 3rd. series

and

BILLY

SULLIVAN

in the 4th series

"Best short subject out!"

—Palace Theatre, Dawson, Ga.

"Sure money-makers with a million different exploitation angles"

—Grand Theatre, Coleman, Alta., Can.

"A knockout. Should make money for any house"

—Eagle Theatre, Baltimore, Md.

Nationally advertised in The Saturday Evening Post

Directed by
EDWARD LAEMMLE

From the COLLIER'S WEEKLY magazine stories by **H. C. WITWER**

Presented by
CARL LAEMMLE
UNIVERSAL JEWEL SERIES

FAST STEPPERS

starring

BILLY

SULLIVAN

"Buy them! Run them! They're great!"

—Lyric Theatre, Sayre, Okla.

"Very well pleased. Relished by our audience"

—Victoria Theatre, Winnfield, La.

"Cannot say enough for box-office value"

—Plaza Theatre, Buffalo, N. Y.

Nationally advertised in The Saturday Evening Post

From the world famous RED BOOK magazine racing stories
by **GERALD BEAUMONT**
Directed by EDWARD LAEMMLE
UNIVERSAL JEWEL SERIES presented by **CARL LAEMMLE**

Pennsylvania Exhibitor Shows Appreciation of Al Lichtman by Large October Bookings

FRED C. QUIMBY, sales manager of short product for Universal, who is director of the Universal-Lichtman Month sales drive being conducted by Universal as a tribute to the work of Al Lichtman, sales manager for that concern, reports that the Regent Theatre of Newcastle, Pa., has come through with extraordinary Universal bookings for Lichtman Month, giving twenty-two out of twenty-six playdates to that firm's pictures.

Among the pictures which the Regent will show during October (Lichtman Month) are: "The Hunchback of Notre Dame," "Wine," "The Night Message," "Broadway or Bust," "The Turmoil," "The Dancing Cheat," six Century Comedies and two of the Jack Dempsey "Fight and Win" series.

Quimby also reports that many other exhibitors are considering unusual bookings of Universal pictures during October, as an appreciation of the "fair play" dealings accorded to them by Al Lichtman.

PANTAGES, MINNEAPOLIS BOOKS THREE GIBSONS

MORE and more big first run houses throughout the country are featuring Hoot Gibson pictures on their programs, Universal sales executives report. This follows a present trend in favor of western pictures which sales experts say has been gaining headway during the past year or so.

The latest first run theatre to embrace western pictures is the Pantages Theatre of Minneapolis, which has just signed up for three Hoot Gibson pictures, "The Sawdust Trail," recently released, a circus western story by William Dudley Pelley; "Hit and Run," to be released next month, a baseball western by R. L. Schrock and Edward Sedgwick, and "The Ridin' Kid from Powder River," by H.H. Knibbs, to be released next January.

These pictures were booked by Manager Christ of Pantages to augment the twelve Universal Jewels of Universal's Fall output, already signed-up by him.

Phil Dunas, Universal manager in Minneapolis, reports that Hoot Gibson pictures have taken a decided jump in popularity in that territory as the result of their first run booking in the Pantages Theatre.

GIBSON'S NEXT FILM AHEAD OF SCHEDULE

WORD comes from Universal City that the Hoot Gibson unit of the Universal Pictures Corporation on location at Pendleton, Ore., for "Let 'Er Buck," is well ahead of schedule on production in spite of a solid week of rain. Under Edward Sedgwick's direction the unit is making the Gibson special as a story written around the famous annual Pendleton rodeo, known throughout the world. A few more days of "shooting" will be followed by the participation of fifteen of Gibson's Universal Ranch Riders in the Round-up, lasting for three days, and then the return of the company to Universal City.

SCENE FROM "KEEP YOUNG"

One of many amusing moments from recent Century Comedy.

ESTABLISHES NEW RECORD FOR CHINA

CONSIDERING that there are only sixty theatres in the whole territory, Norman Westwood, manager of the Universal Exchange in Shanghai, is receiving the congratulations of his associates for booking seven pictures in one city in the same week. As a matter of fact, the service isn't nearly as old in China as one would suspect, either. These seven pictures include Reginald Denny in "Sporting Youth," Laura La Plante in "Young Ideas," Hoot Gibson in "The Thrill Chaser," Mary Philbin in "Merry Go Round," "The Acquittal" and "The Devil's Passkey." At another theatre, too, Westwood booked Jack Dempsey in the "Fight and Win" pictures and the International News Reel.

PAUL PEREZ LEAVES TO JOIN EUROPEAN M. P.

PAUL E. PEREZ, an assistant director of publicity for the Universal Pictures Corporation for the past four years, has resigned to accept an important publicity post with the European Motion Pictures Company of London. He sailed with his family for England last Saturday aboard the Royal Mail liner "Ohio."

His associates in the Universal home office gave him a rousing send-off on the eve of his departure. He was the guest of honor at a luncheon held in Christie's Restaurant, New York City, and attended by more than a half-hundred Universalites. Paul Gulick, director of publicity for Universal, was toastmaster. Among the Universal officials and executives were R. H. Cochrane, P. D. Cochrane, Jerome Beatty, George Brown, William Herrmann, J. H. Herries and Sam Sedran.

The departing Universal publicity man, who is one of the most brilliant and best liked men ever employed by that firm, received a handsome suitcase as a token of esteem from his Universal well-wishers. He also was the recipient of an inscribed wrist watch from his fellow-members of the Associated Motion Picture Advertisers.

FEINMAN TO HANDLE "U" EXPLOITATION IN PHILADELPHIA OFFICE

AL FEINMAN of the Universal exploitation department, has been assigned by Jerome Beatty, Universal director of exploitation, to take over Universal exploitation in the Philadelphia territory. Feinman has just returned from an illness which confined him to his home for three months.

SHARICK ADJUDGED BEST UNIVERSAL EXPLOITEER

ANDREW J. SHARICK, Universal's Cleveland exploitation man, is the winner of the Trip-to-New York prize for the best all-around work done by a member of the exploitation force during the Summer.

The judges of the contest were: Wm. A. Johnston of the Motion Picture News, Robert Welsh of the Moving Picture World, Joseph Dannenburg of the Film Daily and Martin Quigley of the Exhibitor's Herald.

Sharick has won two exploitation prizes in succession. He took the "Tough Job Week" cup a couple of months ago.

Hysterical History Comedies
"ROBINSON CRUSOE"

Universal Two-Reel Mirthquakes

ROBINSON CRUSOE meets Friday on a desert island and adopts him as his valet. While fishing, a pelican catches all the fish Robinson catches as the latter throws them towards his creel. Crusoe loses his temper, chases the thieving bird into a hollow log and catches . . . a skunk! Later, Friday attempts to cook some pancakes, but uses gunpowder instead of baking powder, and the meal is blown skyhigh.

Attacked by cannibals, Crusoe and Friday manage to hold them off. Friday throws his spear through the nose rings of a line of cannibals, holding them in position until he binds up the lot. The cannibal chief and his warriors being held captive, Crusoe and Friday manage to rescue a captive white girl from the chief's hut.

Hysterical History Comedies
"ANTHONY AND CLEOPATRA"

Universal Two-Reel Mirthquakes

CLEO'S nose, stung by a bee concealed in a bouquet given her by Julius Caesar, swells up and has to be fixed by her beauty doctor, who tries out several shapes before he finds one that appeals to the historical vamp. Anthony arrives on the scene, cuts Caesar out with Cleo and runs away with her down the Nile in his two-oared galley.

Caesar sics his pet alligator on the fleeing couple, the boat breaks in half, and Mark manages to capture the reptile. As the two rivals gamble for Cleopatra's hand, she runs off with Ramesis in his Ford chariot, but the machine breaks down and Cleo, like many other girls since, has to walk home.

"DARING CHANCES"

Universal Western

Starring **JACK HOXIE**

JACK ARMSTRONG, owner of a number of fast horses, upsets his gambling brother-in-law, Joe Slavin, by entering the rodeo steeplechase. One night Jack gets a message from his sister, Slavin's wife, telling him she is dying. He visits her, despite the danger, and enters just as she dies. His little niece begs him to take her away, and he is wounded by Slavin's gang, while making his escape. Agnes Rushton, a pretty school teacher, finds him on the ground, and cares for him. Her family takes him in and aids his recovery. Jack, Agnes and his little niece go to the rodeo, where they are observed by Sampson Burke, who loves Agnes, and who is Slavin's partner.

Burke and Slavin tell the sheriff that Jack is the kidnaper of Slavin's child. The sheriff arrests Jack, and the gamblers meanwhile steal the child away from Agnes' side. Jack convinces the sheriff that he will give himself up immediately after the race, and the sheriff returns with him, just in time for Jack to get into the line-up. After a gruelling competition in which Jack wins, the rodeo cashier dashes in, telling the sheriff and cowboys that he has been robbed. A posse is formed in a flash, headed by Jack and the sheriff. After a running fight, the bandits, who prove to be Slavin and Burke's crowd, are captured, paving the way for one of the most delightful western romances ever filmed.

"THAT'S THE SPIRIT"

One-Reel Universal Comedy

Featuring **BERT ROACH**

MRS. GREEN is intensely interested in spiritualism and uses her husband and the butler to try her experiments. While they are making an attempt to learn whether or not the spirits will be in accord with them, a storm, a crooked scientist and a colored man with an uncontrolable appetite for chicken, make things move pretty lively for them.

The coon in attempting to escape the clutches of the law, dives into the house with his load of white leghorns, and the scientist, in an effort to get away with some valuable specimens, also gets mixed up in the domestic affairs of the Greens. Mrs. Green tries to get some photographs of the spirits, which she believes are roaming around the house, and many mix-ups occur before the cops arrive and pinch both the chicken crook and the scientist.

"THE GIRL HATER"

One-Reel Universal Comedy

with **ARTHUR LAKE**

ARTHUR puts spots on his face to make his mother think he has chicken-pox, so he will not have to meet a certain girl he understands is very ugly. His mother calls the doctor. Arthur fixes the doctor to tell his mother that he has chicken-pox and to quarantine the house. The girl, who really is very pretty, calls him through his window and promises to save him the first dance at her party. He gets dressed, but is foiled by a boy friend, who tells his mother that he is trying to sneak away. They tie him up in bed. He unties the rope and sneaks off to the party, but his friends tell the girl's mother that he has chicken-pox and they all run away from him. They call for an ambulance. The doctor says Arthur is well, but goes outside and finds his tattle-tale friend really sick. They sit down at a piano and kiss.

"GREEN TEES"

One-Reel Universal Comedy

with **NEELY EDWARDS** *and* **ALICE HOWELL**

HUBBY promises to go to work if wifie beats him at golf. They go out to the golf course and wifie frames him up with the butler so as to prevent him from hitting the ball. Hubby breaks a number of golf sticks while hitting a dummy ball until the butler puts down a real one and he hits it into the lake. A fish grabs the ball and they go diving for the fish; they find the fish, take the ball from his stomach and go back to their game. In the meanwhile a holdup man runs off with a bag of money from a wealthy man and sits down in the park where hubby is playing. Hubby lays the ball down, drives off, hitting the holdup man in the head and knocking him cold. The wealthy man follows and gives hubby a big reward for saving the money. Wifie tells hubby that he won't have to work any more.

"WOLVES of the NORTH"

Universal Chapter Play

Starring **WILLIAM DUNCAN**

No. 5—"The Blizzard"

ALAN recovers from the fall and goes on to Me-Sa-Bee's cabin, where he rescues Ty-Tee from Pierre, who has knocked out the brave and is about to steal his furs, which Alan then buys for cash. Madge persuades three of the opposition trappers to sell her their pelts, while Mears accuses Allardyce of the responsibility for the shortage of skins from the warehouse.

Alan and Madge quarrel over the latter's underhand dealing with the Indians, but make up later. That night Dan, Bob, Pierre and Allardyce steal furs from their own warehouse, and are pursued by Helen, followed by Alan. Helen trips, falls and while helpless is covered by the fast-falling snow.

"AN EYEFUL"

Two-Reel Universal Action Drama

Starring **BILLY SULLIVAN**

BILLY LANGDON, vamped by Stella Glendenning, a wealthy tourist, manages to get in wrong with his girl, Joyce, when she sees him too attentive to the city girl, who, she thinks, winked at Billy. The Glendennings' auto breaks down, and its occupants held up and robbed by two "blanket stiffs."

Joyce, happening by on horseback, sends in an appeal for help to the railroad station by means of a telephone lineman's apparatus. Bill and the posse set out in answer to her S. O. S. He overtakes the tramps, recovers the loot and squares himself again with Joyce.

A new Girl in Pictures!

Fresh as a Daisy!
Sweet as Sugar!
Captivating!
Piquant!
Chic!

WANDA WILEY

A hit in Century Comedies

You Can't Beat This Fast Five!

"SWEET SIXTEEN COMEDIES," featuring dapper Arthur Lake and the flapper, Olive Hasbrouck, have taken the country by storm! Right up to the minute they are, showing the funny side of the much praised and much damned younger generation!

The inimitable Bert Roach and the energetic Neely Edwards—together in comedies once more—are starred in a series of brand-new vehicles specially written for them by leading comedy gag men. They are supported by Alice Howell, whose quaint impersonations have endeared her to millions of fun-loving fans.

Any comedy featuring the above combinations is a hundred-to-one shot for your box-office, with the odds in your favor!

Released One Every Other Week

UNIVERSAL ONE REEL COMEDIES

UNIVERSAL WEEKLY

VOL 20 NOV. 22 1924 No 15

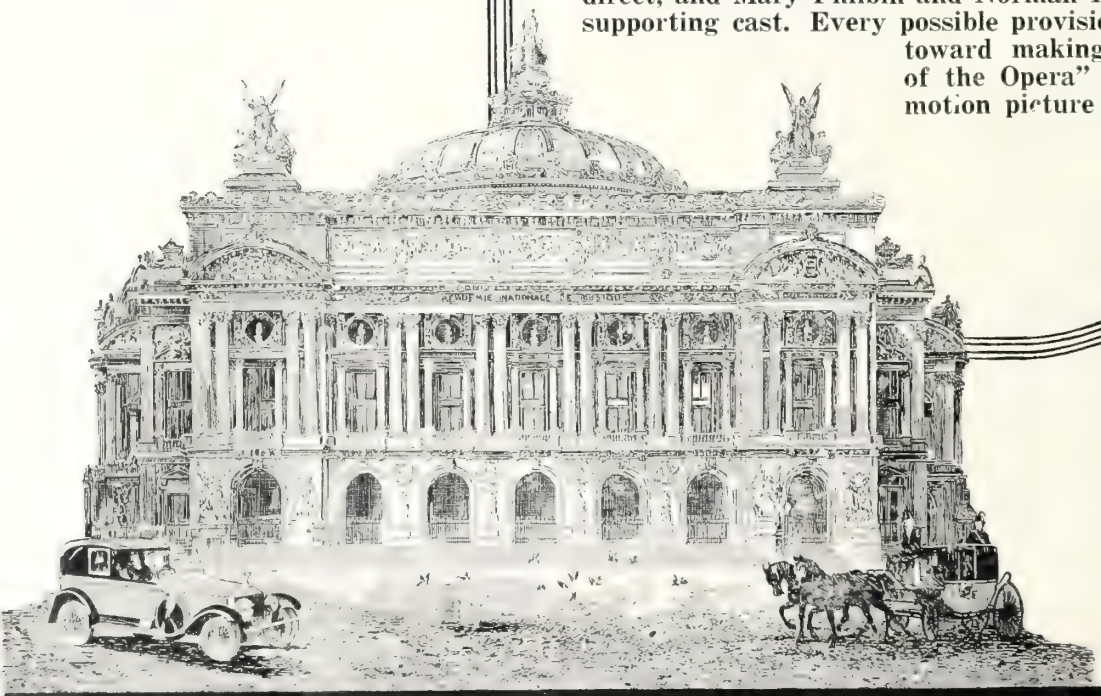
AT LAST! Buster Brown in Century Comedies

With Arthur Trimble in the Role of Buster

The "Phantom of the Opera"

The Paris Opera House

WITH giant strides the production of "The Phantom of the Opera" goes forward. The latest step is the construction of the entire Paris Opera House, termed the most beautiful recent structure in Paris, if not in the world. It is a most imposing building with its massive arches, its striking colonnade, and its wealth of intricate sculpture crowned by an immense dome. The exact reproduction at Universal City of this master creation of the architect's art will represent the outstanding accomplishment in the realm of super-production settings. It will be duplicated with the same meticulous care that was evidenced in originally selecting Gaston Leroux's great story, Lon Chaney as the star, Rupert Julian to direct, and Mary Philbin and Norman Kerry to lead the supporting cast. Every possible provision is being made toward making "The Phantom of the Opera" the last word in motion picture production.



Nationally advertised in The Saturday Evening Post

A UNIVERSAL PRODUCTION *to be presented by* **Carl Laemmle**

"Just what the public wants; it will make a lot of money!"

LOS ANGELES TIMES

"A delightful picture that gives one a satisfied feeling after seeing!"
SEATTLE STAR.

"A cracking good picture—by all means one that should be seen!"
NEW YORK SUN.

"Will arouse the enthusiasm of the average fan!"
PHILADELPHIA INQUIRER.

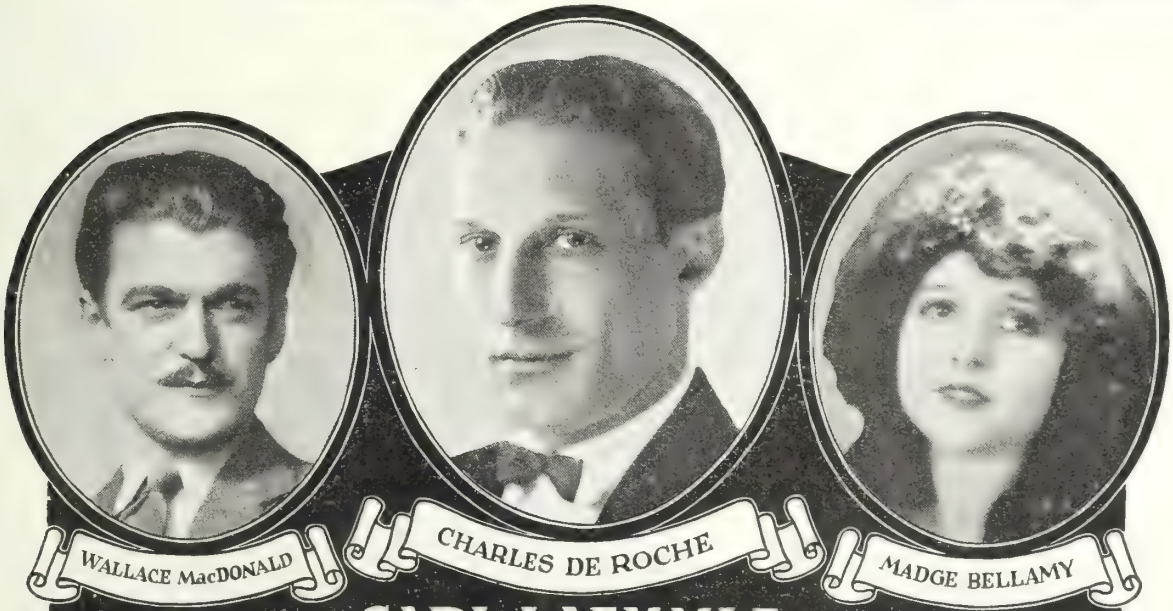
"A close approach to perfection!"
BRONX HOME NEWS.

"One of the most beautiful and complete romances ever filmed!"
SEATTLE TIMES.

"Thoroughly interesting! Stirring love story. Live human interest!"
PHILADELPHIA NORTH AMERICAN.

"A picture of remarkable beauty and story value!"
SEATTLE POST INTELLIGENCER.

"Here are thrills in the superlative!"
N. Y. MORNING TELEGRAPH.



WALLACE MacDONALD — CHARLES DE ROCHE — MADGE BELLAMY

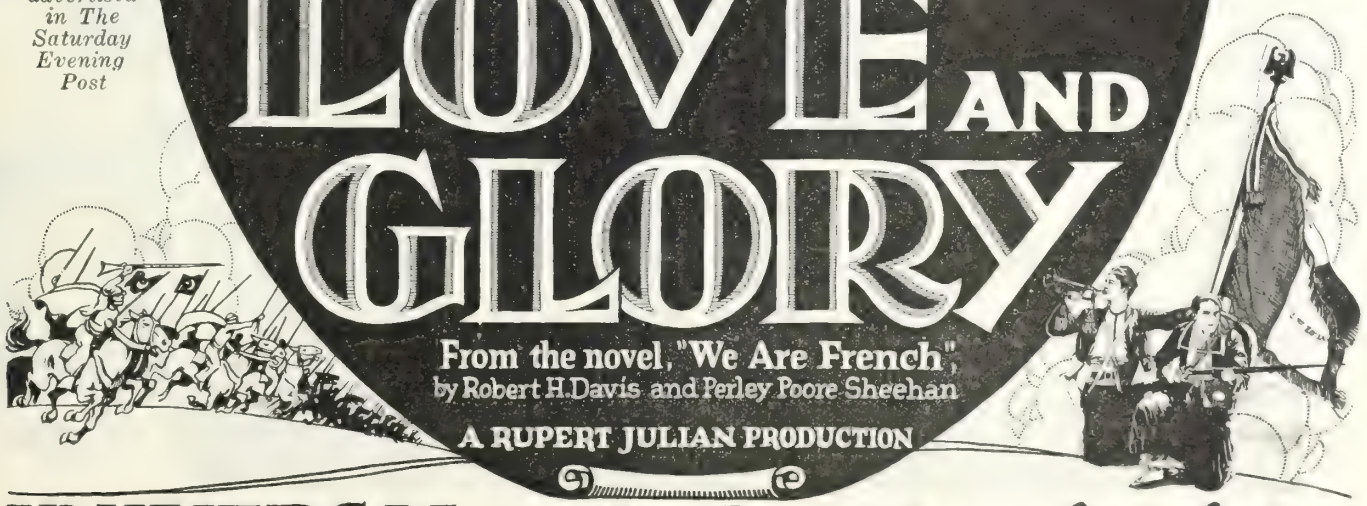
CARL LAEMMLE
presents

LOVE AND GLORY

From the novel, "We Are French"
by Robert H. Davis and Perley Poore Sheehan

A RUPERT JULIAN PRODUCTION

Nationally advertised in The Saturday Evening Post



UNIVERSAL — *the best buy in sight!*

HOOT G

" . . . keeps the audience with him all the way . . . action-lovers should find 'The Ridin' Kid' thoroughly enjoyable entertainment."

—Film Daily

"The acting in 'The Ridin' Kid' is above the average. . . . The settings provide fine backgrounds for the story."

—New York Morning Telegraph

The RIDIN' K

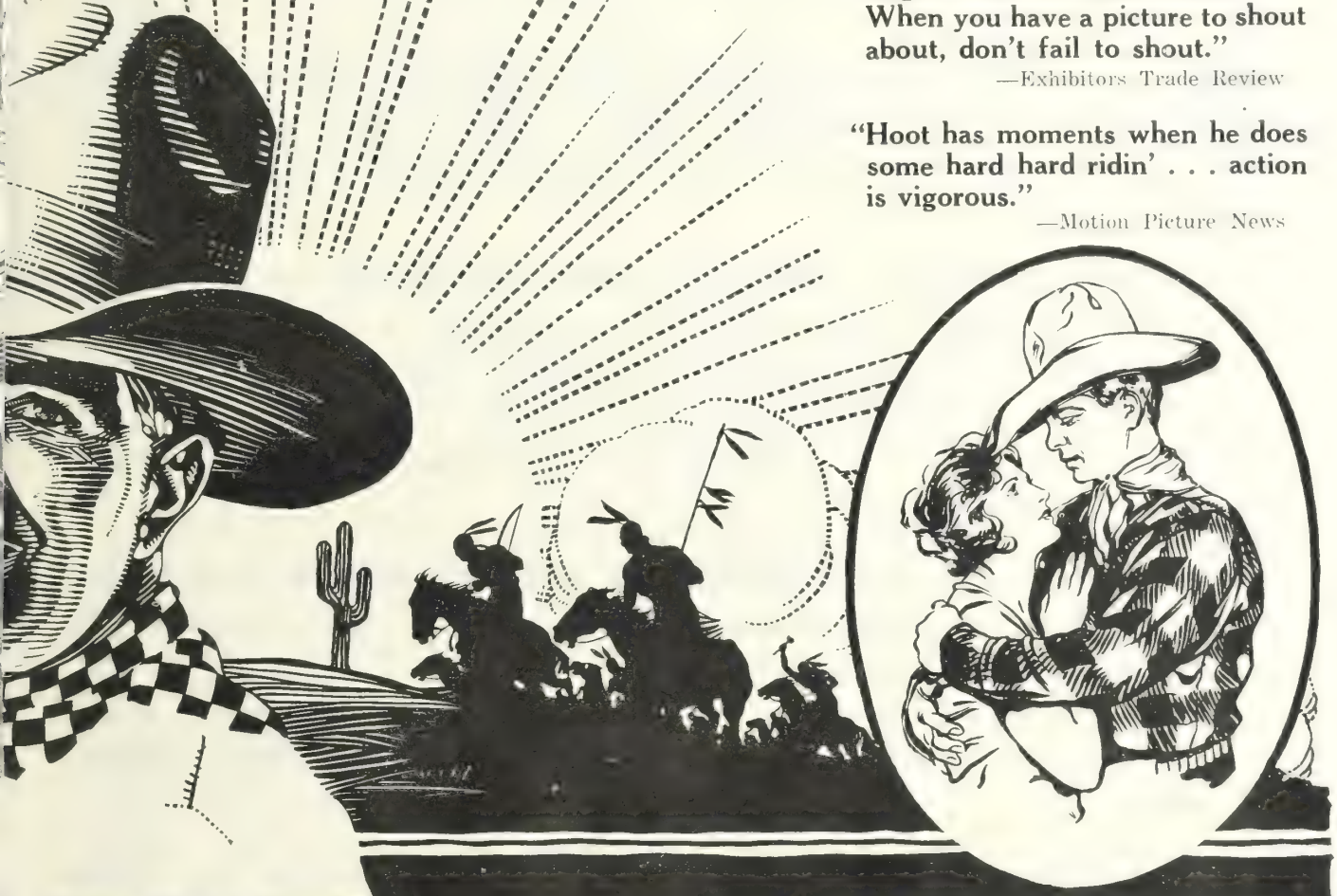
A UNIVERSAL GIBSON PRODUCTION

Directed

IBSON

" . . . a picture that will increase the army of Western fans, and make money for exhibitors in large towns or small ones. . . . When you have a picture to shout about, don't fail to shout."
—Exhibitors Trade Review

"Hoot has moments when he does some hard hard ridin' . . . action is vigorous."
—Motion Picture News



KID from POWDER RIVER

EDW. SEDGWICK

Presented by CARL LAEMMLE

I CHALLENGE

No. 411.---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I STARTED to write a straight from the shoulder article on "The Tornado," but I found P. S. Harrison had beaten me to it and had done the job better than I could.

Just read what he says and then you'll see why I challenge the whole picture industry to show as magnificent a line of pictures as Universal is showing. Universal has the pictures. Now all we need is the theatres in which to show them? Do we get them?

" 'The Tornado' is House Peters' second picture under the Universal banner, and comparing it with "The Storm," his first picture, one may safely say that "The Tornado" is far superior from every point of view; there is more human interest in it, the suspense is far tenser, and the thrills incomparable.

"The human interest is more plentiful because the hero loses the girl he loved; the suspense greater because, through intelligent construction of the plot and masterful direction, the spectator is held completely in the dark what turn the action will take, especially so after the hero by chance comes face to face with the man who stole his sweetheart (heroine) and with the heroine, now his betrayer's wife; as the action progresses the suspense increases, reaching the highest point near the picture's end. As to the thrills, no comparison can

THE INDUSTRY

be made; in 'The Tornado' a cyclone is reproduced, the kind that has never yet been seen in a picture, for trees are seen uprooted and flying through the air, houses collapse, roofs taken off houses, rain coming down in torrents, and a lumber jam that surpasses in magnitude any such jam that has ever been seen in pictures; a bridge is also shown wrecked, carrying a train with it. Such thrills ought to appease the appetite even of the most exacting melodrama-loving picture-patron.

"Though this is director King Baggot's first big picture, he need not take a back seat with any other director. Mr. House Peters does as good work as he has ever done. Miss Clifford, too, does excellent work, as well as Richard Tucker, who has the unpleasant role of the villain.

"The story, founded on the play by Lincoln J. Carter, unfolds in a lumber country, and deals with a hero who comes face to face with the woman whom he loved and whom he once hoped to marry. With the heroine is her husband. The heroine attempts to explain how she happened to marry the other man. At first she does not succeed, because her husband tricked her. Suspecting trickery she goes to the hero's cabin and explains to him that her husband had told her that he (the hero) died in the battlefield in France. The hero is disconsolate when he learns the treachery of his old friend. The villain boards the train with his wife to go away. A storm breaks out, wrecking the bridge and carrying the train with it. The hero saves the heroine, but the villain drowns.

"'The Tornado' should have a one hundred per cent. appeal."

Gentlemen - - -

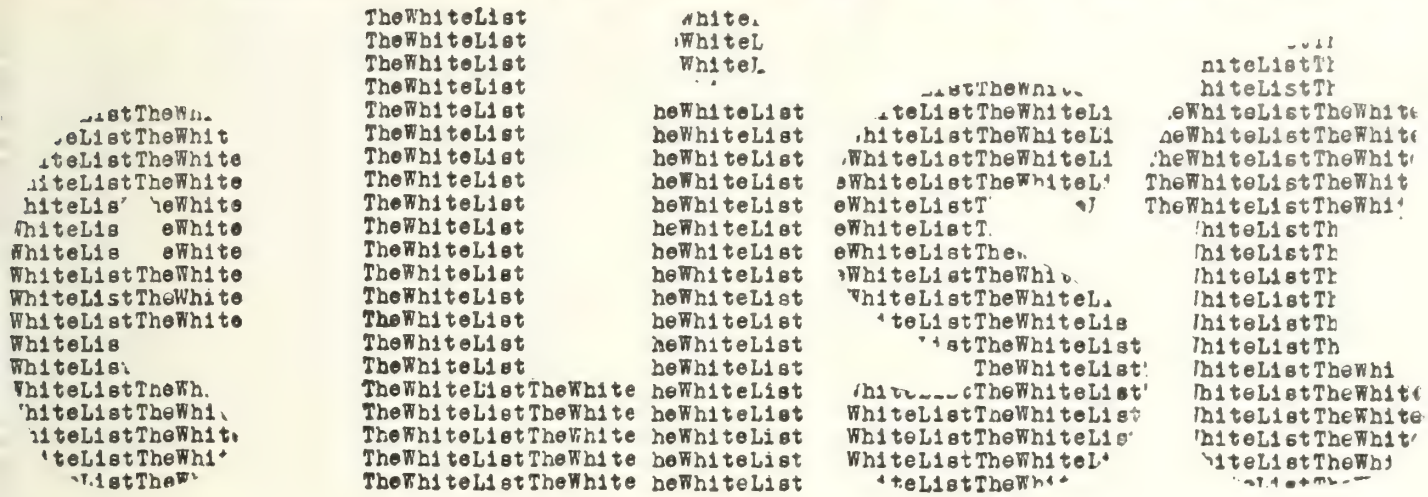
C A R L L A E M M L E ' S

Released

Jan. 18	S M O U L D E R I N G F I R E S	Pauline Frederick, Laura LaPlante, Tully Marshall, Malcolm McGregor and Bert Roach. Story by Sada Cowan and Howard Higgin. A Clarence Brown Production. Universal Jewel.
Jan. 25	T H E H U R R I C A N E K I D	Starring Hoot Gibson, with Marian Nixon, William Steele, Arthur Mackley, Harry Todd, Fred Humes and Violet LaPlante. Story by Will Lambert. Directed by Edward Sedgwick. A Universal Gibson Production.
Feb. 1	O H , D O C T O R !	Starring Reginald Denny with Mary Astor, Otis Harlan, Wm. V. Mong, Mike Donlin, Lucille Ward and Tom Ricketts. From the Saturday Evening Post story and novel by Harry Leon Wilson. A Harry Pollard Production. Universal Jewel.
Feb. 15	S E C R E T S O F T H E N I G H T	James Kirkwood and Madge Bellamy, with Zasu Pitts, Rosemary Theby, Tom Wilson and Edward Cecil. From the sensational stage success "The Night Cap" by Guy Bolton and Max Marcin. Directed by Herbert Blache. Universal Jewel.
Mar. 1	T H E M A D W H I R L	May McAvoy, Jack Mulhall, Barbara Bedford, Myrtle Stedman and George Fawcett. From the story "Here's How" by Richard Washburn Child. Directed by William Seiter. A Universal Jewel.

More than ever before ---

Study These Casts



Released

Mar. 15 — THE PRICE OF PLEASURE

Starring Virginia Valli and Norman Kerry with Louise Fazenda, T. Roy Barnes, George Fawcett, Kate Lester and Ward Crane. Story by Marion Orth and Elizabeth Holding. Directed by Edward Sloman. Universal Jewel.

Mar. 22 — THE SADDLE HAWK

Starring Hoot Gibson, with Marion Nixon, G. Raymond Nye, Josie Sedgwick, Charles K. French, Frank Campeau and others. Directed by Edward Sedgwick. A Universal Gibson Production.

Mar. 29 — HOUSE PETERS in RAFFLES The Amateur Cracksman

With Miss DuPont, Hedda Hopper, Winter Hall, Freeman Wood and others. From the novel by E.W. Hornung. A King Baggot Production. Universal Jewel.

Apr. 12 — EYES OF FOOLS

Alma Rubens and Percy Marmont with Jean Hersholt, Cesare Gravina, Rose Rosanova, Zasu Pitts and Andre DeBeranger. From the story "Miracle" in the Ladies' Home Journal by Clarence Budington Kelland. Directed by Edward Laemmle. Universal Jewel.

Apr. 26 — I'LL SHOW YOU THE TOWN

Starring Reginald Denny. From the novel by Elmer Davis. Directed by Erle Kenton. A Universal Jewel.

Universal Has The Pictures

Big Stars - Fine Directors -

CARL LAEMMLE'S

Released

May 3 **FIFTH AVENUE MODELS** — Starring Mary Philbin and Norman Kerry, with Rosemary Theby, Joseph Swickard, Rose Dione and Jean Hersholt. Based on the novel "The Best In Life" by Muriel Hine. Directed by Svend Gade. A Universal Jewel

May 10 **UP THE LADDER** — Starring Virginia Valli, with Forrest Stanley, Holmes Herbert, Margaret Livingston, George Fawcett and Priscilla Moran. Owen Davis' Big Broadway Stage Hit. Directed by Edward Sloman. Universal Jewel.

May 24 **HOUSE PETERS in THE LOVE CARGO** — From the novel, "Head Winds", by A. M. Sinclair Wilt.

A Universal Jewel.

May 31 **LET 'ER BUCK** — Starring Hoot Gibson, with Marian Nixon, Josie Sedgwick and G. Raymond Nye. Directed by Edward Sedgwick. A Universal Gibson Prod.

June 7 **DANGEROUS INNOCENCE** — Laura LaPlante and Eugene O'Brien. Based on the novel "Ann's An Idiot" by Pamela Wynne. Directed by William Seiter. Universal Jewel.

And now it's unanimous -

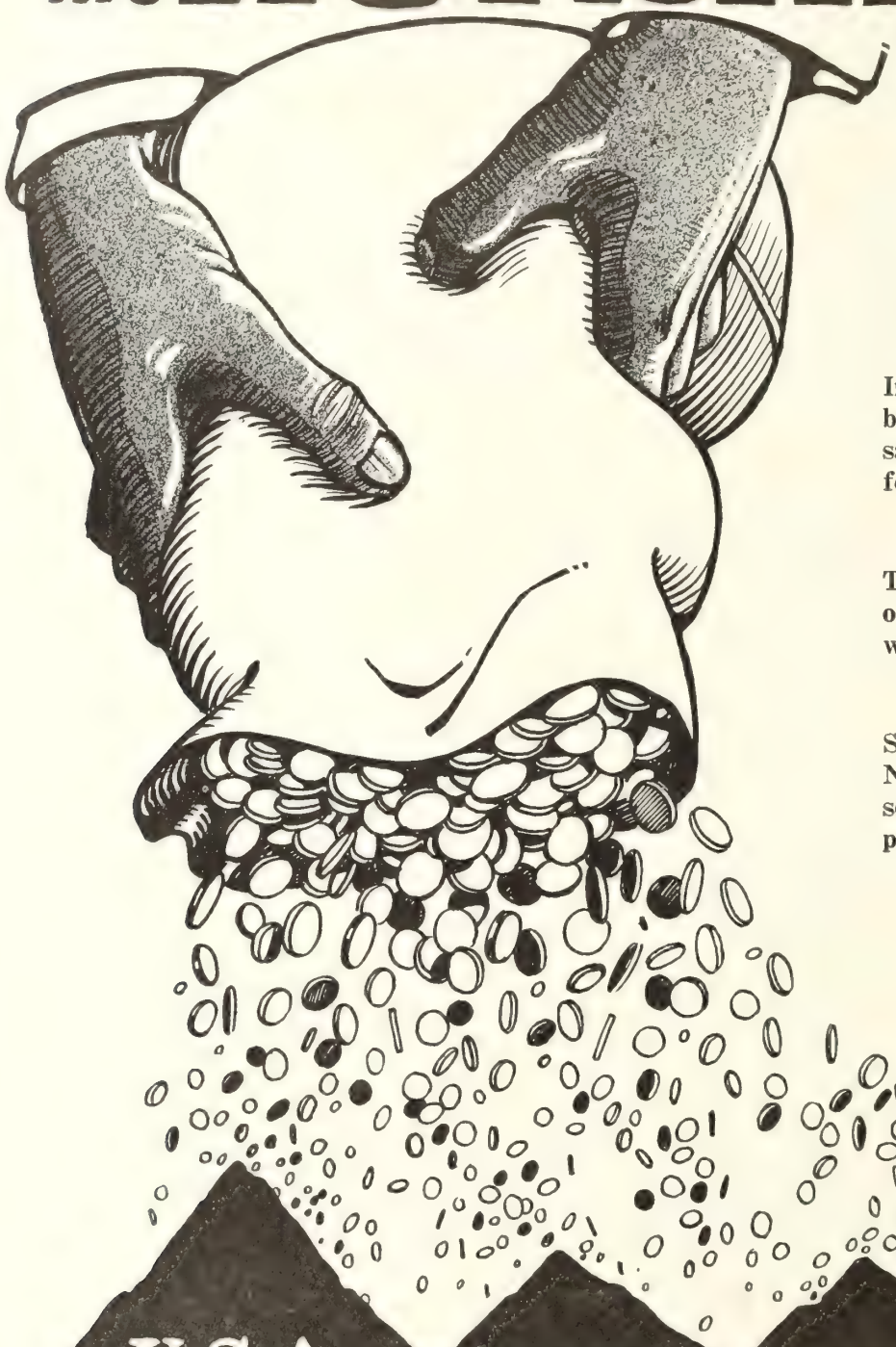
Popular Stories - Famous Authors

Released

June 14	R I D I N ' T H U N D E R	Starring Jack Hoxie with Katharine Grant and Francis Ford. Directed by Clifford Smith. A Universal Western.
Jun. 21	T H E M A N I N B L U E	Herbert Rawlinson and Madge Bellamy, with Cesare Gravina, MarthaMattox, Dorothy Brock, Jackie Morgan, Harry Mann and Nick deRuiz. From the Red Book Magazine story "The Flower of Napoli" by Gerald Beaumont. Directed by Edward Laemmle. A Universal Jewel.
Jun. 28	T H E M E D D L E R	Starring William Desmond, with Dolores Rousay, Jack Daugherty, Claire Anderson, Albert J. Smith, Kate Lester and others. Directed by Arthur Rosson. A Universal Western.
July 5	T A M I N G T H E W E S T	Starring Hoot Gibson. Story by B.M.Bowers. Directed by Edward Sedgwick. A Universal Gibson Production.
July 19	D O N , D A R E - D E V I L	Starring Jack Hoxie, with Cathleen Calhoun, William Steele, Cesare Gravina and Duke Lee. Story by William Gittens. Directed by Clifford Smith. A Universal Western.
July 26	R E D C L A Y	Starring William Desmond, with Marcelaine Day, Billy Sullivan, Lola Todd and Albert J. Smith. Story by Sarah Saddoris. Directed by Ernst Laemmle. A Universal Western.

Universal Has The Pictures

The HUNCHBACK can't



First this:

In the city of Toronto "The Hunchback of Notre Dame" played to sensational, record-breaking business for four weeks at the Tivoli Theatre.

*

This was followed with a second run of one week at Shea's Hippodrome with similar results.

*

Subsequently "The Hunchback of Notre Dame" played eleven Nathanson houses maintaining the box-office pace it had already established.

*

Then:

U.S.A. ENGLAND FRANCE INDIA

A UNIVERSAL PRODUCTION

# of NOTRE DAME be squeezed DRY!

And "The Hunchback's" latest achievement in Toronto is the following record of engagements which speaks for itself:

KING'S PLAYHOUSE:
Record business, turned people away first three days of four day engagement.

CLASSIC THEATRE:
Record turn-away business for three days.

LA RETA THEATRE:
Turned people away two-day engagement.

WOODBINE PALACE:
Capacity each day, house packed seven o'clock each night of three day engagement.

CROWN THEATRE:
This theatre played picture after five houses in zone and did the biggest business in two years.

KUM C THEATRE:
Turned them away each night two nights.

MODEL THEATRE:
This house followed the Crown and other five houses in district and had a line up half a block each night, two day engagement, turned people away. Exhibitor was in and advised me he is going to re-book same for further two days.

DORIC THEATRE:
Biggest business in two years, fined for crowding theatre first night of three-day engagement.

Nationally advertised in The Saturday Evening Post

CANADA SO. AMERICA NEW ZEALAND AUSTRALASIA JAPAN

Presented by CARL LAEMMLE

Should be booked

Wine, with special cast.—This gave us the biggest business this fall and it pleased nearly 100 per cent. Seven reels.—James Haworth, Ilo theatre, Cumberland, B. C., Canada.

The Signal Tower, with a special cast. —First run for this state. Only picture I've had S. R. O. on this Summer. The picture is a knockout and will pack any house in the country.—L. A. Goux, Antlers theatre, Roseburg, Ore.

The Signal Tower, with Virginia Valli.—Very satisfactory. Good story, good star, excellent support, in fact everything that makes a picture. Don't be afraid of this one, and step on it. Good payer. Seven reels.—W. J. Petri, Columbian theatre, Seattle, Wash.

RECKLESS AGE. Star, Reginald Denny. Patrons came out with nothing but praise for Denny and wanted to know when we could get another one. Tone, okay. Sunday. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

The Signal Tower, with Virginia Valli.—This is a very good railroad picture. There are plenty of thrills and is well acted. Should be a very good audience picture. In about the same class as "The Storm." Seven reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Canada.—Small town patronage.

Wine, with Clara Bow. Audience liked it and it drew good business for three days.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

RECKLESS AGE, starring Reginald Denny (seven reels). Universal is making some real high class pictures which should be booked by all live exhibitors. (Reviewed before we bought). Film was new.—A. N. Dubeau, Caughren, Sauk Centre, Minn. (Pop. 2,699.)

RECKLESS AGE. Star, Reginald Denny. One fine, fast moving comedy drama. Gave us best week in over three months. Tone, okay. Sunday, yes. Audience appeal, any kind. Family class city of 300,000. Admission 25-35. Jack H. Roth, Liberty Theatre (1,000 seats), Kansas City, Missouri.

Credit is hereby given Exhibitors Herald and Moving Picture World for exhibitors' comment!

UNIVERSAL HAS THE PICTURES

by all live exhibitors

Says

A. N. DUBEAU,
Caughren,
Sauk Centre, Minn.

The SIGNAL TOWER

Starring VIRGINIA VALLI

Supported by Wallace Beery, Rockliffe Fellowes, Hayden Stevenson, Dot Farley, J. Farrell McDonald A CLARENCE BROWN PRODUCTION

WINE

With

CLARA BOW

Forrest Stanley, Huntly Gordon, Myrtle Stedman, Robert Agnew, and Walter Long—Directed by LOUIS GASNIER

The FAMILY SECRET

Featuring

BABY PEGGY

With Gladys Hulette, Frank Currier, Edward Earle and Cesare Gravina—Directed by WILLIAM SEITER

The RECKLESS AGE

Starring REGINALD DENNY *supported by Ruth Dwyer, Hayden Stevenson, Dorothy Revier, May Wallace, William Austin, Frank Leigh, John Steppling, Tom McGuire, Fay Tincher* A HARRY POLLARD PROD.

The ROSE of PARIS

Starring MARY PHILBIN

Supported by John Sainpolis, Dorothy Revier, Edwin J. Brady, Robert Cain and others. AN IRVING CUMMINGS PRODUCTION

PITTSBURGH HERALD

In "The Family Secret" Baby Peggy has an ideal vehicle. It is an enthralling love and adventure story with a touch of pathos and suspense and quite a whole lot of laughs. In case you have forgotten the dear old story of

SEATTLE TIMES

Mary Philbin scores another dramatic triumph in "Rose of Paris" at The Columbia this week. The beautiful "Merry-Go-Round" girl more than duplicates the success that acclaimed her a screen celebrity less than two years ago—there are thrills surprises and pleasure in this splendid drama of human life.

SEATTLE UNION RECORD

Rose of Paris Is Appealing Picture

Life that is beautiful and sweet, life stark and grotesque—lights and shades—reflect the background in which Mary Philbin, Universal's "Merry-Go-Round" girl, scores her latest dramatic triumph, in the role of the little convent girl, Mitsi, in "The Rose of Paris," which is at the Columbia theatre.

PITTSBURGH TIMES

BABY PEGGY SHINES IN LATEST PICTURE

Right around the corner we find Frank Currier again, this time suporting Baby Peggy and Gladys Hulette in "The Family Secret," at the Cameo. The producers have inadvertently or perhaps intentionally, learned a lesson, and have ceased the attempt to throw the burden of a big picture on the shoulders of a little girl. In "The Family Secret," whether you think Baby Peggy is a little actress or just a cute kiddie, there are other places to place your interest. Not the least of these is the cast, and even the story is better than

Giving Detroit the laughing thrill of the season!

DETROIT "NEWS"

thriller in which Denny gets in as a laugh some more of the work that made "Sporting Youth" and "The Reckless Age" so popular. It is a whirl of high society excitement with an automobile race furnishing a smashing climax. Pretty Laura La Plante heads the supporting cast.

DETROIT "TIMES"

Breezing along at the rate of a laugh a minute Reginald Denny in "The Fast Worker" showing this week at the Broadway-Strand convinces movie fans that there is at least one picture that is different.

Reginald Denny adds to his admirers at the Broadway Strand theater this week where another of his fast racing stories, "The Fast Worker" adapted from George Barr McCutcheon's popular novel, "The Husbands of Edith," is on view. Denny improves on his work in "Sporting Youth" and "The Reckless Age" and has added a lot of new tricks to his list of thrillers.

Thrills abound in the production, particularly in the climax which is the speediest automobile race yet to reach the screen. Denny, who won screen fame with his fists is holding it by his versatility. "The Fast Worker" is a mad, joyous whirl of high society excitement, and the redoubtable Denny mingles comedy and thrills in a remarkably swift moving story, with a little of everything for which he is famous. Every moment sees an uproarious new situation, but there are many thrills, too, to enliven the comedy.

DETROIT "FREE PRESS"

Carl Laemmle presents

REGINALD DENNY

& LAURA LA PLANTE

in

The FAST WORKER

FROM THE NOVEL BY GEORGE BARR McCUTCHEON

DIRECTED BY WILLIAM SEITER

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
PAUL GULICK
EDITOR

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Vol. XX. NOVEMBER 15, 1924 No. 11

UNIVERSAL MOVIEGRAMS

EDWARD SEDGWICK, after more than two years of remarkable harmony, has parted company from Hoot Gibson, Universal's premier Western star. The last picture of this exceptional combination is "Let 'Er Buck." Sedgwick has undertaken the direction of Jack Hoxie in a story of his own entitled "Find the Man." Kathryn McGuire has been cast as leading woman.

CARL LAEMMLE has signed Georgie Grandee, known on the vaudeville stage as Georgie Coan, to a long time contract. This protege of William Desmond, who appears in Desmond's latest picture, "The Meddler," has made a very fine impression on the Universal City production forces.

EDWARD LAEMMLE'S production of Gerald Beaumont's "Flower of Napoli" story has been changed in title to "The Man in Blue" since it was scheduled in Carl Laemmle's famous White List.

ANOTHER addition to the White List is Elmer Davis' novel, "I'll Show You the Town." Erle Kenton, who gained fame as the director of Jack Dempsey's "Fight and Win" series, will direct, and Tom Geraghty has already prepared the continuity. Reginald Denny is the star.

HOOT GIBSON'S next production, "Taming the West," by B. A. Bowers, will be directed by Arthur Rosson. At the same time, Universal announces that the Gibson picture entitled "The Lone Outlaw," in which Marian Nixon, J. Raymond Nye, Josie Sedgwick and Frank Campeau support the western star, has been changed in title to "The Saddle Hawk."

Three Thousand Players Making "Phantom" Scenes

Universal City Teeming with Talent as Rupert Julian Starts Shooting the Opera and Ball Scenes—Huge Dressing Rooms Erected Near Opera.

(Special Story Sent to Over 670 Papers)

WITHIN a few days Universal City will be teeming with talent—for filming will start on the big grand opera scenes in "The Phantom of the Opera" this week. More than three thousand people will appear in the huge reproduction of the Paris Opera, with a ballet of two hundred on the big stage, and the boxes and auditorium crammed with fashionable Paris types.

The interior of the Opera House, its boxes, auditorium, stage, promenades, foyer and grand staircase are housed in a huge steel and concerte structure, the first steel structure ever built for a picture set. A complete grand opera orchestra, and an entire cast for the opera "Faust" will be employed on stage and in the pit, with an audience watching. More than a thousand people will also take part in the scenes representing the brilliant Opera Ball, on the Grand Staircase, where Lon Chaney as "The Phantom," appears in scarlet robes representing "red death" to spread terror among the revelers. The Opera Ball is the big event of the Parisian social season.

The new super-production, to be Lon Chaney's successor to "The Hunchback of Notre Dame," is adapted from the famous mystery novel by Gaston Leroux. Mary Philbin, Norman Kerry, Arthur Edmund Carewe, Gibson Gowland, Snitz Edwards and Anton Vaverka are among the principals. Rupert Julian is directing.

Five hundred men are being measured for uniforms and dress suits—mostly elaborate uniforms of the French chasseurs—and Norman Kerry is being fitted into three elaborate uniforms and divers other accoutrements of a French nobleman. The tailors are as busy as the carpenters who built the Paris Opera House in nine weeks.

A large steel building has been erected near the huge replica of the Paris Opera House, to house the costumes for the three thousand people to appear in the scenes. The extras will be divided into groups, each group to be assigned to a special window in the long structure, and costumes will be distributed by attendants. Large tents will be used as dressing rooms. By this system evolved by Benny Zeidman, one of the executives of Universal City, and by serving lunches on the set, much times will be saved in directing the crowd scenes. This is, with some modifications, the plan used in "The Hunchback of Notre Dame."

Much of the acting in the Paris catacombs and cellars has already been filmed, and from now on the mob scenes and opera sequences will be the bulk of the work. But there is one of the seventy settings which is almost completed which will be of interest to all lovers of magic. That is the famous mirrored torture chamber in which the Phantom teased his victims as a cat would tease a mouse.

Gaston Leroux, the author, describ-

(*Continued on Page* 17)

WHOLE INDUSTRY ENTHUSIA

WHITE PICTURES

LEADING editorial by Wm. A. Johnston, editor of the Motion Picture News, in the issue of November 15th, 1924:

There is much more to Universal's "White List" of pictures than the fact that the trade advertising campaign has been deftly and successfully done. To use R. H. Cochrane's own words: "It's on the level. We are really trying to set a new pace for the whole business by hitting one hundred per cent on white pictures, white contracts, white treatment and white everything. It isn't just merely a stunt. We are going through with it and we are pounding it home to every man in the Universal organization, particularly our sales force. It's good business but, better still it's good principle, and if it does nothing more than give a slight boost to the general tone of the industry it will have been worth while."

We quote verbatim the Vice President of Universal because no one will mistake his sincerity. He means business.

White pictures, clean pictures **are** good business.

When we interested ourselves in the People's Home Journal we found a magazine that for forty years had carried nothing but "white" stories, fiction as clean as a whistle and because of this had established itself securely in the hearts of several million readers. So we announced that, in reviewing pictures for this publication we would review only those pictures whose stories coincided with our own fiction policy. Exhibitors, not only here but in England, are today asking for the People's Home Journal list of pictures. They are the kind of pictures an exhibitor may advertise as good for the whole family. And most every exhibitor today will subscribe to the words of W. S. Lester who, in this issue, says: **"We have used all except one of the pictures you have listed in the October People's Home Journal and made money on them. We need more of the same kind."**

Clean **entertainment** pays at the box-office because the **whole** family will pay to see it. Carl Laemmle is a shrewd observer. When, before sailing for Europe, last Spring he announced his faith in family pictures he knew what he was doing, not merely for his company in this country but to strengthen its strong position abroad.

And this good business for Carl Laemmle is good business for the industry.

The matter of institutional advertising—whereby the industry sets its best face to the public—is being seriously discussed by our business leaders today. We don't know of better institutional advertising—better for the whole industry—than that in which one company, as Universal is doing, declares its business faith in "white pictures" and "white treatment" in its business dealings. That, in our opinion, will do more to convince the public that we mean business, that we are in dead and practical earnest than all the abstract statements that could be put in printers ink.

The best way to indicate high ideals is to suggest them continuously in business announcements. That beats preaching all hollow.

The public knows or ought to know—and if not we ought to tell the public—that whatever pictures we produce must pay. That is the stimulus back of our industrial effort. We are commercially minded, of course. It would sound as insincere as it is idle to claim anything else. So when we announce ethics because ethics pay, when we tell of constructive progress because it puts money in the till, as it surely does, then we are on the way of securing and holding the public confidence.

We take off our hats to white pictures and white picture advertising.

William A. Johnston, Joseph Dannenberg, Rober Trade Press Editors, Comment Editorially on Unive Making and Di

WHITE

By Danny

EDITORIAL by Joseph Dannenberg, editor of the Film Daily, in the issue of November 10th, 1924:

Pictures.

Entertainment.

Methods of doing business.

Ideas to developing a better tone. To the industry.

This—and more—seems back of the idea. Of "The White List." Announced by Universal. And which proved not only a clever advertising idea. But a lot more.

They have ways of their own. At Universal. And sometimes they are mighty smart. Every now and then Laemmle-Cochrane et al. Start something. And when it is finished the industry sets back. And wonders how it was done. This White List idea. Was just another. To make the industry take notice.

> **Of course Universal will be charged with seeking publicity. In a business of this kind. That is natural. But unless all the signs are pointing the wrong way. This White List idea is a lot more than that. And hence it deserves attention. And a lot of it.**

Bob Cochrane says—and you can believe Bob—that Universal is trying to "hit 100 per cent on white pictures, white contracts, white treatment and white everything. It isn't just merely a stunt. We are going through with it and we are pounding it home to every man in the Universal organization, particularly our sales force. It's good business but, better still it's good principle, and if it does nothing more than give a slight boost to the general tone of the industry it will have been worth while."

> *You just bet your grandmother's pajamas it will be. Anything that any of us can do. To lift the general tone. To seek a higher level. Is mighty fine business. Which means $ $ $ in the little old box office.*

There has been a mighty keen reaction. To certain types of pictures. Which were all hunky dory last season. And seasons before. You might get a few of them "by" even now. But generally speaking—broadly discussing things—they don't go. And the paper going with them—kicking legs—bared shoulders—is just as much "out."

We haven't many sentimentalists in this industry. Perhaps they all are compelled to worry about dollars too much. But a lot of people. Might well accept the White List idea. As a basis for doing busiiness. Not only in 1925. But for a long time to come.

SPEAKING FREELY

EDITORIAL comment by Robert E. Welsh, editor of the Moving Picture World, in the issue of November 15th, 1924:

Meanwhile things are now in such shape we can look over the situation for the balance of the season. Famous

STIC OVER THE WHITE LIST

E. Welsh, Martin J. Quigley and Willard C. Howe, sal's 21 Big Pictures and Carl Laemmle's Policy in tributing Them.

with a Forty that seems to stack up just about the same as the First Forty—except that the titles have been soothed and calmed a bit. First National with an unknown number, with the weight leaning on two from Norma and "The Lost World." Universal with a "White List." And therein is a story. First of all, of a very effective and efficient teaser advertising campaign. Second, and most important, of the thought that is back of the "White List." It is selling a new idea, a different angle, something that is above mere pictures and titles. It deserves the success it will undoubtedly receive.

Universal is on the level about this "White List" idea. R. H. Cochrane puts it this way: "We are really trying to set a new pace for the whole business by hitting one hundred per cent. on white pictures, white contracts, white treatment, and white everything."

"It isn't merely a stunt," he went on. "We are going through with it and we are pounding it home to every man in the Universal organization, particularly our sales force. It's good business but, better still, it's good principle and if it does nothing more than give a slight boost to the general tone of the industry it will have been well worth while."

Spoken like a man. And the type of utterance that nowadays means something when it comes from a leader of the industry.

THE PESSIMIST'S WINDOW

WILLARD C. HOWE, editor of the Exhibitors Trade Review, in an editorial discussion in the issue of November 15th, 1924, says:

"We had a talk, the other day, with R. H. Cochrane, and he told us something about the policy back of Universal's 'White List.' Perhaps it's unfortunate, but we disagree with R. H. on several things. On some points we think he's wrong and on others wronger. But in respect to this 'White List,' when he looked us in the eye and declared that Universal means exactly what it says, we had a sort of suspicion that he was and is right. Perhaps it's because R. H. has the frank speech and the level eye, but we are prepared to admit that he convinced us of one thing, namely and to-wit, that the 'White List' represents a policy which will mean much to exhibitors big and little. Also that Universal is going to try mighty hard to make good on the 'White' part.

"There are some exhibitors, here and there, who would say that white hasn't been the dominant color in picture policies. There are some that would go so far as to declare that the 'white treatment' part of Universal's program is a novelty, of which they know nothing. But that, of course, would be exaggeration. The business that doesn't have the same hue and cry about unfair tactics on the part of buyers and sellers hasn't been invented yet. But it is possibly true in this field, with its entire lack of standardization in product and prices, that conditions ought to be considerably bettered. And assuming that such is the case, Universal ought to have a fair chance to show what it can do in the right direction with the 'White List.'"

WHAT DOES THE "WHITE LIST" MEAN?

MARTIN J. QUIGLEY, editor and publisher of the Exhibitors Herald, on the editorial page of the issue of November 22nd, 1924, has the following to say about Universal's "White List":

There is a man in this industry who has but very little to say and the little that he does utter means just what it says. This man is Mr. Robert H. Cochrane, of Universal.

Recently, speaking of Universal's "White List," Mr. Cochrane said to the writer: "It's on the level. We are really trying to set a new pace for the business by hitting 100 per cent on white pictures, white contracts, white treatment and white everything. It isn't just merely a stunt. We are going through with it and we are pounding it home to every man in the Universal organization, particularly our sales force. It's good business, but, better still, it's good principle and if it does nothing more than give a slight boost to the general tone of the industry it will have been well worth while."

With respect to "The White List" we are included in what was probably a goodly number who thought that it simply meant a new list of pictures, a new sales policy in the usual sense or just an exploitation effort in a new dress. Mr. Cochrane's word to us presents the proposition in a new and different light and it makes it stand out as something of very real and genuine importance to the industry generally and particularly to theatre owners.

White pictures, of course, might mean anything. But we are now satisfied that in this case, at least, it means that Universal is to make a determined and conscientious effort to offer pictures that have not been skimped or cheated in any way.

There is no doubt about what white contracts and white treatment mean. A white contract can only mean a thoroughly fair, legitimate and equitable agreement, without trick clauses, without substitution and without the multitude of other evasions and qualifications that result in keeping the exhibitor in a constant state of fear, suspicion and worry.

We can only congratulate and cheer Universal and Mr. Cochrane on this proposition and we know that our word of applause will be swelled into a huge volume of acclaim by theatre owners who have been looking for—and have a right to expect—"white treatment."

The good will of exhibitors towards Universal is a huge asset of that organization.

This new policy, which Mr. Cochrane's word enables us to accept unqualifiedly as meaning business, will tremendously enhance this asset, meanwhile giving to exhibitors that security of investment and peace of mind which can only come through "white treatment," by the exchanges with which they are trading.

THREE THOUSAND PLAYERS MAKING "PHANTOM" SCENES

(*Continued from Page* 15)

ed the strange cell—but didn't tell how to make it. Robert Ross, production manager for Rupert Julian, the director of the spectacle, enlisted the aid of Ben Carre, artist, Jerry Ash, old-time stage magician, and Oscar Martinson, former chief of police of Minneapolis. Carre worked on the art design—then Ash applied the illusion principles, on the fashion of the "Blue Room" of the late Kellar. Then Martinson applied his knowledge of jail cells, and evolved a combination lock that is opened at a distance from the cell so that a prisoner therein cannot reach it. This is the lock Chaney will operate as "The Phantom."

The torture scene in the Paris catacombs is one of the weirdest episodes in this strange story.

"The very human quality of the Booth Tarkington story, 'The Turmoil,' is only faintly suggested by its title. A modern American family enmeshed in the web of 'success.' The film is a real life story!"
—Los Angeles Herald

"Nothing but praise for this picture! A fine production, well acted, well produced and full of human interest!"
CAPITOL THEATRE, New Bedford, Mass.

"Pleased immensely! Excellent cast—interesting story."
LIBERTY THEATRE, Kansas City, Mo.

"One of the best attractions of the season!"
CHICAGO DAILY JOURNAL

"One of the rare kind that carries you into the action of the picture!"
KANSAS CITY TIMES

"A gripping and vital drama—succeeds in being good, all 'round entertainment!"
NEW YORK MORNING TELEGRAPH

"Will keep cropping up in your mind a long, long time after you have seen it!"
CHICAGO TRIBUNE

Nationally advertised in The Saturday Evening Post

The great story of American family life with its blind struggle for moneyed success is shown with a power and vividness that will strike to the heart of everyone in your theatre.

BOOTH TARKINGTON'S GREAT AMERICAN NOVEL

The TURMOIL

featuring an all star cast

GEO. HACKATHORNE
ELEANOR BOARDMAN
EILEEN PERCY EMMETT CORRIGAN

PAULINE GARON EDWARD HEARN WINTER HALL VICTORY BATEMAN KENNETH GIBSON

Presented by CARL LAEMMLE

A HOBART HENLEY PRODUCTION

UNIVERSAL-JEWEL

CARL LAEMMLE DIRECTS DETAILS OF FIVE MILLION DOLLAR SCHEDULE

New Stories in Production and Preparation and the Signing of New Artists and Directors Keeps Big Chief in Daily Conferences with Production and Editorial Heads at Universal City.

WITH Carl Laemmle at the studio actively directing operations and in daily conferences with Julius Bernheim, general manager, and Ben Zeidman, his assistant, preparations for the new schedule of production at Universal City are actively under way. Preparatory work on seven big stories, just purchased, and production plans for a number of others mark the first step on the five million-dollar schedule to be gotten under way at once. The signing of several new artists on long term contracts is another feature of the plans.

The first group of new stories on which production will start at an early date includes "The Plastic Age," Percy Marks' popular novel of college life, which will be presented with an all-star cast; "Siege," Samuel Hopkins Adams' celebrated story, chosen as the next starring vehicle for Virginia Valli with Svend Gade directing; "Head Winds," A. M. Sinclair's romance of the high seas, purchased as the third starring vehicle for House Peters; "A Somnambulist Scandal," original story by Beatrice Van, a Laura La Plante story which Herbert Blache will direct; Elmer J. Davis' lilting romance, "I'll Show You the Town," in which Erle Kenton will direct Reginald Denny; and "Folle-Farine," Ouida's classic, in which Clarence Brown will direct Mary Philbin and Norman Kerry.

The recent signing of Marceline Day on a long term contract was followed by the signing of Georgie Grandee, the vaudeville comedian, "discovered" as a picture possibility by William Desmond, who knew him on the stage. Grandee's first appearance on the screen was in a Desmond Universal feature. Joe Bonomo, the famous strong man, has also been signed for a period of years for serials and "stunt" pictures.

The news of Svend Gade's engagement to direct Virginia Valli in "Siege" marks a new directorial discovery by Carl Laemmle. The famous Danish producer, known in Enrope for his stage spectacles, such as "Romeo and Juliet," was engaged to direct Mary Philbin in "Fifth Avenue Models" on advice from Mr. Laemmle during his recent European trip. Gade's handling of the story has created a furor.

The work of Clarence Brown in "Butterfly," and "The Marrying Age" makes his assignment to direct Mary Philbin and Norman Kerry in "Folle-Farine" a not unexpected development. Brown in a brief space of time has come to the front as one of the most notable directors.

The literary staff at Universal City has been augmented by the engagement of Ben De Casseres, the New York author, and the engagement of Tom Geraghty to scenarize the new Reginald Denny picture. Will M. Ritchie, Harvey Thew, E. T. Lowe, Jr., and Beatrice Van are among the notable writers engaged on the forthcoming stories.

Laura La Plante Sails for Honolulu With Company

WILLIAM A. SEITER, Universal director is on his way to Honolulu with a Universal company of stars, players and technicians, to film "Dangerous Innocence," adapted from the popular Pamela Wynne novel, "Ann's an Idiot." The starring roles are taken by Laura La Plante and Eugene O'Brien.

The company, on the longest trip made by a Universal production unit in several years, is aboard the S. S. Calawaii. Part of the story is being filmed aboard ship. The rest of it, with the exception of a few interiors, to be made at Universal City after the troupe returns, will be filmed in and around Honolulu. The story is laid in India, and it is said that the proper atmosphere for that country is to be found in the Hawaiian Islands.

Included in the cast of "Dangerous Innocence" is Violet La Plante, a younger sister of the Universal star. Violet is a comparative newcomer in pictures. She started screen work a few months ago. In the Pamela Wynne picture she will play a minor role. Jean Hersholt is also in the cast, as well as Merritt Gerstadt and Lewis Milestone. The unit production manager of the overseas unit is Martin Murphy, while Nate Watt is Seiter's assistant director. The company numbers about fifty people.

"Dangerous Innocence" is the first Universal picture in many years in which Eugene O'Brien has appeared. This popular leading man is being co-starred with Miss La Plante.

Miss La Plante just recently completed work as the co-star with Pauline Frederick in "Smouldering Fires."

"Dangerous Innocence" is one of The White List, Universal's twenty-one high class pictures for 1925. It is scheduled for release late in the Spring.

Desmond Starts New Big Western at "U" City

WORD has just come from Universal City that William Desmond is starting on a new big western picture for Universal. It is entitled "Red Clay," and is being directed by Ernst Laemmle, a newcomer among the directorial ranks of Universal features. Young Laemmle has won his spurs in short western dramas, however.

"Red Clay" is from the pen of Sarah Saddoris, and tells a strong story of a modern Indian chief, who is educated and who becomes a hero during the war. How he falls in love with a Senator's daughter, but gives her up to marry a girl of his own tribe is told in stirring drama. The role of the Indian chief will be taken by Desmond, and is said to offer him one of the best parts of the long screen career.

Desmond has made a number of highly successful pictures for Universal during the past twelve months. Among them are "Big Timber," "The Sunset Trail" and "The Breathless Moment." He also made "The Riddle Rider," Universal's current serial success. He has just completed "The Meddler," a five reel feature which is promised as a western picture of the highest type.

Casting for "Red Clay" has been completed. Universal has taken pains to give Desmond strong supporting players. His leading woman will be Marcelaine Day, a Mack Sennett favorite, recently signed up by Universal on a long term contract. George Grandee, a vaudeville actor of great popularity, also has been signed up for this picture. This will mark Grandee's first screen appearance.

"Red Clay" is slated as one of The White List, Universal's list of twenty-one best pictures for the first half of 1925.

Carl Laemmle
presents

Mary Philbin

in

Freeman Wood, Joseph Dowling
Otto Hoffman, James O. Barrows
DeWitt Jennings *and others*

"AN ASTOUNDING AND
THRU IT ALL RUNS TEN

"Leaves the spectator gasping in amazement!"
THE BUFFALO TRUTH

"A good box-office attraction! Sure to find favor!"
EXHIBITORS TRADE REVIEW

"Should do a most satisfactory business for all theatres!"
FILM DAILY

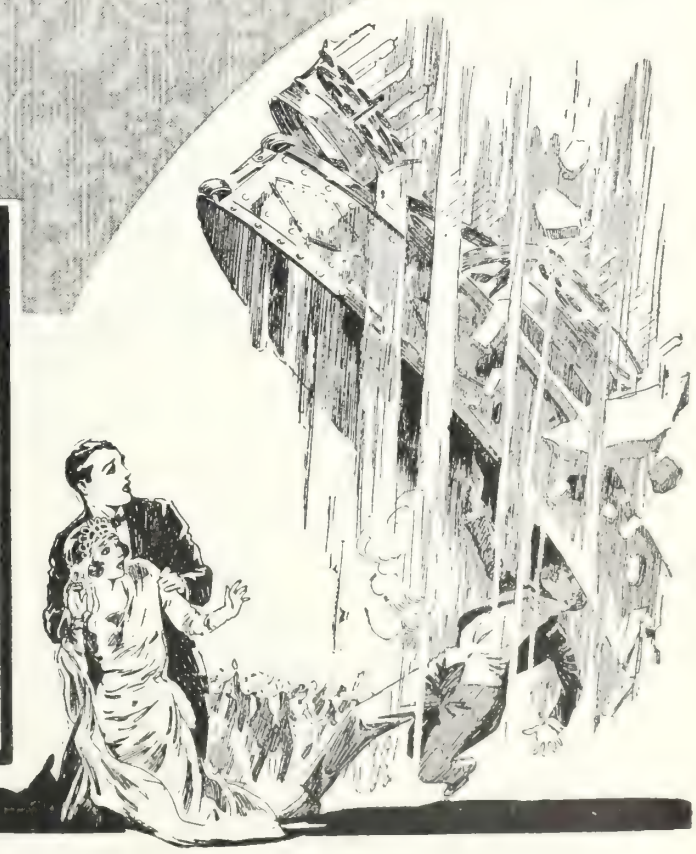
*The startling story of a st
and fame for wealth.
The succeeding events ma
audience picture.*

UNIVERSAL JEWEL

The Gaiety Girl

From the "Good Housekeeping Magazine" novel "The Inheritors" by I.A.R. Wylie

A KING BAGGOT PRODUCTION



ND GRIPPING PLOT!
'ENDER ROMANCE!"
BUFFALO INQUIRER

"Vastly more entertaining and artistically produced than the average release!"
VARIETY

"So many good qualities it would take several columns to enumerate them all."
MOTION PICTURE NEWS

"Something worth everybody's seeing!"
LIBERTY MAGAZINE

beauty who sold her love

this a vital and gripping

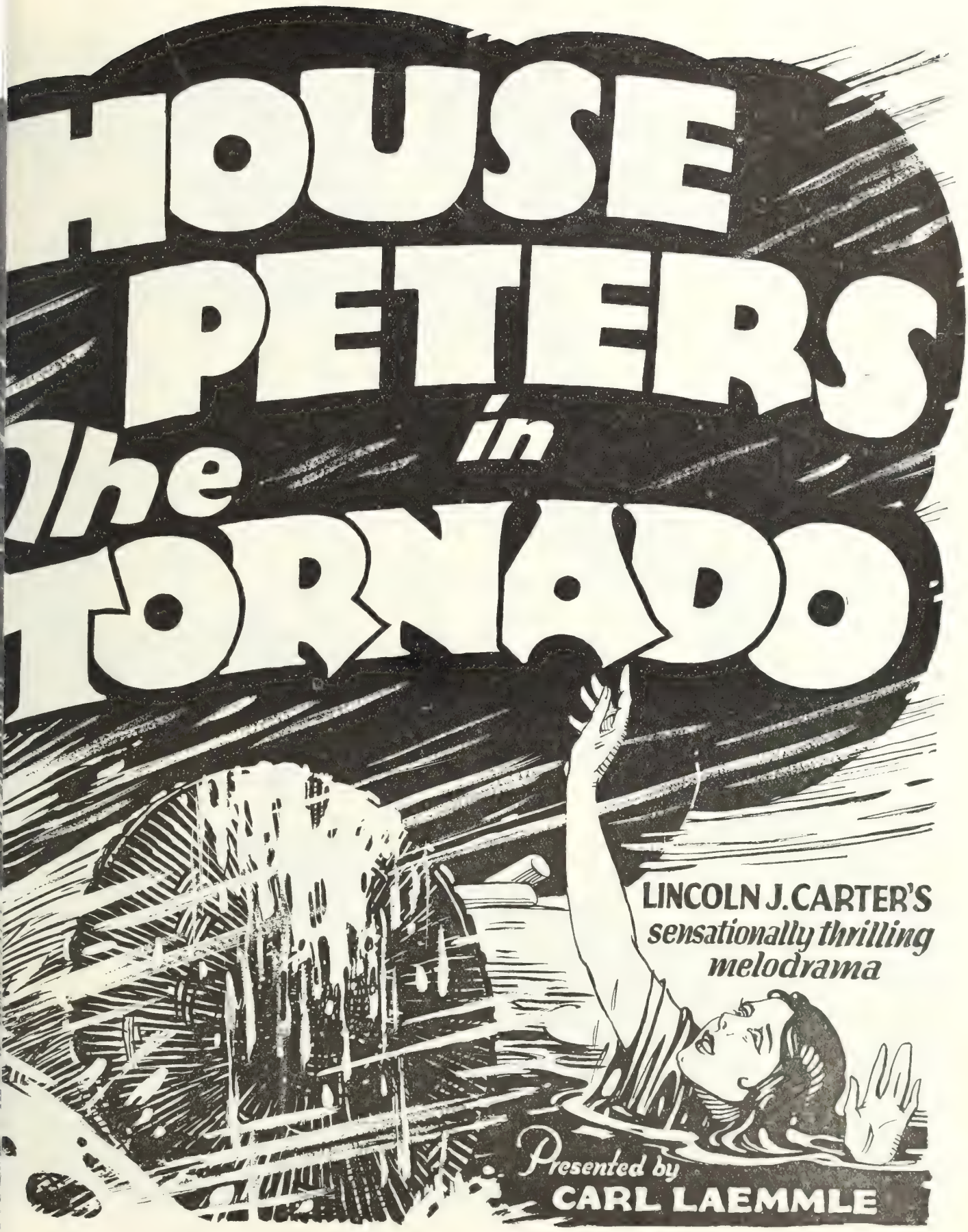
Nationally advertised in The Saturday Evening Post

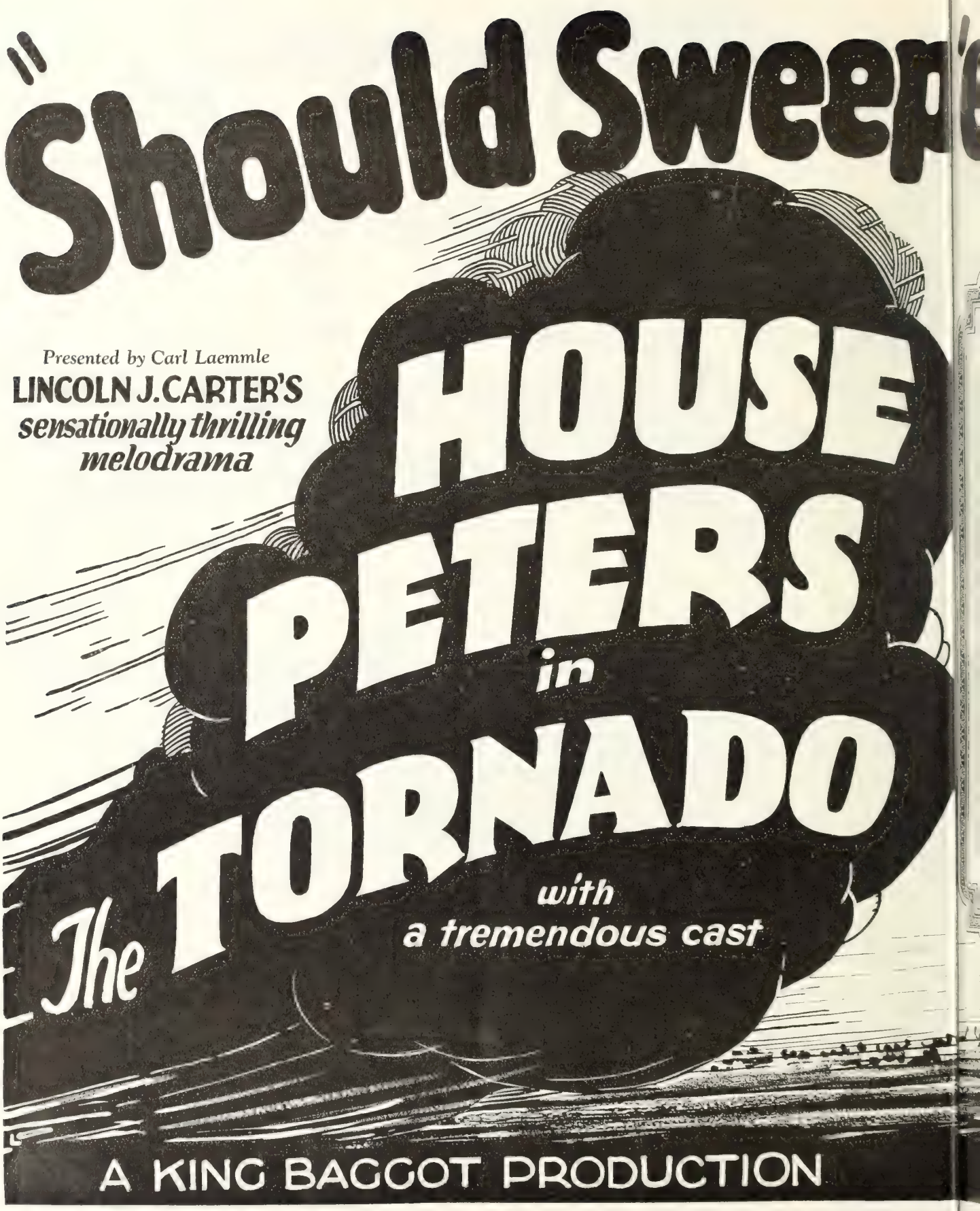
You've seen big pictures before!
You'll see others to come!

But for the rest of your life you will never forget this moment!

UNIVERSAL HAS THE PICTURES

A KING BAGGOT PRODUCTION


HOUSE PETERS
in
the TORNADO
LINCOLN J. CARTER'S
sensationally thrilling
melodrama
Presented by
CARL LAEMMLE


"Should Sweep
Presented by Carl Laemmle
LINCOLN J. CARTER'S
sensationally thrilling
melodrama
HOUSE
PETERS
in
The TORNADO
with
a tremendous cast
A KING BAGGOT PRODUCTION

'em off their feet"

Says—Exhibitor's Trade Review

"Destined to make box-office history as a genuine cyclonic hit! A great melodrama here—vigorous and sustaining all the way!"

Motion Picture News

"Plenty of thrills! Should send them out thoroughly satisfied."

The Film Daily

"Should literally sweep 'em off their feet! Realistic in the extreme! Sure to please."

Exhibitors Trade Review

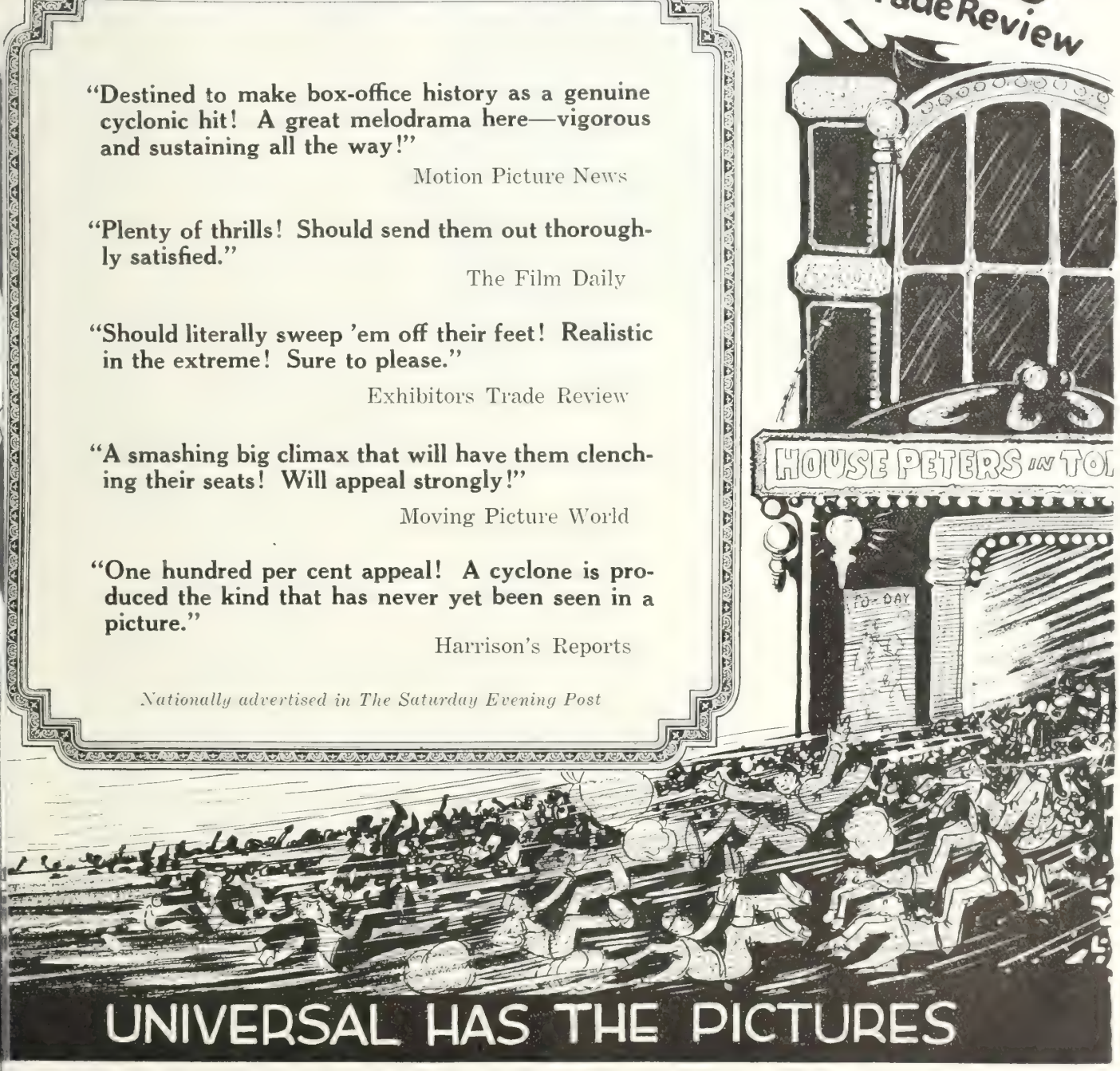
"A smashing big climax that will have them clenching their seats! Will appeal strongly!"

Moving Picture World

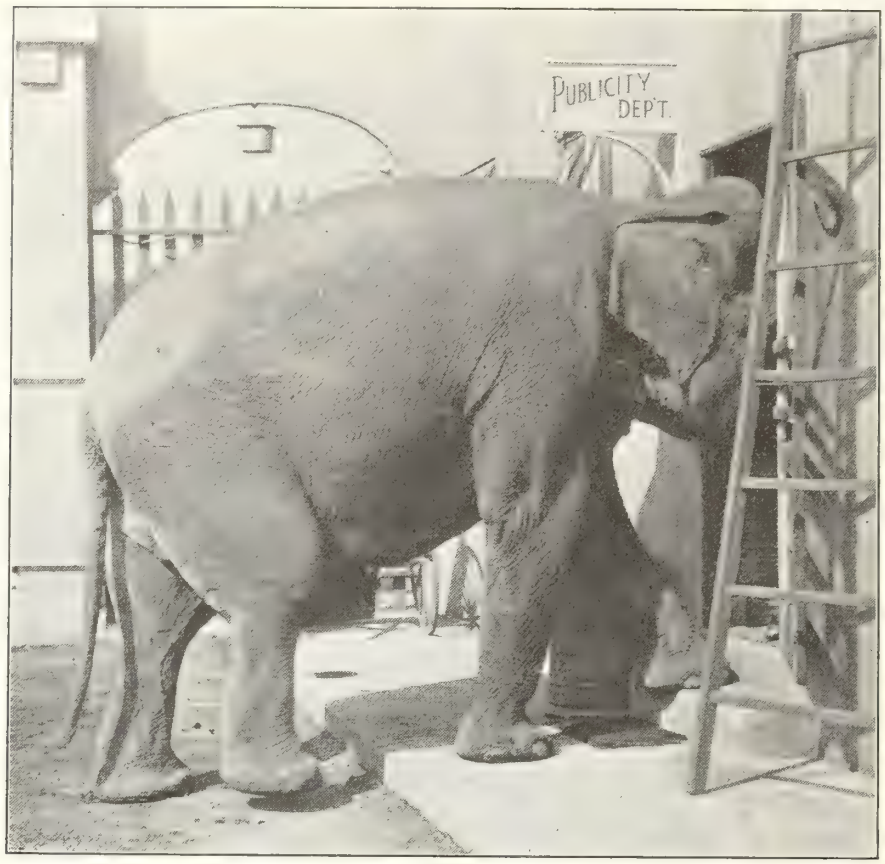
"One hundred per cent appeal! A cyclone is produced the kind that has never yet been seen in a picture."

Harrison's Reports

Nationally advertised in The Saturday Evening Post



UNIVERSAL HAS THE PICTURES



"Minnie," Universal's star elephant, got sore the other day because she didn't think she was getting her share of publicity. Our cameraman snapped her as she made a vigorous entrance to the publicity office at Universal City to make an equally vigorous kick. We hope this picture helps placate her. "Minnie" is in the big new chapter play, "The Great Circus Mystery."

"U" Short Product Sales Manager Starts Week-end Trips to Exchanges

FRED J. McCONNELL, Short Product Sales Manager for the Universal Pictures Corporation, inaugurated a new idea in sales control this week when he took a Friday night train from New York to Detroit, there to hold a one-day sales conference on Short product with the Detroit exchange force. The Detroit conference was held Saturday.

On Sunday, McConnell shifted his activities to Cleveland, where he presided over a short product sales conference on Monday, returning from there to New York. Next week, he expects to cover the Buffalo and Pittsburgh exchanges in this way, and on successive week-ends, other exchanges in striking distance of New York.

"Universal has instituted a number of progressive changes in its short product this fall, and I find that personal contact with the men is by far the best way of inspiring and controlling sales," says McConnell.

"I am bringing to their attention the unusual qualities of our new serials, 'Wolves of the North,' 'The Fighting Ranger' and 'The Riddle Rider.' Also, we have inaugurated a new style of two reel western, 'The Battlin' Cowboy,' series starring Billy Sullivan, which is being released on our regular two-reel western schedule. Onr new Century comedies, and our new 'Kid Love' one-reel comedies also are coming in for considerable attention. Then, too, I am co-operating with R. V. Anderson of the International News Reel Corporation, for the wider representation on that news reel, which we distribute through our exchanges.

"By dashing out of New York each week-end, I think I am going to be able to keep in constant touch with the men in the field. I will be my own division and exchange manager, on short product, for the exchanges in the Eastern and Central States."

INTERNATIONAL NEWS SENDS OUT ADVANCE SUBJECTS ON CANDIDATES

Special Scenes of Coolidge and Davis Ready for Showing Election Night.

A NOVEL phase of news reel enterprise was exhibited by the International News Reel Corporation this week when advance motion pictures, especially titled and all ready for the screen, of each of the two leading presidential candidates, Calvin Coolidge and John W. Davis.

These short-length scenes were shipped out to all Universal exchanges days before the Election, so that International News reel exhibitors could be supplied with proper subjects, whichever way the Election went, early on Election night. No extra-charge was made to International patrons for this service. The sets of election close-ups were supplied subject to a release based upon "reasonable assumption of election." A number of big first-run patrons of the International News received these sets of election subjects directly.

With all the "hold for release" subjects, International sent out suitable news stories which could be used in local papers.

This election service created much good-will for International. In theatres al over the country, the Coolidge pictures were shown on the screens of big theatres about the middle of the evening in the East and even earlier in the middle west and western states.

The election release now becomes a part of International News No. 91.

AUDIENCE WAS HELD BREATHLESS

IT isn't often that an exchange manager receives a letter as unqualified and enthusiastic in its approval as the one that George Levine recently received from Swift Peterson who operates the Star Theatre of Vulcan, Michigan. Peterson plans to please his audiences all he possibly can, but these same audiences seldom get the same kick out of a picture that they received recently from "The Signal Tower."

Here's the letter, read it:

"Talk about a knockout, this one sure is. Held the audience breathless and interested throughout. Hats off to Carl Laemmle. Make more of 'Signal Tower' type and we exhibitors wouldn't have to worry about weather conditions. This one brought 'em out.

"Yours truly,
"SWIFT PATTERSON."
Star Theatre,
Vulcan, Mich.

Universal Releases "The Rose of Paris"

Universal Jewel Starring Mary Philbin Adapted from Famous French Novel

UNIVERSAL announces the release this week of "The Rose of Paris," a new Mary Philbin picture. It is a Universal Jewel production and was directed by Irving Cummings.

This is the long heralded adaptation of the famous French novel, "Mitsi," written by the French brother and sister whose pen name is Delly. This novel won high honors at the hands of French literary judges last year. Universal bought it at a handsome price. The story was adapted by Bernard McConville, with the assistance of Lenore Coffee, and the scenario prepared by Melville Brown and Edward T. Lowe, Jr.

A scene from "The Riddle Rider," Universal's new super chapter play, starring William Descond and Eileen Sedgwick. The stout "drinker of milk" to whom Desmond is talking, is none other than Hughie Mack, who has an important part in the story.

The story is a Cinderella romance of a pretty French heiress of great innocence. Mary Philbin was chosen as an ideal star for the role. Her excellent work and popularity in a somewhat similar role in "Merry Go Round" made the role of Mitsi seem to be written especially for her.

The Universal studio executives gave Cummings free rein in selecting a cast for Miss Philbin. He selected the following well-known players: Robert Cain, John Sainpolis, Rose Dione, Dorothy Revier, Gino Corrado, Doreen Turner, Edwin J. Brady, Charles H. Puffy, Carrie Daumery, Alice H. Smith, Frank Currier, D. J. Mitsoras and Cesare Gravina.

The story takes the characters from the lovely suburbs of Paris to the heart of the cabaret district, and among the underground dives of the Parisian Apaches. The picture shows dramatic scenes of this phase of the story. In great contrast to this is the other principal phase of the story, laid in the surroundings of French chateau life.

Universal has gone to great lengths to make "The Rose of Paris" a photographically beautiful picture, both as to sets and photography. The chief cameraman was Charles Stumar. He has done an exceptionally artistic piece of work with this film.

"The Rose of Paris" is Mary Philbin's first Fall Jewel. The second will be "The Gaiety Girl,"' to be released late in December.

Universal Home Office Moves November 15 to Heckscher Building

Occupies 7th and Part of 6th Floors in Big Office Building, with Art, Projection and Other Rooms on 6th Floor Roof

TWELVE years ago the Universal Pictures Corporation broke away from the moving picture distribution center, then at No. 1 Union Square, and established its offices at 1600 Broadway. The Mecca Building was considered by every conservative man in the industry as being too far north. Nevertheless, within a year other firms followed the lead of the Universal and a new motion picture center was created at 48th Street and Broadway. In the latter years of its occupancy Universal has far outgrown the facilities of the Mecca Building. A move to other quarters was absolutely essential. A full year was occupied in looking for new quarters which would be at once convenient, efficient and representative of the growing importance of the moving picture industry. Very early in these negotiations it developed that the Heckscher Building at Fifth Avenue and 57th Street was most ideally suited to the requirements of the company.

Long negotiations, however, were required before satisfactory arrangements could be arrived at for the occupancy of a film concern. These difficulties, however, were safely surmounted and four months ago a long time lease was signed for the seventh floor as well as the Fifth Avenue and 57th Street fronts of the sixth floor. The lease also included 3,000 square feet on the roof of the sixth floor, upon which the film vaults, projection rooms and several other features required by a motion picture company are being constructed.

Every effort has been made to cre-

(*Continued on Page* 34)

"THE FAST WORKER" HAS BIG BROADWAY OPENING

Universal Jewel Co-Starring Reginald Denny and Laura La Plante Also Will Play in Grauman's Rialto, Los Angeles

"THE FAST WORKER," Universal's current Jewel production starring Reginald Denny and Laura La Plante, made from George Barr McCutcheon's "Husbands of Edith, had its New York premiere this week in the B. S. Moss Broadway Theatre, Broadway and Forty-first street. Reports from that theatre indicate that it is a box-office winner. In the West the picture has been booked to follow "Hot Water" into Grauman's Rialto Theatre, Los Angeles.

Those who attended the Broadway Theatre this week report that the audience howled from start to finish at the humorous situations and comedy stunts in the picture. "The Fast Worker" is another of Denny's comedy-dramas. During the last twelve months he has blossomed forth as the leading exponent of this type of high-

(*Continued on Page* 34)

They Read Carl Laemmle's Saturday Evening Post Advertisement

"A BRILLIANT ENTERTAINMENT"

"In 'The Rose of Paris' there were, aside from admirable Mary Philbin, many new actors as well as one actress. Every one of them gave a splendid characterization and a beautiful support to our coming Duse, Mary Philbin. It was again a brilliant entertainment."

—Mr. Victor A. Buntzel, Portland, Ore.

"FIRST WATER"

"Last week I saw your picture, 'K—The Unknown,' starring Virginia Valli. The picture, in my opinion, was well done as to direction and story, and the characters were of the first water. The picture followed the story, by Mary Roberts Rinehart, very closely. The mystery element was well brought out in the picture. Virginia Valli as the nurse was well cast, and the players in her support were well fitted to play their parts."

—Mr. Charles H. Barnard, Manchester, N. H.

"VERY GOOD"

"I saw 'The Fast Worker' this afternoon. It was very good."

—Miss Eleanor McCarthy, Boston, Mass.

HAS STRONG MORAL INFLUENCE

"Since writing you regarding 'Wine,' we have met a raft of friends, among them mothers, who praised the picture and spoke of its strong moral influence."

—Mr. Arthur Jule Goodman, Cleveland, Ohio

"A FINE PRODUCTION"

"'Wine' is sure to make an impression on those who, despite various warnings, continue to indulge their taste for liquid refreshment. Every day when you pick up a paper you see different accounts of death, blindness and paralysis resulting from bad liquor. It was good of you to make such a fine production as you did of 'Wine' and I'm sure it will go a long way in teaching a lesson to those who refuse to be taught. It was well handled, finely directed and acted."

—Miss Rose M. Sullivan, East Boston, Mass.

HE ROOTS FOR HOOT

"A short time ago I saw Hoot Gibson in 'Ride for Your Life.' He sure is a little wonder. I don't believe there is another star of his kind in the business who has such a pleasing personality, and there is always lots of action in his pictures. You made no mistake when you elevated him from the two-reelers."

—Mr. F. W. Slyter, Minneapolis, Minn.

IT'S WONDERFUL WANDA

Wanda Wiley, clever comedienne of Century Comedies, doesn't seem to mind her unusual position in the least. It happened during the making of "Coming Down," her latest two-reeler.

"A GREAT PICTURE"

"Last evening I had the extreme pleasure of enjoying Mary Philbin in 'The Rose of Paris,' a wonderful star in a great picture."

—Mr. Frank P. Stanton, Hoboken, N. J.

"100 PER CENT."

"I enjoyed 'The Signal Tower' so much I sat through the second evening's performance and would have stayed to see it again only it was time to close the theatre. Wallace Beery was excellent; he is the screen's best villain, as Lon Chaney is the screen's best character actor. Miss Valli and Mr. Fellowes deserve a lot of praise, too, for their good work. As a whole, the picture was 100 per cent."

—Fred Walker, New Bedford, Mass.

"A 21-JEWEL"

"Today I witnessed 'The Signal Tower' at the America Theatre here. It is much better than 'The Storm.' It is very well cast, well directed and excellently played. It is a real 21-Jewel Universal, and will stand railroad inspection. It is fine."

—Mr. A. D. Hoffman, Denver, Colo.

"SOMETHING OUT OF THE USUAL"

"I have seen the Jewel, 'The Fighting American,' with Pat O'Malley. The story was extraordinarily good. * * * Summed up, it was a picture worth seeing and something out of the usual."

—Mr. Thane S. Preston, Rutland, Vt.

"FAMILY SECRET" A GREAT PICTURE

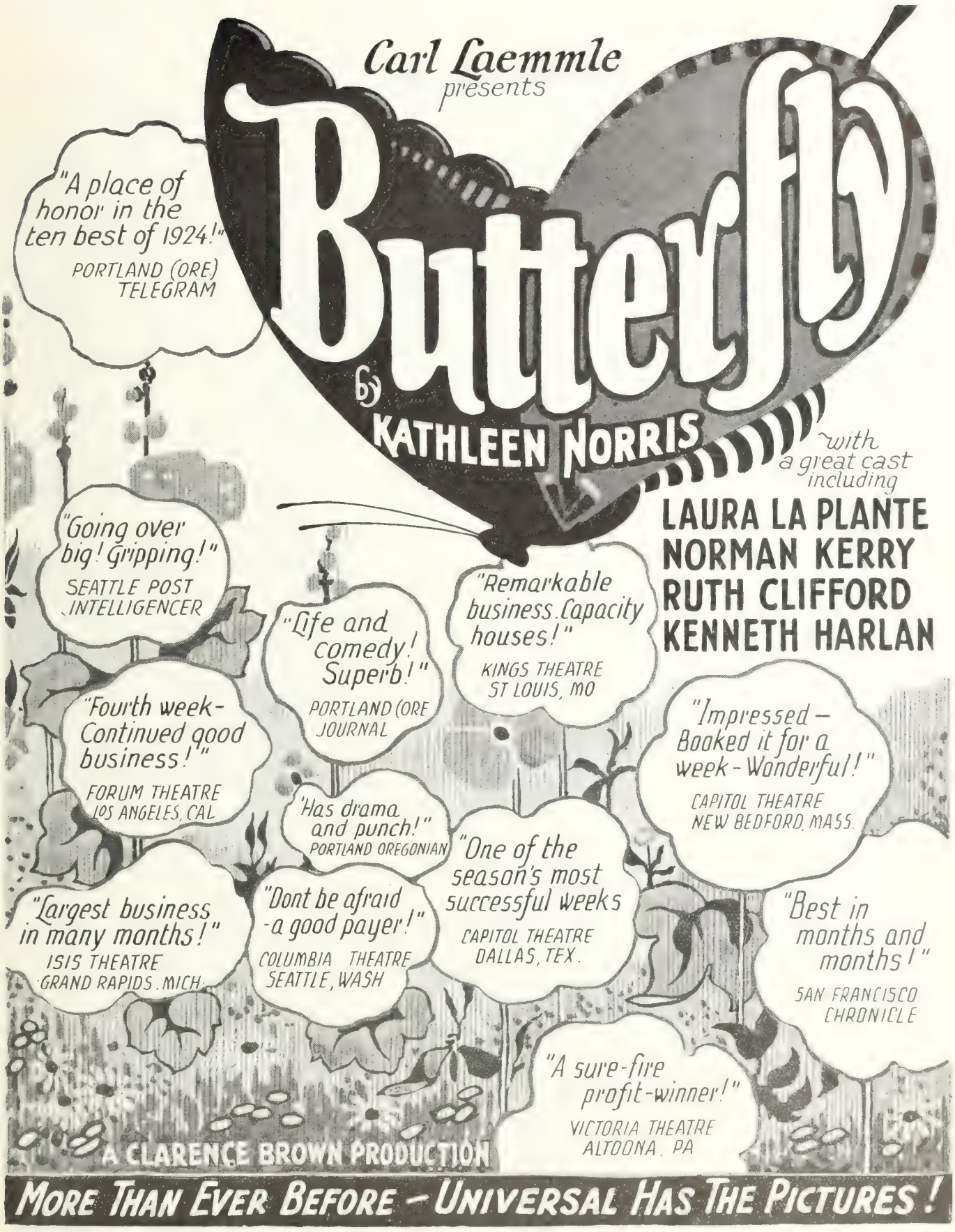
"I had the pleasure of seeing Baby Peggy in 'The Family Secret.' Allow me to congratulate you on this great picture—one of your very best. The entire cast lived their parts; they did not play them. That is the kind of picture I like—the simple, human story of today, one that makes you smile through your tears. I think everybody in the audience liked it."

—Mrs. Theresa E. Royer, Newark, Ohio

SHE ENJOYED "HIT AND RUN"

"I witnessed 'Hit and Run' at a neighboring movie house. I don't suppose I have to tell you how much I enjoyed it. You, of course, know a good picture. But I'll say it was the nicest half-hour or so that I've spent in a long time. Being an ardent baseball fan made it all the more interesting, but nobody could very well resist Hoot Gibson, anyway. I liked the little girl who played opposite him, too."

—Miss Helen Jackson, New York City, N. Y.



Nationally advertised in The Saturday Evening Post

John Scanlon, manager of the Alhambra Theatre, Torrington, Conn., built this very attractive Notre Dame front for his theatre for the engagement of Universal's "The Hunchback of Notre Dame." Scanlon is the gentleman on the left and Jack Delaney, assistant manager, is the one on the right.

BUILDS SPECIAL LOBBY ON "WOLVES OF THE NORTH"

Mitchell Also Uses Big Balloon and Has Record Opening.

M. MITCHELL, of the Eagle Theatre, Hamilton, Ohio, assisted by Charles Lowenberg, Universal exploiteer, did some extensive exploitation for Universal's serial, "Wolves of the North," and reported a record-breaking opening as a result.

For his lobby he constructed a special front consisting of a log cabin around the box-office with six-sheet cut-outs of William Duncan, the star of the picture in front of it. Imitation snow was scattered about, giving a most realistic effect of a lone cabin in the north woods.

A special screening for the Hamilton newsboys, previous to the opening, brought out a large crowd for the opening night as it was accorded considerable space in all the local papers. Another stunt which Mitchell used is the balloon stunt that Universal exploiteers are using all over the country with remarkable results. A huge colored balloon with the title of the picture and name of theatre on it in large letters is anchored to the roof of the theatre with a long rope and allowed to drift around during the day. This attracts considerable attention and is a very inexpensive proposition.

"King," Police Dog In Century Comedy

"KING," the famous police dog owned by Charles Gee, who also owned the famous dog of the screen, "Brownie," is playing the stellar role in a new Century Comedy, "The Dog Watch," being made under the direction of Jess Robbins, with Al Alt, Century's famous comedian.

AKRON GIRL ADJUDGED CLARA BOW'S DOUBLE

Looks More Like "Wine" Star Than Any Girl in Ohio City.

MISS GLADYS CARR, of Akron, Ohio, was awarded the first prize of fifty dollars in a contest conducted by the Akron Press and the Strand Theatre in connection with the showing of Universal's Jewel production of "Wine."

The object of the contest was to find the Akron girl who looked most like Clara Bow, the featured player in "Wine," and to stimulate interest in the picture and the theatre. Andrew J. Sharick, Universal exploiteer, engineered the contest with the Press, and introduced a new feature for this variety of contest in the arrangements with Peck's studio, the local photographer, to take pictures of entrants free of charge. This feature secured some well merited publicity for the photographer and greatly heightened the interest in the contest. Several hundred girls entered and those who did not win cash prizes were given tickets to the Strand for the "Wine" engagement.

The Akron Press devoted considerable space during the run of the contest to its progress and the photograph and story announcing the winner were placed on the front page.

"Keep Fit" Next for Edna Marian

EDWARD I. LUDDY, one of Century's star directors, having completed "Keep Cool," has just started production on a new "keep" picture, "Keep Fit." This picture will also star Edna Marian, who Julius Stern, president, has signed up for a long term to star in Century Comedies.

WILLIAM WATSON TO DIRECT WANDA WILEY FOR CENTURY COMEDY

WILLIAM WATSON, perhaps the best comedy expert in the film business, has been engaged by Century Comedies to direct Wanda Wiley in her latest picture, "What's the Use."

Watson directed comedies for Century years ago and for the last three years has been on the Universal lot directing and supervising their comedy productions of one and two reels. During this time Watson has been called to direct comedy relief sequences in many of the big feature films made in and around Hollywood. His latest work of this kind was for Reginald Barker in "Dixie."

Harry McCoy, Century's star comedian, will play opposite Miss Wiley in "What's the Use," which is the second of the new series from the stories by Georges Fouret, noted French humorist.

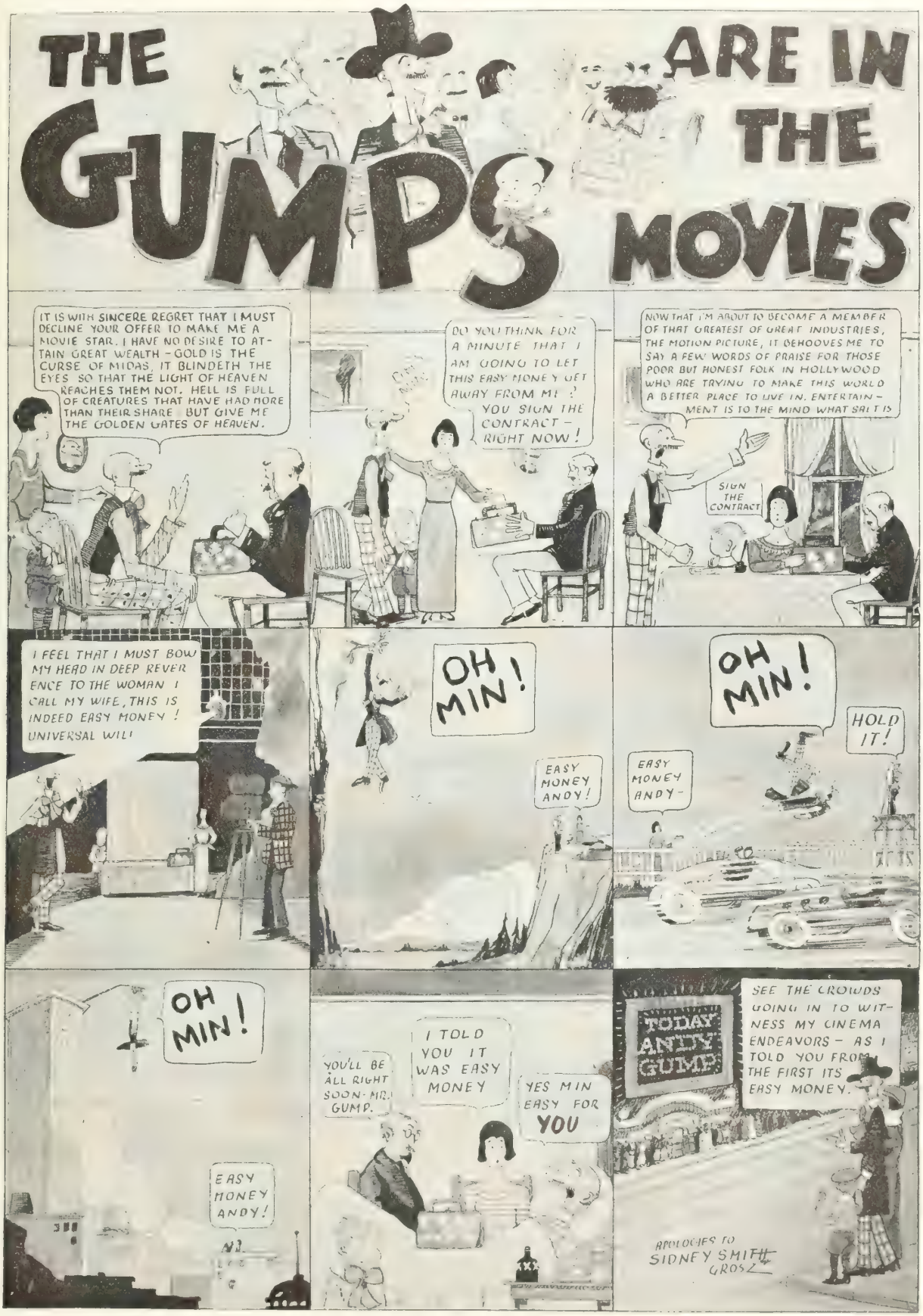
THE GUMPS →

From the famous cartoon by Sidney Smith, featuring

JOE MURPHY as "ANDY," FAY TINCHER as "MIN" and JACKIE MORGAN as "CHESTER."

Samuel Van Ronkle Productions Distributed by Universal

The illustration on the right is a reprodution of the very attractive one-sheet and herald issued by Universal for these extraordinary popular two-reelers. The herald is blue and white and the one-sheet is multi-colored. Your Universal Exchange will supply you with heralds at $3.50 per thousand and one-sheets at the standard price.


THE GUMPS ARE IN THE MOVIES
IT IS WITH SINCERE REGRET THAT I MUST DECLINE YOUR OFFER TO MAKE ME A MOVIE STAR. I HAVE NO DESIRE TO ATTAIN GREAT WEALTH - GOLD IS THE CURSE OF MIDAS, IT BLINDETH THE EYES SO THAT THE LIGHT OF HEAVEN REACHES THEM NOT. HELL IS FULL OF CREATURES THAT HAVE HAD MORE THAN THEIR SHARE BUT GIVE ME THE GOLDEN GATES OF HEAVEN.
DO YOU THINK FOR A MINUTE THAT I AM GOING TO LET THIS EASY MONEY GET AWAY FROM ME ? YOU SIGN THE CONTRACT - RIGHT NOW !
NOW THAT I'M ABOUT TO BECOME A MEMBER OF THAT GREATEST OF GREAT INDUSTRIES, THE MOTION PICTURE, IT BEHOOVES ME TO SAY A FEW WORDS OF PRAISE FOR THOSE POOR BUT HONEST FOLK IN HOLLYWOOD WHO ARE TRYING TO MAKE THIS WORLD A BETTER PLACE TO LIVE IN. ENTERTAINMENT IS TO THE MIND WHAT SALT IS
SIGN THE CONTRACT
I FEEL THAT I MUST BOW MY HEAD IN DEEP REVERENCE TO THE WOMAN I CALL MY WIFE, THIS IS INDEED EASY MONEY ! UNIVERSAL WILL
OH MIN !
EASY MONEY ANDY !
OH MIN !
HOLD IT !
EASY MONEY ANDY -
OH MIN !
EASY MONEY ANDY !
YOU'LL BE ALL RIGHT SOON MR. GUMP.
I TOLD YOU IT WAS EASY MONEY
YES MIN EASY FOR YOU
TODAY ANDY GUMP
SEE THE CROWDS GOING IN TO WITNESS MY CINEMA ENDEAVORS - AS I TOLD YOU FROM THE FIRST ITS EASY MONEY.
APOLOGIES TO SIDNEY SMITH GROSZ

Sweet Sixteen and Never been Kissed!

YOU ain't seen nothin' yet, till you see "The Girl Hater," a cracking, funny picture of the dangerous age of budding youth. Full of the stuff that makes Grannie smile wistfully as she recalls the days of long ago, and that gets the kids to point at each other and roar out loud. See "The Girl Hater," the latest of this series at your Universal exchange. For 100 per cent. sure-fire appeal book

"SWEET SIXTEEN"

one reel COMEDIES

RELEASED THRU UNIVERSAL

By JOE WEIL

LOOKS as if
New York is going
Universal Mad!
With "The Turmoil"
Playing the U. B. O.
This week; and
"The Fast Worker"
At Moss' Broadway,
And turnin' 'em away;
And "The Fast Worker"
Booked for the entire
U. B. O. Circuit next week;
And Universal's great
"K—The Unknown"
Going into the Cameo
On Sunday—well,
All together now:

UNIVERSAL HAS THE PICTURES!

—— FAST STEPPERS ——

Talkin' of Fast Steppers reminds us of W. D. Eccleston. King of Long Island. Who has eighteen children. And four theatres: Babylon, Sayville, Lindhurst and Islip. W. D. stepped so fast. He captured third prize in a fox-trot contest. At the Arcdia. Which is goin' some. Even for Ecc.

—— WATCH HIM SPEED ——

Harry Blinderman. Has finally loosened up. Don't ask us how. Or why. But he's going so fast now. We'll have to call him. "The Fast Worker." He's certainly kept. On the run! Do you get us, Harry?

—— HERE'S PROOF ——

When a theatre changes. From three-day runs. To full week runs. On a certain brand of pictures. That's real proof. Of that brand's box-office power. That's what Messrs. Stone & Duryea. Of the Park Theatre, Newburgh. Are doing. With the Universal Jewels. And when you consider. That it's week runs. In a city of 30,000. That's something more. To think about.

—— LITTLE BITS ——

Of news. Powell. Of the Halsy and De Kalb. Starts the ball rolling for us. On "The Slanderers." By booking it on sight. This is a great Johnny Walker melodrama. * * * Lee Ochs. Lines up the Jewels. For his Costello. * * * Leff of the Star. Signs up the string. * * * Louis Goldberg. Of M. & S. Buys a new derby. To the tune of, "It ain't gonna rain no more!" * * * Sam Rinzler buys ten tickets for the Salesmen's Ball. Without arguing about the price.

Big U extends its heartfelt sympathy to Louis Gerard of the Cort Theatre, Somerville, N. J., in the loss of his father.

"RECORD-BREAKING BUSINESS—VERY STIFFEST OPPOSITION! PLEASED 100 PER CENT!"

LIBERTY THEATRE, Kansas City, Mo.

"Record-breaking opening and picture building up every day! Looks like a record week! Splendid!"

ORPHEUM THEATRE, Akron, Ohio

"Opened to big business! Great box-office attraction. Very fine picture!"

ISIS THEATRE, Grand Rapids, Mich.

K—the Unknown

"Proved a magnet which drew good-sized crowds. The pictorial production retains all the salient points of the book and adds a number of elaborated incidents for good measure!" says the Kansas City Post. That tells the story as well as we can. The magic of Mary Roberts Rinehart's name, the excellent cast and the flawless directing combine to make a picture that is an infallible money-maker and one that you will be proud to say you played.

Nationally advertised in The Saturday Evening Post

starring Virginia VALLI

with PERCY MARMONT

from the novel by Mary Roberts Rinehart

a Harry Pollard Production

UNIVERSAL JEWEL

Presented by

CARL LAEMMLE

Universal has the pictures!

UNIVERSAL HOME OFFICE MOVES NOVEMBER 15 TO HECKSCHER BUILDING

(*Continued from Page* 27)

ate in the Heckscher Building a model set of executive offices rather than an ornate or showy one. Every consideration has been subordinated to utility, convenience and efficiency. The experience of the executives of home offices in other industries, the best systematizing and planning of experts in many lines, have gone into the layout and building of the Universal home office. The final plan evolved is the work of Freehof & Briggs. These architects have designed a set of offices which will conform in every way with the French Renaissance architecture of the period of Francis I, in which the Heckscher Building itself, designed by Warren & Wetmore, was built.

"THE FAST WORKER" HAS BIG BROADWAY OPENING

(*Continued from Page* 27)

class screen story. His first great success along this line was "Sporting Youth," also with Miss La Plante, and the second, "The Reckless Age." Both stamped him as a first-grade camedian, and "The Fast Worker" is even better entertainment. It was directed by William Seiter.

The strong cast which support Denny and Miss La Plante in this picture includes such well-known players as Ethel Grey Terry, Muriel Frances Dana, Lee Moran, Richard Tucker, Margaret Campbell and others.

NEWSPAPER CLUB GOES TO SPECIAL SHOWING OF "THE FAMILY SECRET"

THEY had a great time up in Buffalo last week when the Olympic Theatre ran Universal's "The Family Secret," featuring Baby Peggy. E. O. Weinberg, manager of the theatre, invited the members of the Buffalo Courier Jolly Junior Club to a special showing of the picture and the paper ran about with scenes from "The Family Secret" for a whole week before the party took place. During the show the Courier took a picture of the large and enthusiastic audience and published it the next day with a big story about the party.

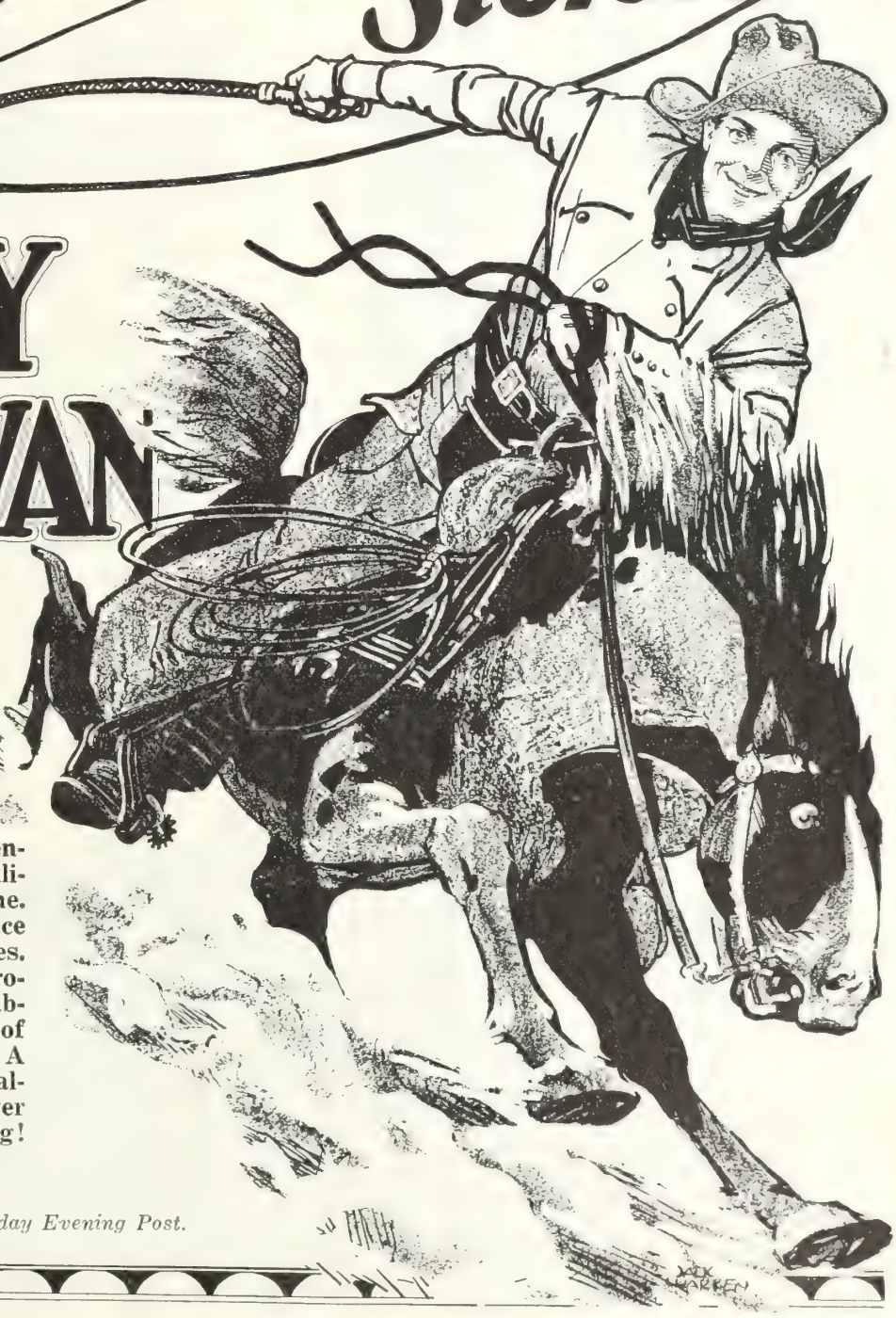
Both Weinberg and the Courier were delighted with the results obtained from the party and will most likely give a few more in the near future. The kiddies tell the folks at home what a great picture they saw and the folks at home decide to see the picture themselves.

UNIVERSAL
presents the famous

Battling Cowboy Stories

featuring

BILLY SULLIVAN



"The Red Rage"
"The Way of the West"
"The Whip Hand"
"The Battling Cowboy"
"Fightin' Mad"
"The Invisible Trail"

A series of six Western adventure stories featuring Billy Sullivan of "Leather Pushers" fame. After a long feature, your audience will relish these live-wire pictures. Full of action, hard-riding and romance of the open West, and establishing a new high standard of quality for two-reel Westerns. A combination of star and story values that guarantees added power at your box-office! Now booking!

Directed by Ernst Laemmle

Nationally advertised in The Saturday Evening Post.

The Everybody knows GUMPS

TO-DAY

and wants to see them!

"Strong drawing power!"
California Theatre, Los Angeles, Cal.

"Extra good!" Opera House, Odell, Neb.

"Different from other comedies! Above the average!" Grand Theatre, Anamosa, Ia.

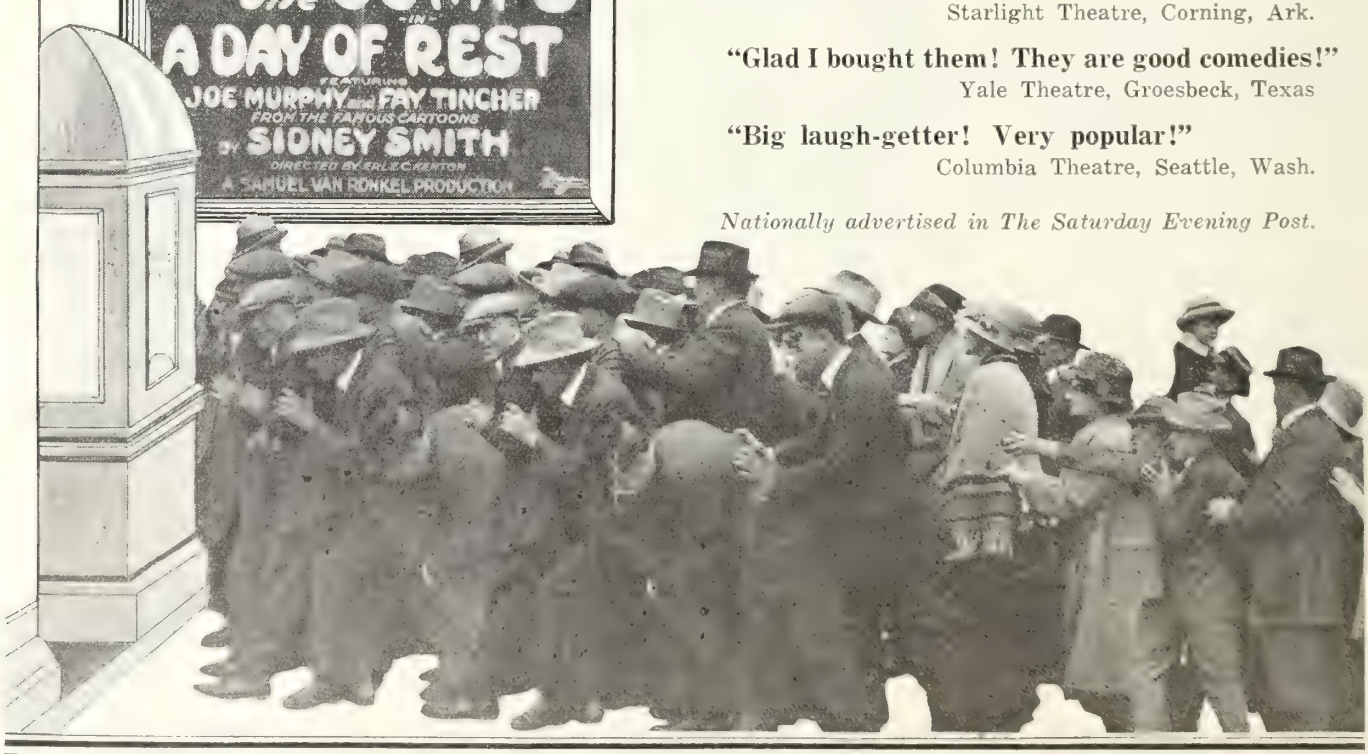
"Mighty good comedy tie-up with newspaper running Gumps. Any audience appeal!"
Liberty Theatre, Kansas City, Mo.

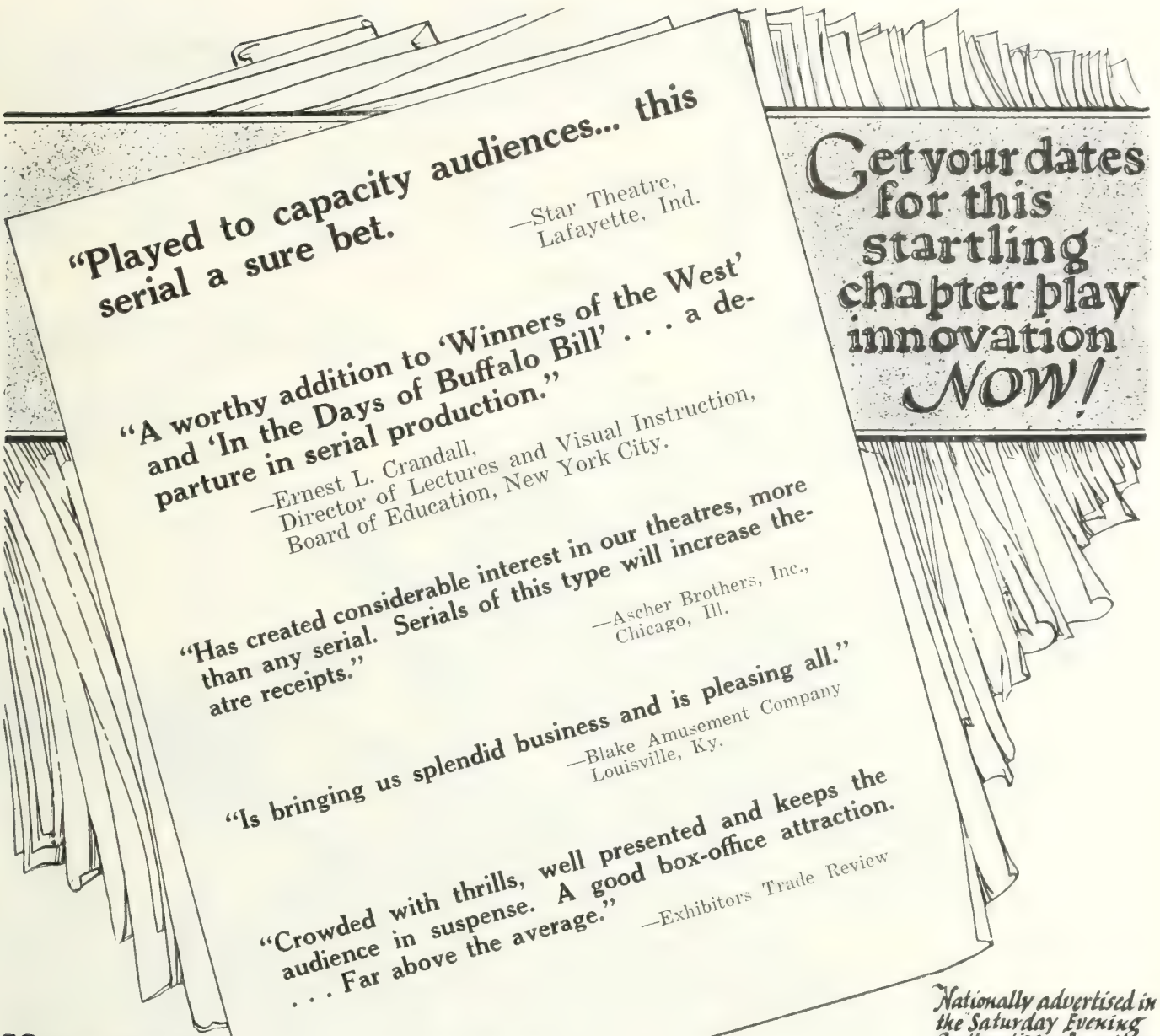
"Knockouts! More laughs than in a long time on any comedy!"
Starlight Theatre, Corning, Ark.

"Glad I bought them! They are good comedies!"
Yale Theatre, Groesbeck, Texas

"Big laugh-getter! Very popular!"
Columbia Theatre, Seattle, Wash.

Nationally advertised in The Saturday Evening Post.





"Played to capacity audiences... this serial a sure bet.
—Star Theatre, Lafayette, Ind.

"A worthy addition to 'Winners of the West' and 'In the Days of Buffalo Bill' . . . a departure in serial production."
—Ernest L. Crandall, Director of Lectures and Visual Instruction, Board of Education, New York City.

"Has created considerable interest in our theatres, more than any serial. Serials of this type will increase theatre receipts."
—Ascher Brothers, Inc., Chicago, Ill.

"Is bringing us splendid business and is pleasing all."
—Blake Amusement Company Louisville, Ky.

"Crowded with thrills, well presented and keeps the audience in suspense. A good box-office attraction. . . . Far above the average."
—Exhibitors Trade Review

Get your dates for this startling chapter play innovation NOW!

Nationally advertised in the Saturday Evening Post and The American Boy

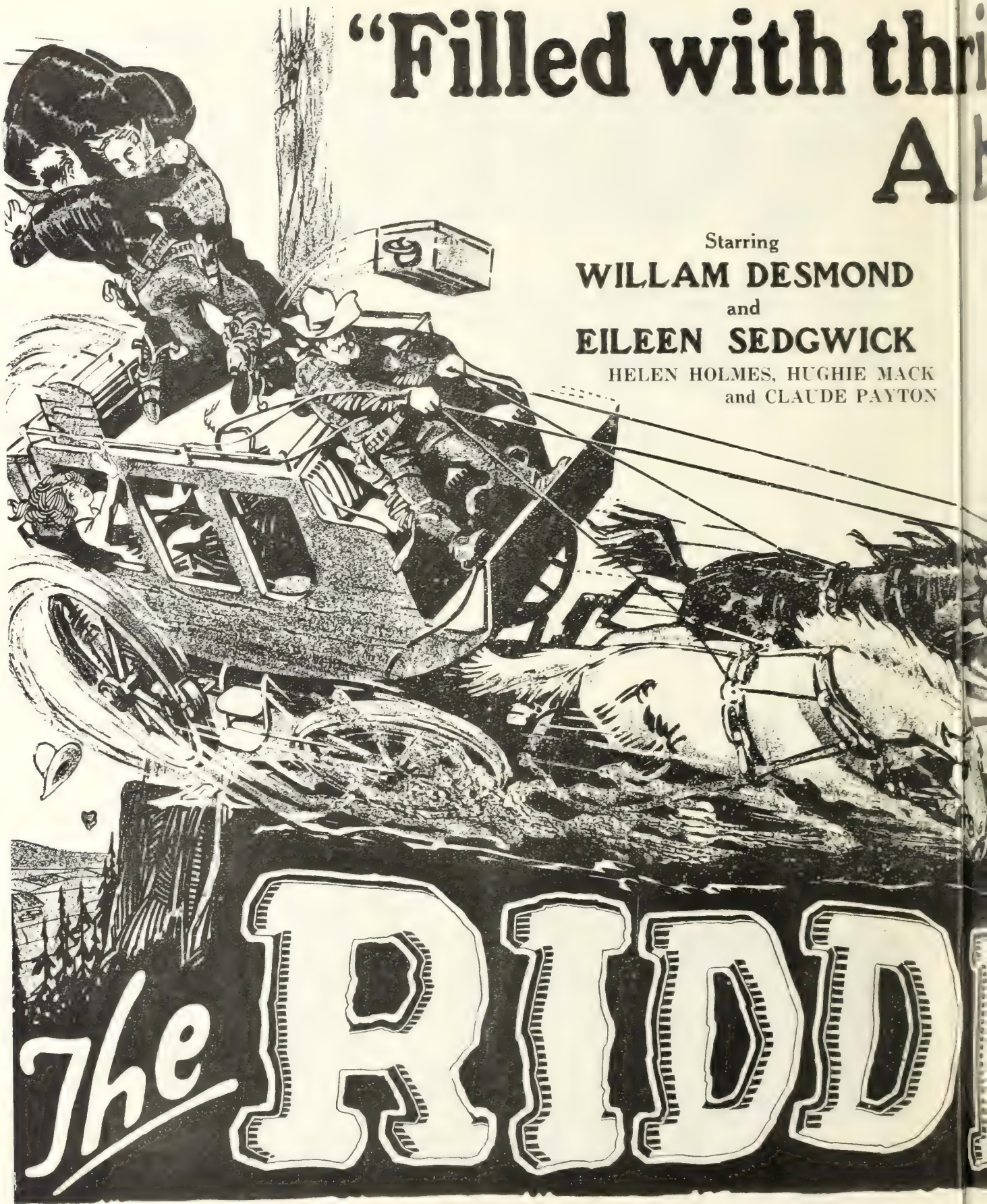
Universal presents

WOLVES OF THE NORTH

Starring WILLIAM DUNCAN

by Catherine and Robert Pinkerton

directed by William Duncan


"Filled with thri
A
Starring
WILLAM DESMOND
and
EILEEN SEDGWICK
HELEN HOLMES, HUGHIE MACK
and CLAUDE PAYTON
The RIDD

rills, and excitement!
box office winner!"

MOVING PICTURE WORLD

"Where action and plenty of it is desired, it should have no difficulty in satisfying!"
—The Film Daily

"There is going to be a lot of excitement around where this Universal serial is shown!"
—Motion Picture News

"Good exhibitor material! Strong on suspense! Should bring patrons back the following week!"
—Exhibitors Trade Review

UNIVERSAL'S
WILD-RIDING WESTERN SERIAL

Directed by WILLIAM CRAFT

Nationally advertised in The Saturday Evening Post

A PAGE OF SYNOPSES

"SECRETS of the NIGHT"

Universal Jewel

With **MADGE BELLAMY** *and* **JAMES KIRKWOOD**

ROBERT ANDREWS, president of the bank, stood ready to sacrifice his life so that his insurance could redeem the $500,000 deficit of his bank, which he felt personally responsible for because he had endorsed the note of a man now presumed to have disappeared.

He made a suggestion to the bank's directors at a meeting that they have him killed so that the money could be easily collected. At this moment a clerk announced that a bank examiner was waiting to see them. The meeting broke up and Andrews invited them all to a week-end party at his home.

The first night of the party one of the directors accused Andrews of having more than an unconventional relationship with his ward, Anne Maynard. This director was extremely fond of the girl and was bitterly opposed to Andrews because he suspected the latter of being fond of his wife, knowing that his wife was very fond of Andrews.

Mysterious complications resulted during this party and strange figures were seen to move about and disappear. Then, to cap it all, the body of the banker, he having presumably been killed by someone who still remained within the house, was discovered in the room of the director's wife, to the consternation of all.

The police investigated, and immediately placed everybody in the house under arrest. In the meantime the body of Andrews disappeared. An ancient suit of armor about the house suddenly came to life. And at the very moment when the note was due the debtor appeared out of the armmor with a certified check. Andrews had been hit on the head, but was not severely injured, and managed to enter the room at the same time. His ward accompanied him, and everything ended romantically perfect.

"OH, DOCTOR!"

Universal Jewel

Starring **REGINALD DENNY**

RUFUS BILLUPS, Junior, was so uncertain of continuing his existence when he entered this world that the doctors had him kept in an incubator for a number of weeks. His parents were gentle people who believed that if he didn't have every disease under the sun he was apt to get them, and so kept his boyhood divided between medicine bottles and thermometers.

Somehow, he managed to survive the doctors and the medicines and grew to be a rather husky young man, but still continuing to take medicines and thermometers at the slightest excitement.

He was the heir to quite a large fortune, but owing to a provision in the will, he could only touch a very small part of it and would have to wait three more years before he could get his hands completely on it. During this period he lived with his aunt. She was a vigorous woman who believed that a man should eat hard-boiled eggs and raw meat, so he got little sympathy from her.

At a doctor's suggestion, three canny Scotchmen were induced to loan him $100,000 against his fortune of $750,000, that he would live the three years necessary to inherit his fortune.

To guarantee "their investment," they obtained the prettiest nurse in the town to look after him. Instantly Rufus became a changed man. He started to go in for sport because the charming little nurse was evidently fond of he-men, according to the literature she read. He tried automobile racing, and on one occasion when he climbed a flagpole, the three Scotchmen almost dropped dead, and gladly signed a release which would give them their money back and eight per cent interest. This was manipulated by the little nurse, who threatened she would not marry Rufe if he would not immediately slide down the pole.

"THE FIGHTING COP"

Universal Jewel

With **HERBERT RAWLINSON** *and* **MADGE BELLAMY**

TOM CONLIN, the big cop of Little Italy, loves the florist's niece, Tita Satori. Tom is prevented from asking her to be his bride because he is caring for his dead sister's children, and paying their debts.

Big Gregorio Vitti, boss of the district, and reputed head of the local Black Handers, also loves the girl. She ignores him, and is always pleasant to Tom. This infuriates her uncle, who repeatedly threatens to have her sent back to her native Naples. Rather than have this happen, she becomes more agreeable to the big boss.

Discovering one evening that she has a date to go for a bus ride with the cop, her uncle locks her in her room. Tom climbs along the fire escape and she, too, risks her life so that they can be with each other.

One of Tita's good friends is Captain Vittorio Valento, editor of a fearless Italian newspaper. Valento bitterly assails the Boss and has his plant blown up for his troubles. Then the Boss has the girl's uncle "accidentally" killed because he could not control her more—towards him.

Posing as a most sympathetic friend, Vitti attempts to adopt her, hoping thereby to win favor so that she should marry him. This she bitterly opposes after she is in his home, and makes her escape by sliding down bedsheets. Roaming about the streets, she sees Tom and his young wards. Thinking he is married, she drags herself back to the Boss's home.

Tom gets news from a pal that she is to marry Vitti. Aided by Valento, who has gathered evidence against the Boss, the two interrupt the ceremony. A great battle ensues. The gigantic hall is nearly demolished. Reserves arrive, and after it is all over, Vitti is arrested with his gang. Tita hears the true facts, and smilingly falls into Tom's arms.

"WOLVES of the NORTH

Universal Chapter Play

Starring **WILLIAM DUNCAN**

No. 10—"The Stolen Map"

IN falling from the cliff, Allan and Helen land in a stream of water and hasten to rejoin Mears and Percival. As they approach the retrieved horses, Alan detects Percival rifling his saddlebags. Blake's guide deserts him and finding Madge brings her to Alan's camp where he tells Alan that Blake is the murderer of his (Alan's) partner. Madge steals the map, but Alan recovers it and goes after the treasure. On locating the position of the mine they find that it will be necessary to blast in order to open the entrance. This is done and causes the ravine to be flooded, drowning Blake and his gang.

Sir Percival reveals himself as a government agent on the trail of Blake, and explains that the betrothal stunt was merely a hoax to keep Alan and Helen apart until the murder had been cleared up. Alan and Helen are then married, bringing the story to a happy and successful finish.

(The End.)

BUSTER BROWN

says:

RESOLVED:

THAT WHILE THIS TRICK OF TIGE'S MAY AMUSE, IT IS, AFTER ALL, ONLY A TRICK. IT IS NOT A COMEDY. IT DOESN'T DECEIVE FOR A MINUTE. WE PROMISE TO PULL NO WOOL OVER YOUR EYES IN OUR COMEDIES BUT TO GIVE YOU LAUGHS WORTHWHILE SEEING. NOR DO WE INTEND TO PLAY THE ROLE OF MAGICIANS AND GIVE YOU THE IMPOSSIBLE. THESE CENTURY COMEDIES, I'M SURE WILL AMUSE AND ENTERTAIN MANY MORE MILLIONS THAN WHEN THEY ORIGINALLY APPEARED IN CARTOON SHAPE. KEEP BOTH EYES OPEN - AND SIX GOOD DATES, TOO!

BUSTER BROWN

per Arthur Trimble

CENTURY

Consistently **GOOD** **COMEDIES** *Released thru* **UNIVERSAL**

Watch This Column

CHARLES DE ROCHE

"Standing over him with naked sword, the commander of the Moors ordered the captured French bugler to blow the *retreat*. Looking death squarely in the face, and mentally saying good-bye to all things earthly, the heroic bugler blew—not the retreat, but the *charge*." This incident occurs in "***Love and Glory,***" a Universal Jewel, produced by Rupert Julian and adapted from the story by Robert H. Davis and Perley Poore Sheehan.

There is a strange and unusual twist to this wonder story which contains great battle scenes and a beautiful love story. It plays upon the entire range of human emotions and is a drama for the whole human race. The cast includes CHARLES DeROCHE, MADGE BELLAMY, WALLACE McDONALD, FORD STERLING and others.

The old West is not dead save in the minds of the unromantic. It still throbs as it used to do, and we, at least, are having a great new demand for stories of the wild riders of the range and their reckless courage. HOOT GIBSON, in "***The Ridin' Kid from Powder River,***" furnishes one of the best of these. If you have seen it, what do you think of it?

Have you seen VIRGINIA VALLI in "***The Signal Tower***"; REGINALD DENNY in "***The Reckless Age***" and "***The Fast Worker***"; GEORGE HACKATHORNE in "***The Turmoil***"; MARY PHILBIN in "***The Rose of Paris***"; VIRGINIA VALLI in "***K—the Unknown***"; LAURA LA PLANTE, NORMAN KERRY, RUTH CLIFFORD and KENNETH HARLAN in Kathleen Norris' "***Butterfly***"? Please see these, and watch for HOUSE PETERS in "***The Tornado,***" a most remarkable picture.

(To be continued next week)

Carl Laemmle

President

UNIVERSAL PICTURES

1600 Broadway, New York City

GIVE THE PEOPLE WHAT THEY WANT!

YOU can't tell the people what they want! They know—and they'll insist on getting it.

Some producers may think it good policy to try to kid the people into seeing what they don't want—but not Universal!

Carl Laemmle knows that you can't fool all the people all of the time, and he's not taking a chance on fooling them even once.

Through his nationally-known column in The Saturday Evening Post, he has been finding out what appeals to the mass of the people every week for two and one-half years and has been applying this knowledge in producing Universals.

Take no chances! Book the pictures built along popular lines—Universal Pictures!

A Few from the Big Fat Mail Bag:

"Was fortunate enough to see the 'Signal Tower' this evening and liked it so well I decided to write you right away about it. I call it a very, very good picture and interesting in every way."

Miss Eleanor McCarthy,
Plymouth, Mass.

"I just witnessed 'The Reckless Age.' Now that's the kind of stuff that 'goes over big' with the average fan like me. Say, I laughed till I cried and I noted that my neighbors were likwise convulsed."

E. M. Robbins,
Detroit, Mich.

"Hayden Stevenson (the fight manager in the 'Fight and Win' series) leaves nothing wanting in the portrayal of his roles and, like your comment on Dempsey, his parts fit him like a glove."

Miss E. Stonebridge,
Hamilton, Ohio.

"I saw Mary Philbin in 'The Gaiety Girl.' She was splendid. I think without exception she is the sweetest little lady on the screen. If she keeps up the good work, I'll predict that she will be one of the greatest emotional actresses on the screen."

Mrs. Theresa Irwin,
Williamstown, N. J.

The advertisement at the left appears in the November 29th issue of The Saturday Evening Post.

UNIVERSAL WEEKLY

VOL. 20 JANUARY 10 1925 Nº 22

A Scene From

"The Phantom of the Opera"

Nationally advertised in The Saturday Evening Post

"Greatest Money-Getting Short Subjects I Ever Played!"

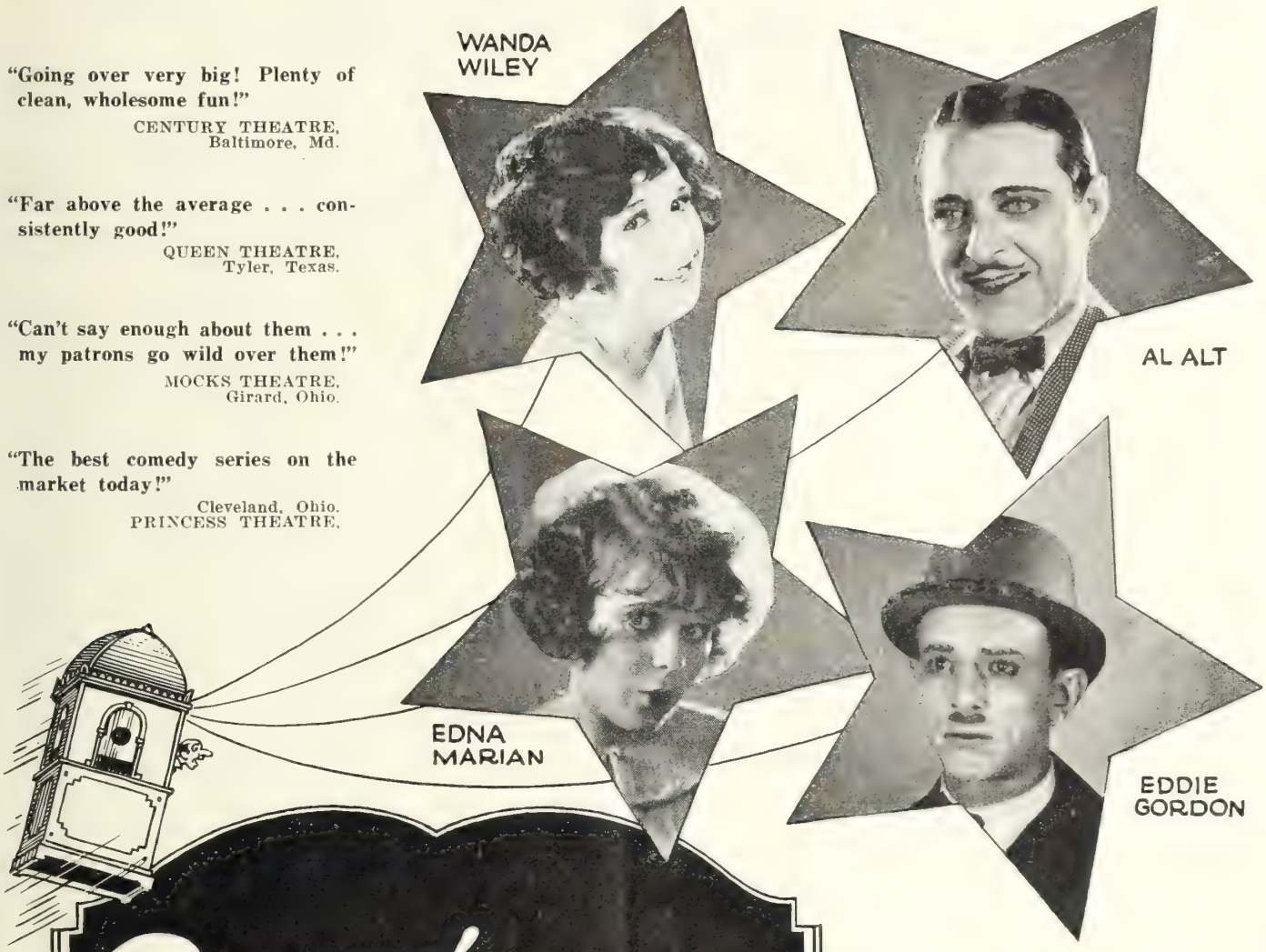
RIALTO THEATRE,
Erie, Pa.

"Going over very big! Plenty of clean, wholesome fun!"
CENTURY THEATRE,
Baltimore, Md.

"Far above the average . . . consistently good!"
QUEEN THEATRE,
Tyler, Texas.

"Can't say enough about them . . . my patrons go wild over them!"
MOCKS THEATRE,
Girard, Ohio.

"The best comedy series on the market today!"
Cleveland, Ohio.
PRINCESS THEATRE,



Century COMEDIES

one every week—52 a year

CONSISTENTLY GOOD

IT takes stars to pack in the audiences these days. Century stars do the trick week in, week out. Your patrons know them, they expect a hearty laugh from them, they pay to see them — and that means profit to you! Show a Century a week — that's the sure way to patron and box-office contentment. They're at your Universal Exchange.

RELEASED THRU UNIVERSAL

-a White Letter on the "White List"

L. M. Miller
THEATRICAL ENTERPRISES
EXECUTIVE OFFICES
MILLER THEATRE BLDG.
Wichita, Kans.

STANLEY N. CHAMBERS
MANAGING DIRECTOR

Dec. 16, 1924.

MILLER THEATRE
ORPHEUM THEATRE
PALACE THEATRE
WICHITA THEATRE
PRINCESS THEATRE
WICHITA, KANSAS
REGENT THEATRE
NEWTON, KANSAS

Mr. Carl Laemmle,
Universal Film Corp.,
730 Fifth Avenue,
New York City.

My dear Mr. Laemmle:

I just had the supreme pleasure of screening "SMOLDERING FIRES", which I understand to be one of the pictures on the white list.

I want to personally thank you for giving the industry a picture of modern life without cigarette smoking women, cocktail drinking flappers, hip flasks, rolled hose and other 'props' so noticeable in current attractions.

The picture, in addition to being a wonderful drama cleverly produced, is certainly a relief, and I am positive that the motion picture

fans of the country are going to hail it with approval and satisfaction.

Strictly from the standpoint of drama and entertainment, I want to say that it is to me one of the most entertaining pictures I have seen in many moons. The cast is excellent and the story is clean, interesting and gripping.

I can not conclude this letter without a word of praise for Mr. Clarence Brown, the director. He had plenty of opportunities to resort to questionable scenes and situations but he availed himself of none of them. He kept his story absolutely clean and wholesome and in lieu of indecent exposures and wild parties, gave us scenes that will make the most confirmed grouch laugh.

I believe this is the first time I have ever written you a letter and I am sending this unsolicited testimonial, first because I think you will be glad to receive it and, second because I believe it is my duty to lend my moral support to the class of film you have produced here.

The industry needs more of this kind and less of the other kind if we are to survive. I wish that everybody connected with the industry could see this film because it is the kind we need.

Very sincerely yours,

THE CONSOLIDATED AMUSEMENT CO.

SNC:OP

Will You Hold Play

No. 418.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

THIS is a man to man appeal for you to hold play dates for me.

Frankly, I am having a devil of a time getting reasonably early play dates. Universal salesmen report that many of you have, for some unaccountable reason, booked yourselves far ahead with pictures that have not even been started in the studios.

Let's look the situation in the face. Let's leave out all question of good will or sentiment or friendliness toward Universal for past performances. Let's look at it squarely from a business angle and see whether you have not been very foolish to tie up your play dates, especially with unmade pictures.

In the first place, there never was such a "buyers' market" as now. There is a tremendous over-production of pictures. There are more pictures scheduled for production than you can possibly consume, more than you and your competitors (if you have any) can consume.

This means that you can afford to move slowly and pick and choose. It is bad for producers, but it is marvelous for you. If there were an under-production, you would be wise to protect yourself with solid bookings, of course, but there never was a time when you had such a soft snap as you have today.

Dates For Universal?

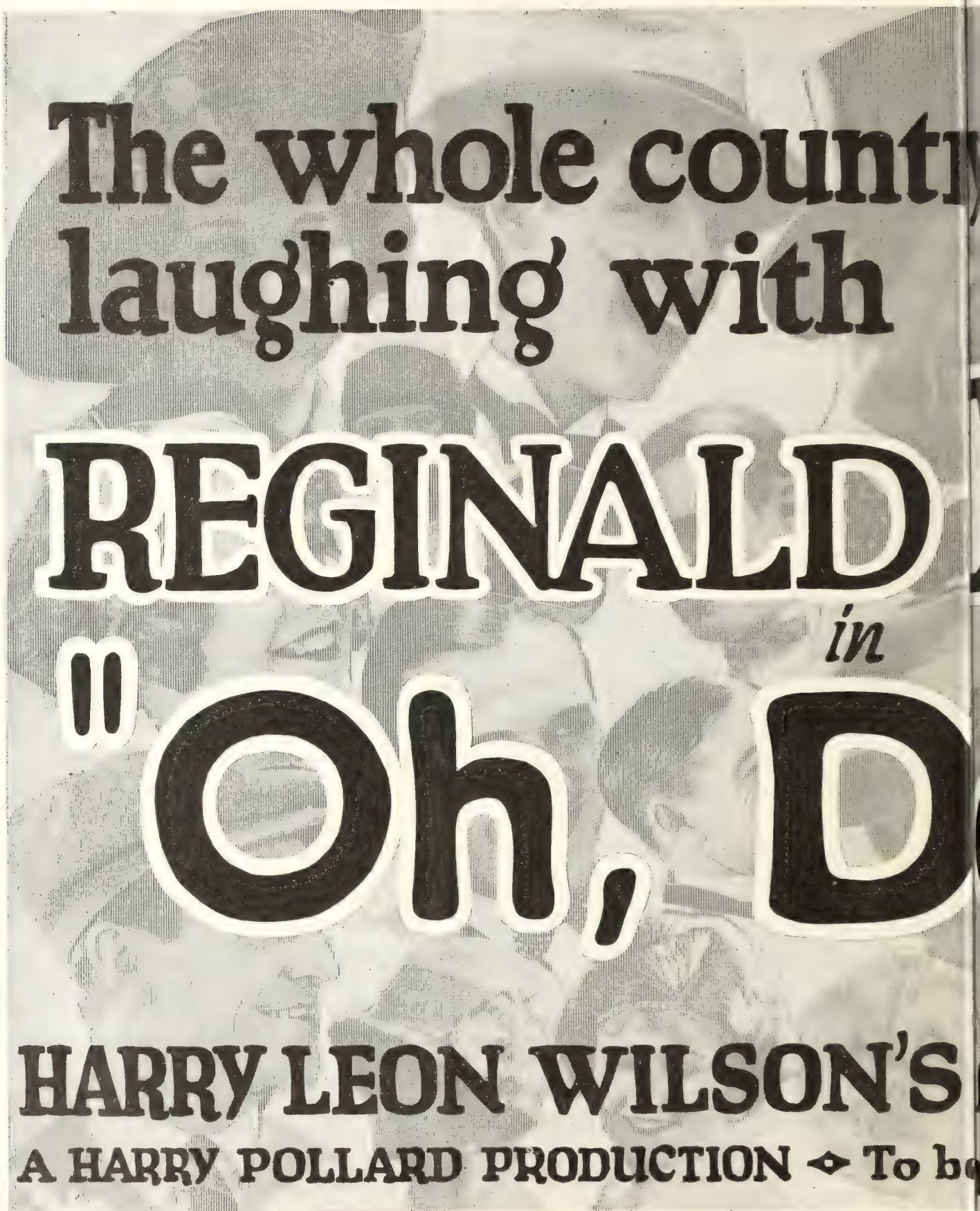
Note the big difference between what Universal has done and what other producers have done. Universal's pictures are all completed. They are cut, titled, absolutely ready to show to you or to anyone. Sample prints have been made so that you can look before you book. That's what we are asking you to book.

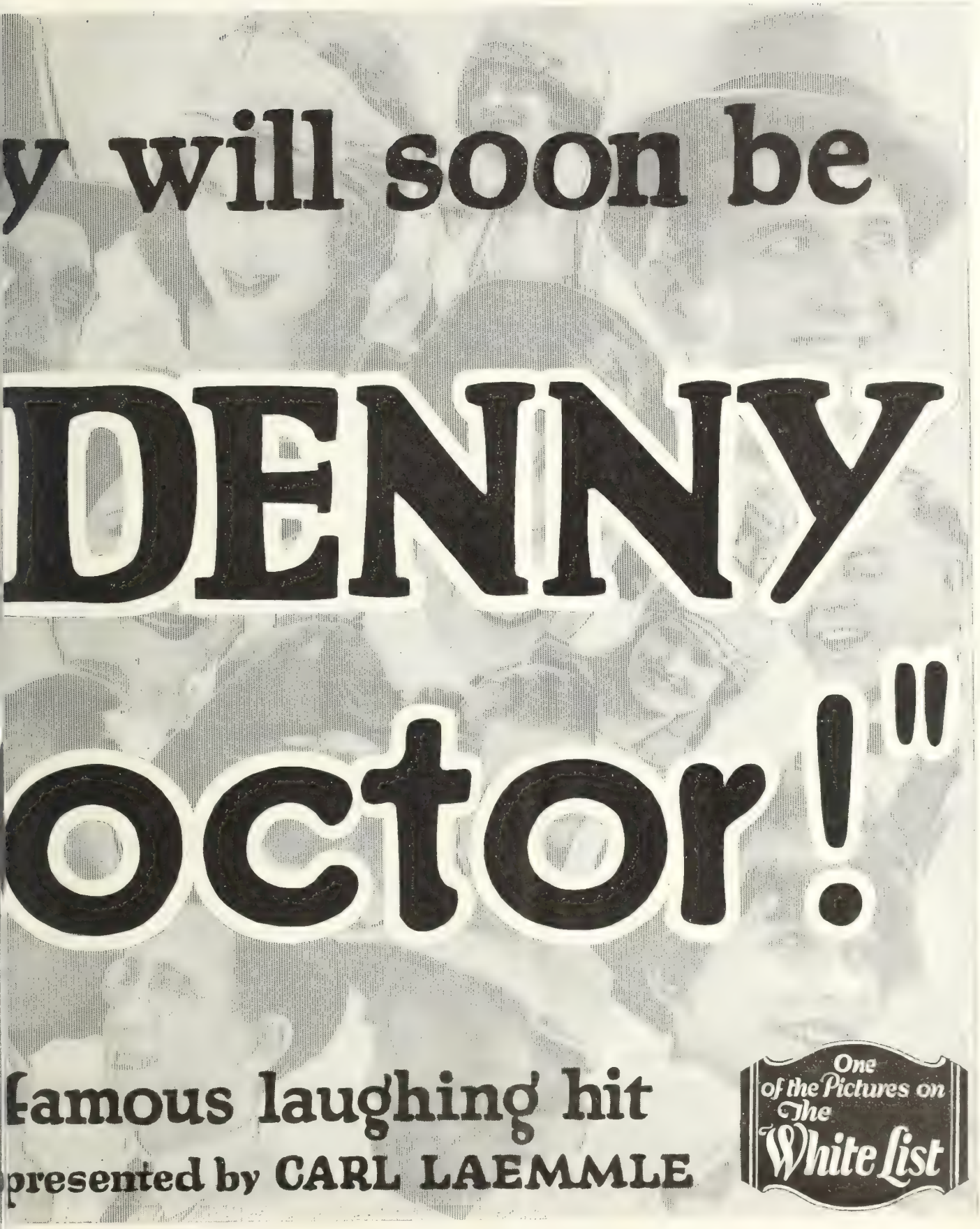
On the other hand, other producers are asking you to book pictures, some of which have not even started to work in their studios! There could not be a greater, sharper contrast---a chance to book with your eyes open or with them shut.

What on earth could have stampeded any one of you into booking far ahead, deliberately tying your hands when they should be completely free, is something beyond my comprehension. But some of you have done it and that's all there is to it. It is with the hope of stopping the rest of you from perpetrating this folly that I am writing this warning.

To get back to my own selfish point of view, I again ask you to give me play dates---the earliest you possibly can. I've got to have them or I cant go on producing the kind of pictures you say you want. I've got to get back some of the millions of dollars I have tied up in advance productions and I've got to get them with all possible speed.

I've delivered all I promised and I now ask you to make a special favorite of Universal in the matter of actual dates, and early ones. I've not asked many favors, but I DO ask this one!


The whole country
laughing with
REGINALD
in
"Oh, D
HARRY LEON WILSON'S
A HARRY POLLARD PRODUCTION ◆ To be


y will soon be
DENNY
octor!"
famous laughing hit
presented by CARL LAEMMLE
One of the Pictures on The White List

Hold Open Dates! Open dates h
Pictures come
find you with no open dates! Your doors are close
SAVE OPEN DATES—FOR CARL LAEMMLE'S

Smoldering Fires

Pauline Frederick, Laura LaPlante, Tully Marshall, Wanda Hawley, Malcom McGregor and Bert Roach. Story by Sada Cowan and Howard Higgin. A Clarence Brown Production. Universal Jewel.

With Marian Nixon, William Steele, Arthur Mackley, Harry Todd, Fred Humes and Violet LaPlante. Story by Will Lambert. Directed by Edward Sedgwick. A Universal-Gibson Production.

Hoot Gibson in Hurricane Kid

Reginald Denny in Oh Doctor!

With Mary Astor, Otis Harlan, William V. Mong, Mike Donlin, Lucille Ward and Tom Ricketts. From the Saturday Evening Post story and novel by Harry Leon Wilson. A Harry Pollard Production. Universal Jewel.

James Kirkwood and Madge Bellamy, with Zasu Pitts, Rosemary Theby, Tom Wilson and Edward Cecil. From the sensational stage success, "The Nightcap," by Guy Bolton and Max Marcin. Directed by Herbert Blache. Universal Jewel.

Secrets of the Night

The Mad Whirl

May McAvoy, Jack Mulhall, Barbara Bedford, Myrtle Stedman and George Fawcett. From the story "Here's How" by Richard Washburn Child. Directed by William Seiter. A Universal Jewel.

Starring Jack Hoxie with Katharine Grant and Francis Ford. Directed by Clifford Smith. A Universal Western.

Ridin' Thunder

The Price of Pleasure

Starring Virginia Valli and Norman Kerry, with Louise Fazenda, T. Roy Barnes, George Fawcett, Kate Lester and Ward Crane. Story by Marion Orth and Elizabeth Holding. Directed by Edward Sloman. Universal Jewel.

With Marian Nixon, G. Raymond Nye, Josie Sedgwick, Charles K. French, Frank Campeau and others. Directed by Edward Sedgwick. A Universal-Gibson Production.

Hoot Gibson in The Saddle Hawk

House Peters in Raffles

The Amateur Cracksman

With Miss DuPont, Walter Long, Hedda Hopper, Winter Hall, Freeman Wood and others. From the novel by E. W. Hornung. A King Baggot Production. Universal Jewel.

Alma Rubens and Percy Marmont, with Jean Hersholt, Cesare Gravina, Rose Rosanova, Zasu Pitts and Andre De-Beranger. From the story "Miracle" in the Ladies' Home Journal by Clarence Budington Kelland. Directed by Edward Laemmle. Universal Jewel.

The Clash

Every date you save for a WHITE LIST picture
much more profit to you!

ave never been so important as they are to-day!
along that sweep the country like wild-fire—and
d to profit—you've committed box-office suicide!
WHITE LIST! Hold dates for these pictures:

Reginald Denny in I'll Show You the Town

From the novel by Elmer Davis. Directed by Erle Kenton. A Universal Jewel.

Starring Mary Philbin and Norman Kerry, with Rosemary Theby, Joseph Swickard, Rose Dione and Jean Hersholt. Based on the novel "The Best in Life" by Muriel Hine. Directed by Svend Gade. A Universal Jewel.

Fifth Avenue Models

The Meddler

Starring William Desmond, with Dolores Rousay, Jack Daugherty, Claire Anderson, Albert J. Smith, Kate Lester and others. Story by Miles Overholt. Directed by Arthur Rosson. A Universal Western.

Herbert Rawlinson and Madge Bellamy, with Cesare Gravina, Martha Mattox, Dorothy Brock, Jackie Morgan, Harry Mann and Nick deRuiz. From the Red Book Magazine story "The Flower of Napoli" by Gerald Beaumont. Directed by Edward Laemmle. A Universal Jewel.

The Man in Blue

Hoot Gibson in Taming the West

Story by B. M. Bowers. Directed by Arthur Rosson. A Universal-Gibson Production.

With a brilliant supporting cast including: Patsy Ruth Miller, Arthur Hoyt, William Austin, Lydia Yeamans Titus, George Kuwa, Togo Yamamato. From the novel "Head Winds" by A. M. Sinclair Wilt. Directed by Herbert Blache. A Universal Jewel.

House Peters in Overboard!

Don Dare-Devil

Starring Jack Hoxie, with Cathleen Calhoun, William Steele, Cesare Gravina and Duke Lee. Story by William Gittens. Directed by Clifford Smith. A Universal Western.

With Marian Nixon, Josie Sedgwick and G. Raymond Nye. With exclusive action scenes of the thrilling 1924 "Pendleton Round-up." Directed by Edward Sedgwick. A Universal-Gibson Production.

Hoot Gibson in Let 'er Buck

Dangerous Innocence

Laura LaPlante and Eugene O'Brien. Based on the novel "Ann's An Idiot" by Pamela Wynne. Directed by William Seiter. Universal Jewel.

Starring William Desmond, with Marcelaine Day, Billy Sullivan, Lola Todd and Albert J. Smith. Story by Sarah Saddoris. Directed by Ernst Laemmle. A Universal Western.

Red Clay

Up the Ladder

Starring Virginia Valli, with Forrest Stanley, Holmes Herbert, Margaret Livingston, George Fawcett and Priscilla Moran. Owen Davis' Big Broadway Stage Hit. Directed by Edward Sloman. Universal Jewel.

means that much more service to your patrons, that
SAVE OPEN DATES!

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
PAUL GULICK
EDITOR

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Vol. 20 JANUARY 10, 1925 No. 22

UNIVERSAL MOVIEGRAMS

TWO clever comedians have been added to the cast of Hoot Gibson's latest production, "Rarin' To Go." They are George Ovey, one of the first of the famous film comedians, and Jackie Morgan, one of the most recent. Jackie has become famous through playing Little Chester in the Andy Gump pictures which Universal is releasing.

HAYDEN STEVENSON and Reginald Denny, so well known to movie-goers in their celebrated parts of Joe Murphy and Kid Roberts in the famous "Leather Pushers" series, are working together again. Stevenson is playing a rôle in "California Straight Ahead," which Harry Pollard is completing at Universal City. Georgie Grandee, the former Georgie Coan of vaudeville fame, has also been assigned to this Denny picture.

THE Christmas present of Joe Bonomo, star of "The Great Circus Mystery," the serial which Universal is producing at Universal City, was a visit from his parents. Joe is the son of the Ice Cream King of Coney Island, and Mr. and Mrs. Bonomo chose this auspicious occasion to make their first visit to their son since he entered the movies three years ago, because Christmas happens also to be Joe Bonomo's birthday.

MARGARET QUIMBY, the former Follies dancer and featured player in George White's New York "Scandals," and also leading lady of Jack Dempsey's "Fight and Win" stories, has been signed by Universal on a long-time contract. Her first rôle will be opposite Edmund Cobb in an Ernst Laemmle production, "The Yellow Streak."

Motion Picture Director To Become Newspaper Reporter

Clarence Brown as Preparation for Filming of "The Goose Woman," Rex Beach's Famous Newspaper Story, Will Spend Two Weeks Under Assignment on Los Angeles Newspapers.

WHEN Universal bought Rex Beach's latest story, "The Goose Woman," it seemed wise to the production heads at Universal City to secure a director for it who had had actual newspaper experience. "The Goose Woman" is a story of newspapers and newspaper life. There have been a number of attempts to portray newspapers and newspaper men on the screen and on the stage. Very few of them would pass as anything but crudities to an actual newspaper man. The cinema newspaper reporter is one grand laugh to the great host of hard-working men and women who daily gather and publish the news of the day.

Both for its own sake and for the sake of Rex Beach, the author, Universal determined to make "The Goose Woman" as true to newspaper life and tradition as was humanly possible. The search for a newspaper trained director began. Two weeks went by without any satisfactory result. Then it was recalled by Julius Bernheim, general manager of Universal City, that Carl Anderson, managing editor of the San Francisco *Chronicle*, had made a statement about the direction of "The Signal Tower" which had a bearing on the case. Anderson, after looking at this moving picture, stated that the director had one of the most perfect news senses he had ever seen, and Anderson didn't know Brown. Bernheim sent for Brown. Brown admitted a keen desire to produce "The Goose Woman." He confessed that he never had any newspaper training at all. Before he went into the moving picture business was an automobile salesman.

"I tell you what I'll do, though," said Brown. "I'll get myself a job on a newspaper in Los Angeles and I'll hold it for two weeks. If I get fired off one paper, I'll go to another paper. I'll get all of the poignant experience of getting and holding a job on a newspaper without any one knowing that I am doing it for experience, or that I don't intend to make it my life work."

"Fair enough," said Bernheim. "Go to it."

Thus it came about that Clarence Brown, one of the most capable and conscientious directors in the moving picture business, started out this Monday morning to do the rounds of Los Angeles newspapers.

"Are you going to print the result of your two weeks' newspaper experience?" Brown was asked as he prepared for his novel enterprise.

(*Continued on Page* 29)

UNIVERSAL has purchased for the use of Reginald Denny the Edgar Franklin Argosy Magazine story, "Where Was I?" The story was a serial which was completed in the issue of November 22nd, 1924.

HENRY McRAE, one of the original directors when Universal City was first founded by Carl Laemmle, has been engaged to direct a serial, the present title of which is "The Ace of Spades." Production will start early in January.

Interior Views of Our New Home Office in The Heckscher Building on Fifth Avenue

1. *Mr. Laemmle's private office*
2. *The main corridor*
3. *Mr. P. D. Cochrane's office*
4. *The executive office*
5. *The main foyer*
6. *Mr. E. H. Goldstein's office*
7. *The general office, sixth floor*
8. *The main office, seventh floor*

Statistics On Making of "Phantom of Opera" Indicate It Will Be Biggest of 1925 Productions

Six Months in Preparation Before a Single Scene Was Photographed—Fifty Principals and 5,000 People in Cast—150 Technical Experts Assist Rupert Julian, Director

THE public has heard so many claims from motion picture producers that this or that picture is the biggest ever made that they are inclined to be skeptical. When a really big production is undertaken it is found that the superlatives have all been used up.

Carl Laemmle is confident that "The Phantom of the Opera," made from Gaston Leroux's celebrated novel, under the direction of Rupert Julian, is the most ambitious undertaking Universal has ever accomplished. And, instead of superlatives, he offers statistical facts about the production, from which the public may draw its own conclusions about the greatness of the picture.

Here are some of the outstanding facts about the production:

"The Phantom of the Opera" is the biggest picture Universal has ever made, surpassing in every sense "The Hunchback of Notre Dame."

Six months were spent in intensive preparation, and eleven months were spent in actual production.

Group of five architects, four costume designers, and their staffs, spent four months in Europe gathering data, and making sketches and photographs of the Paris Opera House, costumes, settings, etc.

Camera technicians built special cameras with new-type lenses in order to secure unique photographic effects.

Fifty principals and five thousand people in the cast. Lon Chaney, Mary Philbin, Norman Kerry, Gibson Gowland, Arthur Edmund Carewe head the cast.

Rupert Julian, producer of "The Merry Go Round," directed.

Staff of one hundred and fifty technical experts assisted the director. They include architects, mining engineers, cameramen, artists, musicians, ballet trainers, animal trainers, illusionists, electrical, chemical, optical, mechanical engineers, etc. Three hundred stage hands and electricians continually employed during production. Eleven sculptors spent six weeks making frescoes, statues, etc., for Paris Opera House settings. Two hundred and fifty trained ballet dancers, from the Metropolitan and other opera houses brought from New York to Hollywood and rehearsed for four weeks for ballet scenes in opera. Ballet under direction of Ernest Belcher, famous producer of dance spectacles.

One hundred-piece symphony orchestra, under direction of William Tyroler, former conductor of Metropolitan, used in opera scenes.

Real opera stars, including Alexander Bevani, Templar Saxe, Virginia Pearson and others seen in elaborate production of "Faust."

Four special buildings had to be built on Universal lot to house the costumes used in the production.

Lon Chaney, in the role of the mysterious "Phantom," spent three months experimenting before he perfected the extraordinary make-up he wears. Its application requires three hours. By his contract, no photographs of this make-up are allowed to be published before the release of the picture.

Seven blocks of Paris streets built in complete detail.

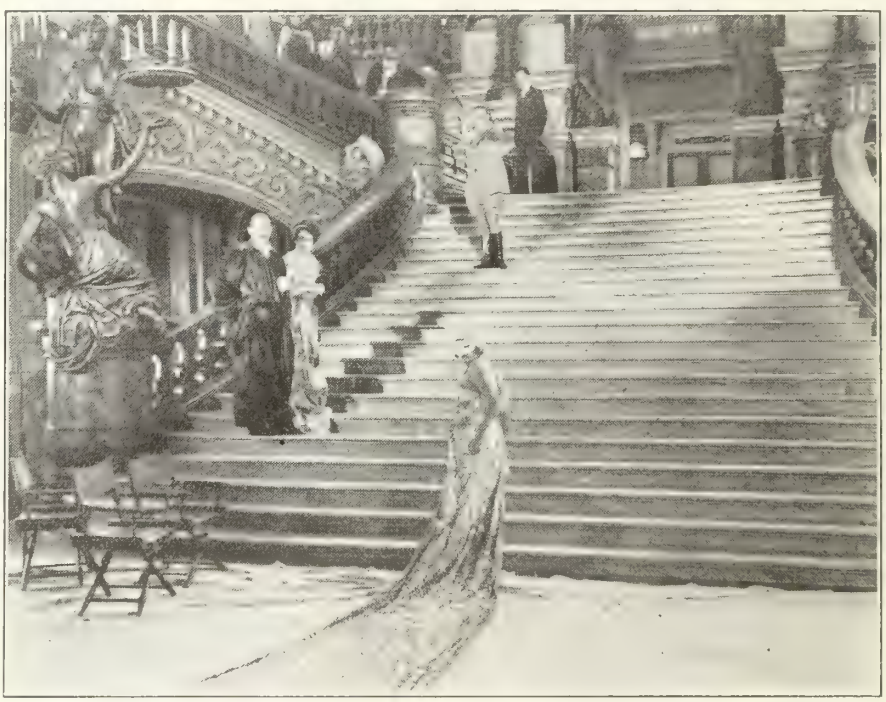
Five Nubian lions, three tigers, elephants, hyenas and other wild animals specially trained for the Chamber-of-Mystery scenes.

Construction of exact reproduction of famous Paris Opera House makes the ultimate in motion picture settings.

No studio in the world large enough to hold this setting, a special building had to be put up for it. The complete setting could easily contain the two largest stages in Hollywood.

This is the first structural steel (*Continued on Page* 29)

GRAND STAIRCASE OF THE PARIS OPERA HOUSE



This is one of the main sets in Universal's production of "The Phantom of the Opera." On the steps at top are Carl Laemmle, Julius Bernheim and Rupert Julian, the director. At the bottom are Norman Kerry and Mary Philbin, two of the stars who support Lon Chaney.

THREE MORE CASH PRIZES FOR THE THREE BEST LAST LINES

FIRST PRIZE, $5.00; SECOND PRIZE, $3.00; THIRD PRIZE, $2.00

THE CLOSING DATE ON THIS IS JANUARY 15, 1925

No Lines Received After That Date Can Be Considered

BE SURE TO FOLLOW THESE RULES:

ANYONE but employees of the Universal Pictures Corporation and members of their families are eligible in this contest.

All last lines to be considered must reach the Limerick Editor, Universal Weekly, 730 Fifth Avenue, New York City, on closing date specified in each new limerick.

It is not necessary, but it is advisable to use the coupon printed with each limerick, for sending in your last lines.

If you don't use the coupon provided, be sure that all five lines of the limerick appear on the paper you send in.

You may send as many lines as you wish.

Be sure that your name and full address are plainly written or printed on the same sheet with your last lines.

The best last line will be awarded five dollars. The next best, three dollars, and the third best, two dollars.

The judges will be the editors of the Universal Weekly.

If two last lines are of equal cleverness, the prize tied for will be awarded to each.

This contest closes January 15, 1925.

Results will be published in the Universal Weekly of January 31, 1925, out January 24, 1925.

THIS IS THE NEW LIMERICK

With his girl, who was named Anna May,
A movie fan went to see "K";
They came out of the show
And May wanted to know,

.....

———oOo———

Name.....

Street.....

City and State.....

$5000

IN PRIZES

FOR THE BEST EXPLOITATION ON THE FOLLOWING SERIALS:

"The Iron Man" "The Steel Trail"
"Beasts of Paradise" "The Ghost City"
"The Fast Express"

BEGINNING JAN. 12TH
ENDING MAY 30TH

$250.00 per week for 20 weeks, distributed as follows:

First Prize	$100.00
Second Prize	50.00
Third Prize	25.00
Fourth Prize	15.00

Six honorable-mention prizes of $10.00 each.

Submit sample photos, data, etc., and proof that the campaign was productive of results to F. J. McConnell, manager short subjects, Universal, 730 Fifth Ave., New York City.

Nationally advertised in The Saturday Evening Post

"Biggest Thursday house has ever had. Topped Lloyd which held record. It's a great picture!"

—Palace Theatre, Norwich, Conn.

"Almost the most exciting cyclone we ever saw! Did people like it? . . . They applauded as we thought no one did any more!"
New York Herald-Tribune

"That's the picture and a great one it is! A thrilling climax!"
New York Morning Telegraph

"Does its own blowing and should go over big- A most thrilling tornado!"
New York Daily Mirror

"The best tornado ever seen on the screen! The storm is a corker . . . had me sitting on the edge of my chair!"
New York American

"Just brought down the house! A thrilling melodrama stirringly depicted!"
New York Journal

"Even more thrilling than 'The Storm' and like that, 'The Tornado' should sweep all before it!"
New York Telegram and Evening Mail

"If you like speed and action—and who doesn't—you're going to fall for it! We recommend it as fine thrilling film entertainment!"
New York Graphic

"A melodrama that is really gripping! The best piece of directing it will be your pleasure to see!"
New York Daily News

UNIVERSAL *has the Pictures!*

Laura La Plante to Bring Winnie O'Wynn of Satevepost Fame, to Screen

Universal Buys Celebrated Stories by Bertram Atkey. Twenty in the Series.

IT was definitely announced at the home office of the Universal Pictures Corporation this week that moving picture rights had been purchased by that company for the popular "Winnie O'Wynn" series of stories from the pen of Bertram Atkey, which have been appearing in the Saturday Evening Post from time to time since 1920. This is considered by Universal to be one of the most important story purchases ever made by that company.

The series probably will be used for a series of pictures starring Laura La Plante. Universal executives see in Miss La Plante an exact prototype of the "Winnie" of Atkey's stories. "Winnie" is said to be a literary character who is getting to be almost as well known as the characters of Dickens and other popular writers.

There are twenty "Winnie O'Wynn" stories. Nineteen of them already have appeared in the Saturday Evening Post, and the twentieth is to follow shortly. The most recent one appeared in the issue of November 18th. A number of the stories have been collected in books with success. Others have been dramatized.

Carl Laemmle, president of Universal, is very enthusiastic over the stories.

"They are the most popular series the Saturday Evening Post has ever published. They are known all over the world," he said in a recent interview.

Laura La Plante, Universal's youthful and beautiful star, who will portray the Winnie O'Wynn character when these stories are produced for the screen by Universal.

"In the first of the stories, entitled 'Winnie and the Wolves,' Atkey introduced a character to fiction. The heroine has since become the best known character in the present-day magazine fiction.

"Winnie is a penniless English girl, whose father had warned her that all men are wolves. She has an angelic face, blue eyes, golden hair and an air of youthful innocence that charms and disarms. She likes to call herself 'a little, lone, unprotected girl,' but she has more cards up her sleeves than any of her wolfish tempters, every time. She looks like a lamb, but she skins every wolf she meets.

"With equal ease, Winnie extracts from the would-be wolves expensive hats, lovely coats and even race horses. Atkey portrays her so dexterously, with her tricks and manners, that one is almost sorry for the poor wolves.

"As the stories progress, a more human note is struck. Winnie meets real kindness and wins real friends. She exposes frauds, double-crosses a gang of crooks and finally winds up with a sweetheart. She is a wonder, through and through, and I am sure that Laura La Plante can make Winnie just as real a character on the screen as she is in the Saturday Evening Post."

Whether or not Universal will make a long series of these pictures, or whether just a few will be planned, is not known at this time.

Deplores Lack of Showmanship Abroad

WILLY WYLER, assistant director for Universal, returned to America this week from a ten weeks' stay in France and Switzerland, most of which he spent in Paris and in the home of his parents in Mulhause, Alsace. It was his first trip back to France since he came over and joined the Universal organization four years ago.

He reports that he was surprised at the great forward strides made by foreign producers during the last four years. This progress, he says, is not so great as American picture production progress in the same four years, however.

Wyler is enthusiastic over the success of "The Hunchback of Notre Dame" in Europe, where it is accepted by the most critical of Continental audiences as an artistic masterpiece, worthy of the artistry of Europe, he says.

The one outstanding shortcoming of the motion picture industry in Europe he believes to be showmanship and exploitation. The theatres over there in no way compare to those in America, and the exhibitors have not learned the art of selling their shows to the public, comparable with American methods.

The young Universal assistant director will return to Universal City in a few days.

U. B. O. CIRCUIT SIGNS FOR ALL THE WHITE LIST

A. G. Whyte Closes with W. C. Herrmann On Record Contract for Greatest Group of First Runs in Metropolitan District.

NEW YORK CITY will soon bow to the White List. Carl Laemmle's wonderful group of Universal Productions for 1925 hopped into the biggest film news of the week when A. G. Whyte, motion picture manager for the United Booking Offices, the Keith, Moss and Proctor Theatres, concluded negotiations with W. C. Herrmann, general manager of the Big U Film Exchange, for all the splendid Jewels on the Universal program. This stands as an unusual record and is a remarkable tribute to Mr. Laemmle personally and a wonderful endorsement of faith in Universal's ability to deliver top-notch box-office money-makers.

Mr. Whyte, probably better than any other showman in the United States, has had unbounded opportunity of closely studying the Universal product over a period of years. Year after year he has been signing up for Universal productions for the great U. B. O. chain of theatres and each new year's product has established new records for all-around good business and audience satisfaction.

This year, with a great array of competing product to choose from, Mr. Whyte put his stamp of approval on Mr. Laemmle's "white contracts — white treatment—white pictures" idea by taking every Jewel production that Universal had to offer. He has "come back for more" of the pictures, which have been doing consistently good business at all his theatres.

Among the great group of U. B. O. theatres which will show the White List pictures are:

Keith's 81st Street Theatre, Keith's Twin State, Union Hill; Keith's Columbia, Far Rockaway; Keith's Prospect, Brooklyn; Keith's Fordham, New York; Keith's Rivera, Brooklyn; Keith's State, Jersey City; Proctor's 23rd Street, Proctor's 58th Street, Proctor's 125th Street, New York; Proctor's Yonkers; Proctor's Mt. Vernon; Proctor's Greenpoint; B. S. Moss' Flatbush, Moss' Franklin, Moss' Regent, Moss' Coliseum, Moss' Jefferson and Moss' Hamilton, New York City.

In addition to these, B. S. Moss' Broadway is already making separate arrangements for many special Broadway showings.

Universal Divisional Sales Manager Writes of The Cinema

Says the "Sin" Is Going Out of Cinema

THE "sin" is going out of the cinema.

"Sex stuff" is slipping.

To be successful to-day, a motion picture must be clean, wholesome family entertainment.

That is what Ned Depinet, Southern divisional manager of Universal, "told the world" in St. Louis and its surrounding territory through a story in 250,000 Sunday *Globe-Democrats*, during his visit in St. Louis on his swing through his organization's Southern exchange system.

Today, Depinet holds, the Theda Bara "vanpire" pictures, so popular five years ago, would be a joke—as out of date as a horsehair sofa. The "Flaming Infants" type has burned out.

The paying public cleaned up pictures, Depinet declared. "Sexy pictures" simply did not "draw 'em." From a commercial standpoint producers learned decency paid. Hays' chief value to the business of which he is the "Judge Landis," is that he is trusted and respected. His assurance that motion pictures are clean has been of tremendous force in convincing the general public, Depinet asserted.

The urge, though, has come through the box-office, which convinced the producers and exhibitors that the public wants and will pay for such entertainment as "The Covered Wagon," "The Hunchback of Notre Dame," "The Tornado," "Smouldering Fires," "I'll Show You The Town," "Oh, Doctor!" and "The Clash."

"Life holds so much of virile and stirring adventure, thrilling courage and absorbing romance, that the base, the depressing, the sordid fail to attract the amusement-loving public today," Depinet said.

"Audiences don't go to theatres to come out with that 'dark brown' taste," he continued. "As long as they're true to the picture and to life, happy endings are best, just as clean 'white' pictures are best.

"And that isn't the opinion of one man or fifty men. It's the opinion of the vast army of movie-goers, proved in dollars and cents. It's the box-office verdict," he concluded.

The U. B. O. chain is just now finishing up with the last two of the past season's Big 12 productions. "Butterfly" is doing splendid business over the circuit and is to be followed by the big melodramatic hit, "The Tornado."

The first of the White List Pictures will then follow. It will in all probability be either the wonderful emotional drama, "Smouldering Fires," with Pauline Frederick and Laura La Plante, or the delightfully amusing comedy riot, "Oh, Doctor!" with Reginald Denny.

International News No. 2

Fort Snelling, Minn.—Winter storms bring joy to doughboys on skis. Col. Semple's Third Infantry troops train for an Arctic campaign.

Los Angeles, Cal.—Risks life to keep his nerve in training.

South Sudbury, Mass.—Babe Ruth, "King of Swat," finds that hard labor on his New England farm keeps him fit.

New York City—Heavily armed guards supervise delivery of fortune in gold to East River National Bank.

Ossining, N. Y.—William H. Anderson is released from Sing Sing prison.

Cairo, Egypt—Field Marshal Lord Allenby, having restored order in Egypt, poses at the Residency for International News.

Niagara Falls, N. Y.—Niagara a vast fairyland under winter's touch.

Mt. Hamilton, Cal.—Plane skims mountain top in thrilling flight.

Berlin, Germany—Spills and daring riding in German steeplechase.

A Happey New Year from International News.

"Dandy story, l

GI

and his
of all his

The **HUR**

"Keeps action on the move . . . will b liked by all lovers of westerns!"
Motion Picture News

"Something novel and unusual in th way of westerns! Good lively wester that should thoroughly satisfy them.
The Film Daily

"Vigorous, hard-riding . . . ought to hol the attention of fans liking westerns!
Moving Picture World

ARE there still wild horses? The deserts ar full of them — but it takes a real rough rider like Hoot Gibson to catch the golde Queen of the Range, and it's all in this pictur that's a thunder of hoofs and a clash of heart Hoot in his greatest form.

s of humor and plenty of action!"

Says THE BILLBOARD

HOOT
BSON

olden mare, Pal, in the fastest
ough-riding romances

RICANE KID

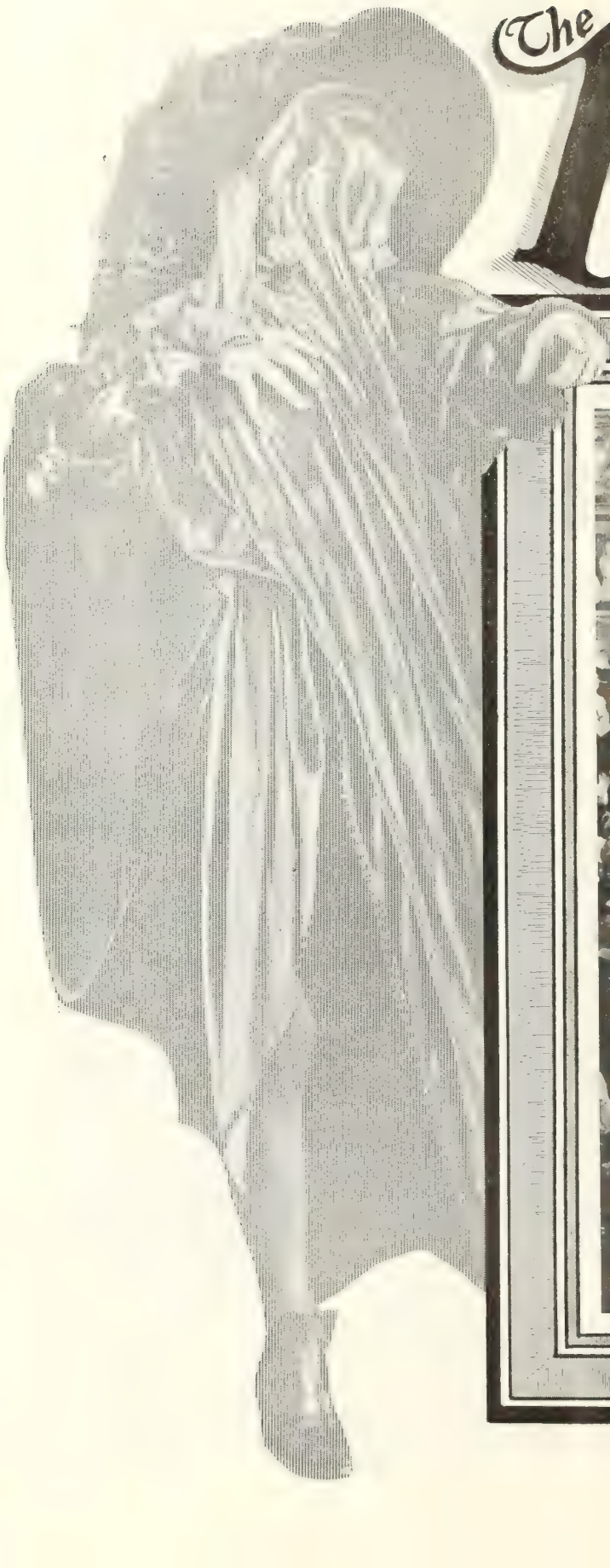
One of the Pictures on The White List

From the thrilling novel by WILL LAMBERT

Directed by EDWARD SEDGWICK

A UNIVERSAL-GIBSON PRODUCTION

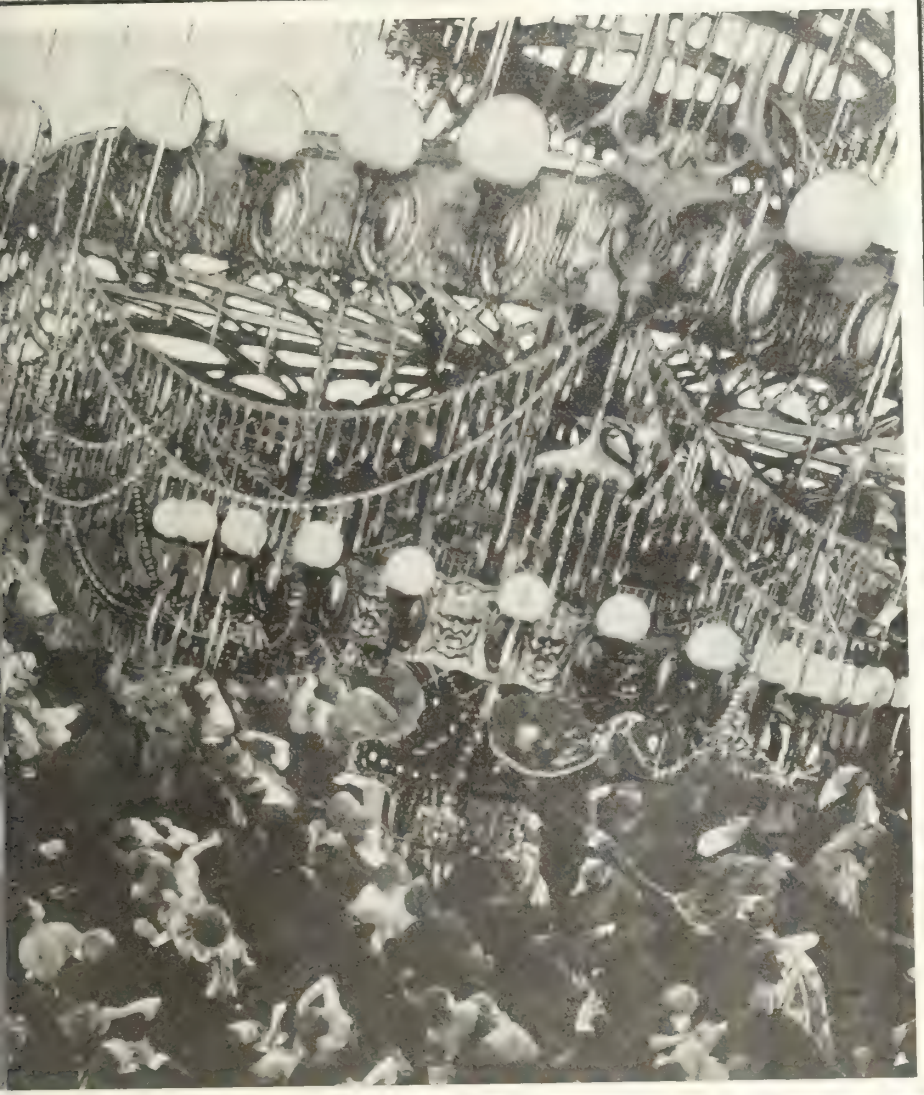
The Phanto



To be presented

A UNIVERS

m of the Opera



YOUR patrons have never in their lives witnessed a scene like this! They'll never forget the moment when the tons of glass and metal composing the great chandelier illuminating the Paris Opera House crashes down meteor-like upon the hundreds of unsuspecting opera-goers. Photographed in the full color of the magnificent Paris Opera with its gaily dressed throngs, it is the most overwhelming spectacle ever pictured. How this scene was accomplished at Universal City without actually killing scores of actresses and actors is one of the mysteries of this last word in picture production.

with

LON CHANEY

MARY PHILBIN
NORMAN KERRY

from the famous novel by
GASTON LEROUX

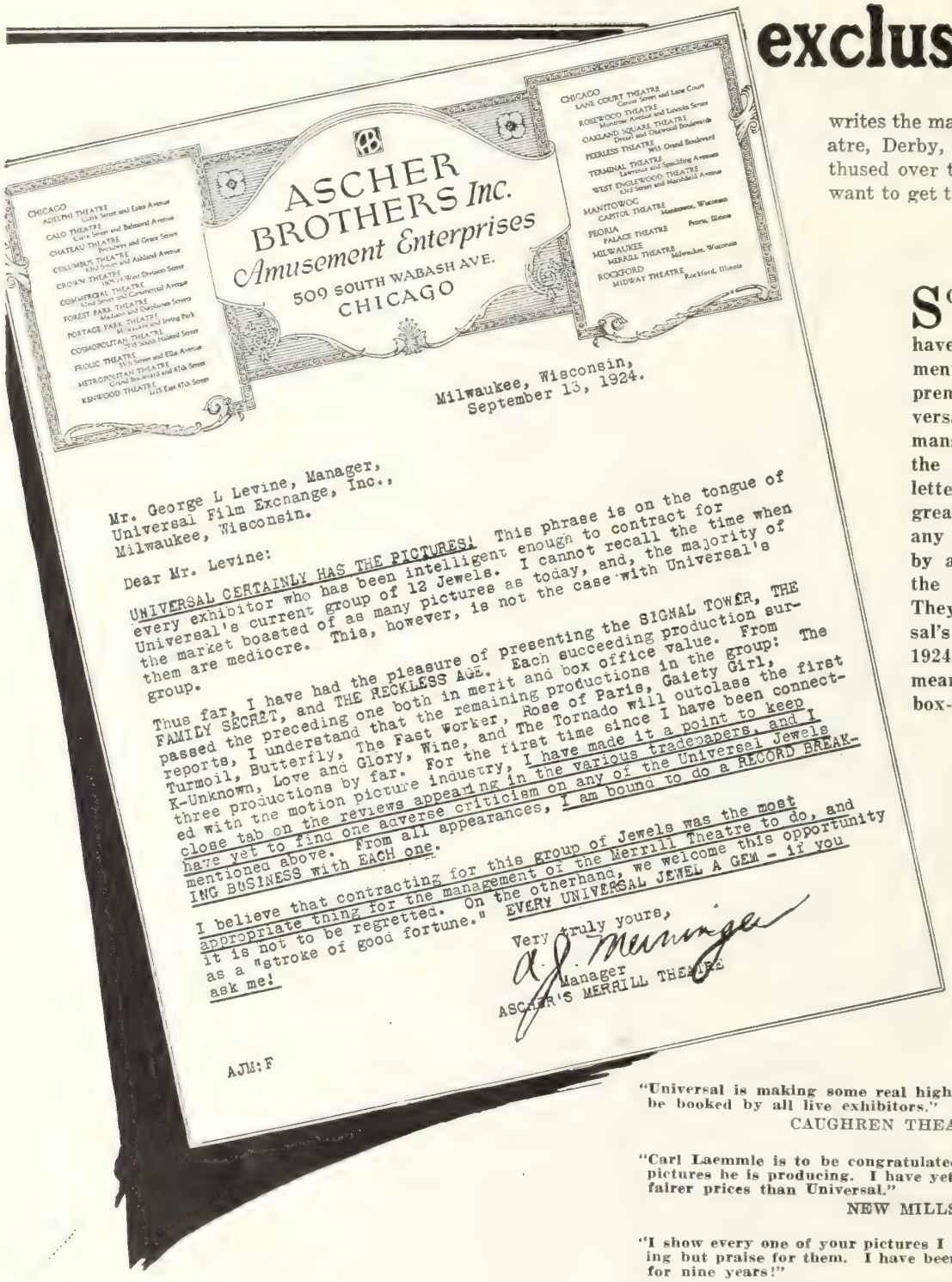
Directed by
RUPERT JULIAN

by Carl Laemmle

AL PRODUCTION

"Have decided to run Universal exclusively!"

writes the manager of the Legion Theatre, Derby, Iowa. "I am much enthused over the Universal Jewels and want to get them as fast as possible!"



ASCHER BROTHERS Inc.
Amusement Enterprises
509 SOUTH WABASH AVE.
CHICAGO

CHICAGO
ADELPHI THEATRE Lawrence and Estes Avenue
CALO THEATRE Clark Street and Belmont Avenue
CHATEAU THEATRE Broadway and Grace Street
COLUMBUS THEATRE 63rd Street and Ashland Avenue
CROWN THEATRE 1063 West Division Street
COMMERCIAL THEATRE 63rd Street and Commercial Avenue
FOREST PARK THEATRE Madison and Desplaines Streets
PORTAGE PARK THEATRE Milwaukee and Irving Park
COSMOPOLITAN THEATRE 3938 South Halsted Street
FROLIC THEATRE 35th Street and Ellis Avenue
METROPOLITAN THEATRE Grand Boulevard and 47th Street
KENWOOD THEATRE 1615 East 47th Street

CHICAGO
LANE COURT THEATRE Grover Street and Lane Court
ROSEWOOD THEATRE Montrose Avenue and Lincoln Street
OAKLAND SQUARE THEATRE Drexel and Oakwood Boulevards
PEERLESS THEATRE 3931 Grand Boulevard
TERMINAL THEATRE Lawrence and Spaulding Avenues
WEST ENGLEWOOD THEATRE 63rd Street and Marshfield Avenue
MANITOWOC
CAPITOL THEATRE Manitowoc, Wisconsin
PEORIA
PALACE THEATRE Peoria, Illinois
MILWAUKEE
MERRILL THEATRE Milwaukee, Wisconsin
ROCKFORD
MIDWAY THEATRE Rockford, Illinois

Milwaukee, Wisconsin,
September 13, 1924.

Mr. George L Levine, Manager,
Universal Film Exchange, Inc.,
Milwaukee, Wisconsin.

Dear Mr. Levine:

UNIVERSAL CERTAINLY HAS THE PICTURES! This phrase is on the tongue of every exhibitor who has been intelligent enough to contract for Universal's current group of 12 Jewels. I cannot recall the time when the market boasted of as many pictures as today, and, the majority of them are mediocre. This, however, is not the case with Universal's group.

Thus far, I have had the pleasure of presenting the SIGNAL TOWER, THE FAMILY SECRET, and THE RECKLESS AGE. Each succeeding production surpassed the preceding one both in merit and box office value. From reports, I understand that the remaining productions in the group: The Turmoil, Butterfly, The Fast Worker, Rose of Paris, Gaiety Girl, K-Unknown, Love and Glory, Wine, and The Tornado will outclass the first three productions by far. For the first time since I have been connected with the motion picture industry, I have made it a point to keep close tab on the reviews appearing in the various trade papers, and I have yet to find one adverse criticism on any of the Universal Jewels mentioned above. From all appearances, I am bound to do a RECORD BREAKING BUSINESS with EACH one.

I believe that contracting for this group of Jewels was the most appropriate thing for the management of the Merrill Theatre to do, and it is not to be regretted. On the otherhand, we welcome this opportunity as a "stroke of good fortune." EVERY UNIVERSAL JEWEL A GEM - if you ask me!

Very truly yours,
A. J. Mesinger
Manager
ASCHER'S MERRILL THEATRE

AJM:F

SCORES of letters from enthusiastic exhibitors have made this same statement. They realize the supreme pulling-power of Universal Jewels, their showmanship, the high quality of the productions. Read the letter to the left, one of the greatest tributes ever paid any producing organization by an exhibitor. Then read the comments listed below. They all agree. Play Universal's first twelve Jewels of 1924-25 and know what it means to be freed from all box-office worries.

"Universal is making some real high-class pictures which should be booked by all live exhibitors."
CAUGHREN THEATRE, Sauk Centre, Minn.

"Carl Laemmle is to be congratulated upon the excellence of the pictures he is producing. I have yet to find a better program at fairer prices than Universal."
NEW MILLS THEATRE, Tama, Iowa.

"I show every one of your pictures I possibly can, and have nothing but praise for them. I have been showing Universal pictures for nine years!"
ESKIND'S DIXIE THEATRE, Madisonville, Ky.

Universal's first big 12 Jewels for 1924-25

Nationally advertised in The Saturday Evening Post

Botto Takes The "Kick" Out of Famous Quotations

Onetime Universal Salesman, Now Manager of Two Florida Houses. Has the White List Well in Hand.

ALL of you exhibitors who are familiar with Bartlett's Quotations and believe 'em, should read this little piece because the kick is entirely taken out of "Familiarity Breeds Contempt," "Practice What You Preach," "No Doctor Takes His Own Medicine," and all of the other wise cracks that practical failures throughout the world have handed down to posterity.

Behold, Harry Botto, manager of the New Wallace Theatre of Bradentown, Florida, and the Eustis Theatre of Eustis, Florida. Harry is standing on the left and he is receiving with apparent enthusiasm a sales argument from Jack Armstrong, agent for Hudson and Essex cars. Before we go on to explain why this argument is receiving such an enthusiastic reception, we must hop back to our first sentence so as not to prolong the awful suspense any longer.

You see, Harry used to be a Universal salesman and a darn good one. He traveled all over the South for the old Consolidated in the Memphis, Dallas, New Orleans territory — six years of fine selling for the company. And now, the wonder of wonders! When Harry got hold of these two theatres he showed that he believed what he had said and done all of these six years, by booking Universal service One Hundred Per Cent. in both houses. Now, doesn't that confound all of the cynical prophets that have been airing their dyspeptic views since Mrs. Noah dragged the last carking hyena into the ark?

Just take another look at Harry now and see how happy he is. Ninety-nine per cent. of this happiness comes from using Universal service, of course, because it makes money for him as it is making money for thousands of other exhibitors throughout the United States. But some of the lustre of that smile is due to the fact that Armstrong is explaining a tie-up which he wants to engineer with the biggest selling closed car buy in the market for "California Straight Ahead," when that splendid Denny automobile story by Byron Morgan is to be released. It shows you how far these two work ahead when they are planning for a production to follow the White List. Of course, the White List is all booked and taken care of by this time. Armstrong is very keen on any automobile tie-up and he feverishly searches the trade announcements for anything having to do with automobiles.

Harry Botto and Jack Armstrong

Buffalo's Oldest

David Walsh

THE oldest exhibitor on the books of the Buffalo exchange, and that means oldest in years as well as film service, is Mr. David Walsh, manager of the Little Hippodrome Theatre, Buffalo, N. Y. Mr. Walsh has used every brand of product ever released by Universal and contrary to the practice of many exhibitors, has re-booked time and time again those pictures which have pleased his audiences the most.

It is needless to say that Mr. Walsh has been entirely satisfied with the service he has received from the exchange and the pictures the exchange booked to him in this service; otherwise he wouldn't be using it today as he is.

We take this opportunity of wishing to Mr. Walsh the compliments of the season and of expressing the hope that he will continue to have the same results with the Universal service.

Charles A. Kuehle Appointed Manager of Cincy "L Circuit"

CINCINNATI, Ohio. — Mr. Henry Levy, owner of "The L Circuit" of Theatres in Cincinnati, Ohio, owning and operating The Nordland Plaza, The Columbia, The Park, The Liberty and The Forrest, has just announced the appointment of Chas. A. Kuehle as general manager of all above mentioned theatres. Mr. Levy is to be congratulated on securing the services of Mr. Kuehle, as Charley is known to all the boys, is a regular showman and has been in the game for years. He knows every angle of the film industry as well as the legitimate end.

Kuehle, years ago, operated a theatrical booking agency in Mobile, Ala. From there he moved to Charlotte, N. C., then to Atlanta, Ga., and from there to Pittsburgh, Pa., operating a booking office in each city mentioned. The Goldwin Distributing Corporation offered him a very good position in Cincinnati as assistant branch manager, so Charley migrated to Cincinnati. After two years with Goldwin, he joined the ranks of the Fox organization and was office manager of the Fox Cincinnati office for three years. Until his appointment as general manager of "The L Circuit," he was office manager of The Selznick Cincinnati office.

The first contract that Kuehle signed as chief of "The L Circuit" was "The Fast Steppers." Watch him make 'The L Circuit" step! Go right to it, Charley, and if Universal can help you, why just call Canal Four-five-two-five.

Carl Laemmle Wants To Give You $5,000

in prizes for the best EXPLOITATION CAMPAIGN on the following UNIVERSAL SERIALS: "The Ghost City," "The Steel Trail," "Beasts of Paradise," "The Iron Man," "The Fast Express." Write F. J. McConnell, short subjects manager, for further particulars.

UNIVERSAL TO PRESENT NEW STARS AND DIRECTORS IN 1925

Charles Brabin Among the New Directors—Stories by Rex Beach and Elmer J. Davis Among Recent Purchases

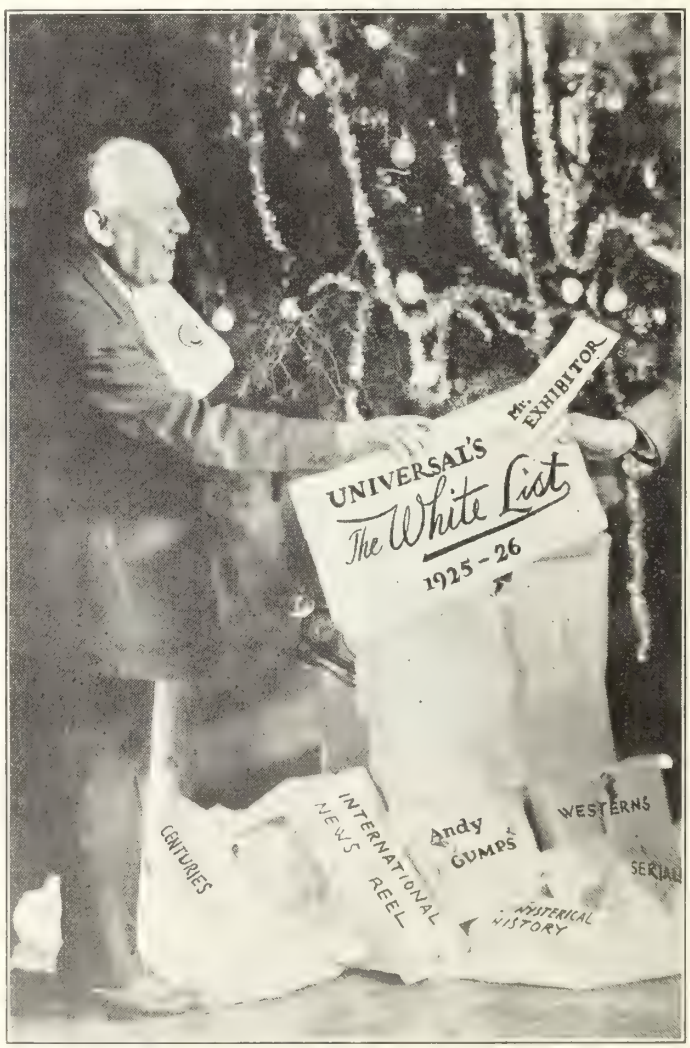
ANNOUNCEMENT of the engagement of new directors, and the preparation of several notable stories, for the coming season at Universal City, have been made. The announcement is important in that it lists several important departures in the production schedule of the year.

Charles Brabin, the famous director, signed several days ago by Universal, is to direct Norman Kerry, as his first task at Universal City. "The Prince," an original story, has been purchased as a starring vehicle for Kerry, whose work in "Merry Go Round," "The Hunchback of Notre Dame," and lately "The Phantom of the Opera," has established him as one of the best of the romantic male types.

Brabin's production will be launched as soon as Kerry completes his role in "The Phantom of the Opera," which Rupert Julian is now completing as the successor to "The Hunchback of Notre Dame."

William A. Seiter, whose work in "The Fast Worker," Reginald Denny's new feature; "Dangerous Innocence," Laura La Plante's newly completed vehicle, and "The Mad Whirl," with May McAvoy and Jack Mulhall, has been one of the outstanding features in directorial activities at Universal City, has been assigned to direct "The Teaser," a brilliant new story starring Laura La Plante.

Clarence L. Brown of "Signal Tower," "Butterfly" and "Smouldering Fires" fame, is to do a newspaper story next. "The Goose Woman," Rex Beach's noted Cosmopolitan story, has been purchased for presentation by an all-star cast under Brown's direction. This is a story laid in the offices of a newspaper, and is one of the outstanding fiction hits of the season.



Carl Laemmle's Exhibitors' Christmas Tree

Erle Kenton, who directed Jack Dempsey, is to be Reginald Denny's next director. He is now engaged on preparatory work on "I'll Show You the Town," from the story by Elmer J. Davis, in which Denny will be starred. It is a breezy tale of adventure in the hectic whirl of New York life.

Harry Pollard, who directed "K — The Unknown," and many Denny features, is to direct a Universal's filmization of Chevalier's "My Old Dutch," a romantic story based on the famous old poem. This is a radical departure in picture production, and one that is being watched in its preparatory stages with much interest at the studio. The cast for this has not been assigned yet, but it is understood that some famous names will be included in it.

The engagement of Mary Alden for "Siege," Svend Gade's new production starring Virginia Valli, marks a new type of role for the noted delineator of "Mother" parts. Miss Alden appears in a makeup almost as remarkable as that of Lon Chaney in "The Phantom of the Opera" in point of intricacy. She is called upon to play a very old woman, and does it entirely by the application of clever makeup. The role of Miss Alden, and several in "The Phantom," incidentally, indicate a return to the use of makeup for character rather than the recent adherence to the craze for "types." Actors at the studio say that it is an indication of the swinging back of the pendulum of motion picture usage toward the standard stage practice.

THE CROCKER THEATRE PUTS OVER "THE HUNCHBACK"

Elgin House Uses Extensive Exploitation

COMPREHENSIVE, and yet inexpensive, was the exploitation campaign put across by Jack Edwards, Universal Chicago exploiteer, in connection with the showing of "The Hunchback of Notre Dame," at the Crocker Theatre, Elgin, Ill. Interest-arousing stunts were employed, with the total cost, outside of newspaper and billboard advertising, less than $35.00. The campaign was one that might be employed for any feature by any manager in any town ranging in population from 5,000 to 50,000.

One of the most effective stunts was a tie-up with the Postal Telegraph Company, whereby 200 regulation night letters were delivered by Postal messenger boys to a selected list, the telegrams calling attention to the forthcoming engagement of "The Hunchback" at the Crocker Theatre, and including these words: "To insure this message reaching you we are using Postal service. When you have anything important, call on them." The telegram was signed by W. B. Newman, manager of Crocker Theatre, and they were delivered in the regulation envelopes, addressed by hand with lead pencil, on the two days preceding the opening of the engagement. The stationery and envelopes were furnished by the Postal, the message was cut in stencil, and the names of the addressees then filled in. The delivery charges were $2.00 and a pair of passes.

Another stunt was a Cross-Word puzzle, purposely made very simple, which, when worked out, contained this message: "Greatest Motion Picture of age starting Crocker Theatre Dec. 17, 'The Hunchback of Notre Dame.'" Five thousand of these puzzles were printed on 9x14 size print paper, with an announcement that the first twenty-five correct solutions brought to the box-office of the Crocker Theatre before 6:00 P. M. on the opening day of "The Hunchback of Notre Dame" would each receive a complimentary ticket of admission to see the Victor Hugo masterpiece. These puzzles were inserted in the Sunday Chicago Tribunes distributed in Elgin and they created no small amount of interest. The only cost entailed was the printing of the puzzles, about $13.00.

A tie-up was effected with the Elgin Public Library, whereby they displayed a copy of Hugo's novel, "The Hunchback of Notre Dame," and distributed 2,500 book-marks to library patrons. These book-marks read: "Read 'The Hunchback of Notre Dame' and other works of Victor Hugo. See 'The Hunchback of Notre Dame,' starring Lon Chaney and Ernest Torrence, at Crocker Theatre, starting Dec. 17." The cost of these book-marks, which were printed on a light grade of yellow cardboard, was approximately $10.

Stills showing actual construction of the colossal sets for "The Hunchback" were mounted on cardboard and a tie-up was effected with the principal camera store, whereby they displayed these photos along with a card reading: "These striking scenes showing the construction of the settings for 'The Hunchback of Notre Dame' were made with an Eastman camera. What more fitting for a Xmas gift than one of our Eastman cameras? We carry a complete line. Don't fail to see 'The Hunchback of Notre Dame' at the Crocker Theatre Dec. 17-20." The cost of this window tie-up was only a few dollars for the card and mounting of the stills, which was done by the theatre's scenic artist.

In addition to the above, Manager Newman went in for some extensive billboard advertising, including twenty-four sheets; also window cards and plenty of advance lobby display. A trailer was run for two weeks in advance.

$250.00 A WEEK IN PRIZES

to the exhibitor sending in the best exploitation campaign on "The Steel Trail," "The Ghost City," "Beasts of Paradise," "The Iron Man" and "The Fast Express." Write F. J. McConnell, short subjects manager, for further particulars.

"PATRONS LAUDED 'FOOLS HIGHWAY'"

San Francisco, Cal.

Mr. C. A. Nathan,
Universal Film Exchange, Inc.,
San Francisco, Cal.

My dear Mr. Nathan:

This will confirm the fact that "Fools Highway," starring Mary Philbin, did a very satisfactory week's business in the Granada Theatre, and pleased the majority of our patrons.

It is a picture that offers excellent exploitation advantages, and for those theatres that use prologues, it is ideal. Mary Philbin and Pat O'Malley give very wonderful performances, and the picture also marks the introduction of Irving Cummings as a big time director.

Very truly yours,
J. A. Partington,
General Manager.

International News Cameraman Scales Mount Blanc

Umberto Romagnoli, International Cameraman in Rome, the Organizer and Leader of the Trip.

A STAFF cameraman of the International Newsreel Corporation has succeeded in scaling Mount Blanc, Europe's highest peak, with a newsreel camera. The intrepid cameraman was Umberto Romagnoli, International's representative in Rome. In order to reach the summit and take newsreel pictures, he had to arrange a regular expedition similar to the expedition which recently tried to conquer Mt. Everest.

The remarkable pictures obtained by Romagnoli, showing the members of the expedition in all phases of the ascent, the first to be made of Mount Blanc in ten years, have been included in International News No. 103, just released. They form one of the most interesting newsreel subjects ever obtained.

The expedition was led by noted guides. In the face of tremendous difficulties, and untold sufferings due to the great cold and the rarefied atmosphere, the intrepid men struggled for several days. The party halted at nights, making improvised igloos for shelter. Three such halts were made, one at the 6,000-foot level, another at 10,000 feet and a third at 13,000. The summit is 15,000 feet above sea-level. The temperature is from 18 to 31 degrees below zero.

A most unusual film record of the trip was obtained combining hair-raising thrills and scenes of remarkable beauty. The members of the expedition engaged in an eagle hunt near the summit and bagged several of the big birds. They also visited and filmed some of the activities of the St. Bernard monks.

Hitting the box office

UNIVERSAL JEWELS have the faculty of hitting the bull's-eye of box-office popularity every wallop out of the box. These seven Jewels have made many an exhibitor happy. Read what the men who have played them have to say!

bull's eye every time!

The SIGNAL TOWER

from the story by WADSWORTH CAMP
starring VIRGINIA VALLI
with ROCKLIFFE FELLOWES *and* WALLACE BEERY
A CLARENCE BROWN PRODUCTION

The RECKLESS AGE

from the novel by EARL DERR BIGGERS
starring REGINALD DENNY
A HARRY POLLARD PRODUCTION

WINE

by WILLIAM Mc HARG
with CLARA BOW
FORREST STANLEY, HUNTLY GORDON, MYRTLE STEDMAN, ROBERT AGNEW WALTER LONG
Directed by LOUIS GASNIER

BUTTERFLY

from the popular novel by
KATHLEEN NORRIS
with a great cast headed by
LAURA LA PLANTE, NORMAN KERRY,
RUTH CLIFFORD KENNETH HARLAN
A CLARENCE BROWN PRODUCTION

Nationally advertised in The Saturday Evening Post.

"WINE"

"A complete knockout! The theatre patrons of this town will never forget it as long as they live!"
Rialto Theatre, Houston, Texas.

"One of the outstanding big successes of the year!"
Ascher's Merrill Theatre, Milwaukee, Wis.

"THE RECKLESS AGE"

"The finest entertainment we have had in our house this year."
National Theatre, Stockton, Cal.

"Gave is the best week in over three months! Fine . . . fast-moving!"
Liberty Theatre, Kansas City, Mo.

"BUTTERFLY"

"Played to capacity business all week despite heavy opposition!"
Kings Theatre, St. Louis, Mo.

"Always glad to book Laura La Plante's pictures. Feel safe at the box-office!"
Superba Theatre, San Diego, Cal.

"THE SIGNAL TOWER"

"A wonderful picture! I liked it and it was enjoyed by the audience!"
Airdome Theatre, Eau Gallie, Fla.

"Largest business we have had in many months! Excellent picture!"
Isis Theatre, Grand Rapids, Mich.

"K—THE UNKNOWN"

"Record opening and picture building up every day. Looks like a record week!"
Orpheum Theatre, Akron, Ohio.

"Record-breaking business despite stiffest opposition! Best of any!"
Liberty Theatre, Kansas City, Mo.

"THE TURMOIL'

"Nothing but praise for this picture! Full of human interest!"
Capitol Theatre, New Bedford, Mass.

"You'll like it because it is full of human interest and scenes of the American home!"
Milwaukee Leader.

"THE FAST WORKER"

"One of the three most entertaining pictures this year!"
National Theatre, Stockton, Cal.

"Sure-fire comedy sensation! Business extremely gratifying!"
Herbert L. Rothschild Entertainment, Inc., San Francisco, Cal.

Read what John A. Schwalm, pioneer exhibitor of Hamilton, Ohio, thinks of "the greatest money-maker of them all":

"I brought it back at the Rialto at popular prices for three days, and broke the house record. I then booked it again a few weeks later for two days and did a comfortable business regardless of the fact that there was a constant downpour of rain. I candidly believe that if the weather had been favorable I would have duplicated the three day record."

(*from an article in the Moving Picture World*)

NOTE: Mr. Schwalm played both of these engagements after they had already played at the local Jefferson Theatre at legitimate theatre prices.

BIOGRAPHIES OF UNIVERSAL STARS

JACK HOXIE
Universal's Star of Westerns

Jack Hoxie

JACK HOXIE, one of the best known western actors in the world, was born in Oklahoma and raised on a cattle ranch, where he served as cowboy. He also rode range in Colorado and Idaho, during which time he won many rodeo championships.

His real name is Hart Hoxie. He dropped the aliterative appelation in order to avoid the suspicion that he might be trying to capitalize the similarity of names of his own and that other noted western star, William S. Hart.

Hoxie started in the movies by way of a so-called school for Movie Acting. He probably would still be sending his monthly check to it had he not received a letter from an old range-riding buddy, Hoot Gibson, who started up the ladder to screen fame. Hoot advised him to forget all about the school and go out to Universal City and apply for a job. Hoxie pawned his saddle and bought a ticket for California. He started his screen career as a rider with Harry Carey's troupe of cowboys at the rate of five dollars a day and five dollars for every fall.

After that he became a star in two-reel Westerns, where his splendid physique, horsemanship and dramatic ability gained him stellar roles in feature pictures such as "The White Manitou," "Fighting Fury," "The Western Wallop" and "Daring Chances."

He is married to Marin Sais, the former moving picture star, and has a beautiful home in Burbank, California, and one of the finest stables of thoroughbreds on the West Coast.

MOTION PICTURE DIRECTOR BECOMES NEWSPAPER REPORTER

(*Continued from Page* 10)

"I don't know," said Brown. "I may. All depends on whether it will make good newspaper copy. But I certainly am going to find out how a typical newspaper man feels in going after a job and holding it, and if I find any real newspaper men who have acting ability, I may have some actual newspaper men playing in my picture in the clothes that they wear to work.

By JOE WEIL

The best pictures—
Honest "live and let live" contracts—
Each with Carl Laemmle behind it!

White all the way—
Happiness in every reel—
Interest packed in every foot—
Thrills aplenty for good measure—
Everything you want in pictures!

Let 1925 break records—
Insure big profits—book the
Sure-fire hits—
The White List.

—— ASK GLYNN ——

If you want to get a hot line on "Smouldering Fires." One of the first of the White List. Ask that fine showman, Glynn. Ward & Glynn. We "tried out." This marvelous film. At their beautiful Patchogue Theatre. And we've hundreds of testimonials. Straight-from-the-shoulder. To show you exactly what big audiences. Think of it. And if you want to know more. Ask Glynn himself. And hear about. The biggest. Bestest. Emotional drama. Of three seasons!

—— THERE AIN'T NONE ——

They buried the hatchet. Our own Ben Price. And Henry Ginsberg. Of the 1st Avenue Theatre. Yes, sir! Buried it so deep that it'll never show itself again. Henry signed up for the Universal short product. 100%. Then he shook Ben's hand. And Ben shook happier crowds. Coming out of the 1st Avenue. And Ben and Henry walking. Arm in arm!

—— OBITUARY NOTE ——

There ain't no Santa Claus. I knew that ever since pop slipped on the fish bowl. Years ago. But there are fellows with Santa Claus hearts. And one of them is. Phil Bluestein. Of the New Albany Theatre, Brooklyn. Phil just opened up his heart and cellar. And left every one at Big U. A dandy little box of chocolates. And what they had in them wasn't water. So you know why all at Big U. Drank deep of Phil's bounty.

—— AND R. & R. ——

Always breakin' into this column. Rachmiel and Rinzler. More Santa Clauses. Drove down in a moving van. Instead of a sleigh. And now the whole exchange smells. Of burning rope. But it's good rope. And costs these two big-hearted fellows. A pretty penny. And it's a damn big compliment to know. That the men who BUY from you think that way. About things. And it shows. The wonderful good-fellowship between exhibs. And Big U.

—— ADAMS BROTHERS ——

Not the cough-drop kings. But the movie kings. Of Jersey. Pete and Adam Adams. Of the Newark. And the U. S. Regular human dynamos. For speed. And work. And now they're getting. All primed. As is the U. B. O. Circuit. For "Butterfly." Another great Jewel. With Laura La Plante. And the last of the Big 12. It certainly has been a wonderful year for Universal Pictures. Every one. A success. Think of the new year!

—— 1925 SUCCESS — THE WHITE LIST ——

STATISTICS ON MAKING OF "PHANTOM OF OPERA" INDICATE IT WILL BE BIGGEST OF 1925 PRODUCTIONS

(*Continued from Page* 12) setting ever built. This framework was necessary owing to its enormous size and weight.

Interior of the opera house over one hundred feet high, contains five tiers of balconies, and seats 3,000 people for the great opera scenes the house is packed to capacity.

Stage of opera house is one hundred feet wide and seventy-five feet high, exactly the dimensions of the original.

From the ceiling of the opera house is suspended the great crystal chandelier, forty feet in diameter and weighing 16,000 pounds. One of the big scenes of the picture is when this chandelier falls upon the thousands seated below.

The grand staircase, one hundred feet high, with six levels, was built in exact size. In this setting are exact reproductions of the famous sculptures and decorations of the original.

The grand foyer, into which the staircase leads, is seventy-five feet wide and fifty feet deep.

The roof of the opera house was built with the enormous dome and cupola containing sculptured figures fifty feet high. The City of Paris is visible stretched out below.

Beneath the original opera house are five tiers of cellars, the lowest containing a vast subterranean lake. These were actually built into a mountain, trained miners and mining engineers having been brought from the famous Palisade mines in the Northern Sierras. Twelve heavy pneumatic drills were used for the excavation which required six weeks. After the excavation the underground passages and rooms had to be reinforced with steel and concrete.

Nationally advertised in The Saturday Evening Post.

CARL LAEMMLE'S LETTER BOX

EMPLOYEES OF UNIVERSAL'S FORT LEE LABORATORY WRITE MR. LAEMMLE OF THEIR APPRECIATION

December 13, 1924.

Mr. Carl Laemmle, President,
Universal Pictures Corporation,
730 Fifth Ave., New York City.

Dear Mr. Laemmle:

Mr. Stolzer has just apprized us of your communication in which you make your more than generous offer of a week's vacation to all employees who have been with you over ten years.

We cannot find words to express to you our sincere appreciation of this, other than to say it is characteristic of your good self and that we certainly feel happy and proud to be members of such an organization where the welfare of the employees is constantly being considered and where recognition of service is rewarded in so generous a manner as you have done toward us. This should be an incentive for all the employees to make good and thus maintain their membership with the Universal Family.

We have always been well taken care of in our years of service and have watched with interest how this organization has spread out each and every year. It is our most ardent wish to you that in the future Universal will continue to grow with as much rapidity as it has done in the past ten years.

Assuring you that we feel highly honored by having the distinction of being in your employ and assuring you of our sincere thanks, we beg to remain,

Yours for Continued Universal Prosperity,
(Signed) Irving Stolzer, Charles W. Brown, Daniel F. Daley, David Smith, Susan Dickson, George Lane, Manuel Nebof, J. P. Sala, Henry Weidman, George Rangers, Charlotte A. Marcus and Samuel Roseman.

WIRE FROM HARRY LEON WILSON PRAISING PRODUCTION OF "OH, DOCTOR!"

Carl Laemmle:

"I want to congratulate you on your production of "Oh, Doctor!" They tell me that several million people have read the story in The Saturday Evening Post and in book form. If they liked it in print they will surely like it on the screen. I am especially gratified by Harry Pollard's direction and Harvey Thew's screen adaptation and by the work of Reginald Denny and Mary Astor. Wish you and your exhibitors the greatest success with 'Oh, Doctor!'"

PALMDALE ENTERTAINMENT CLUB
Palmdale, Calif.

Carl Laemmle,
Los Angeles, Calif.

"The Darling of New York" this week was fine story. We liked it very much both here and at Hughes Lake. It has so much of the lovable "human" element in it, and so little of unlovable hate and vindictiveness.

Gratefully yours,
Reverend J. C. Wilson.

Wichita, Kans.

Carl Laemmle,
Universal Pictures Corporation,
New York, N. Y.

Have been using International News for past two years in our finest theatre, The Miller, which we consider is the greatest compliment we could pay this subject. The selection of timely subjects in the International News and speedy service could not be beaten.

Stanley N. Chambers.

December 14, 1924.

Mr. Carl Laemmle, President,
Universal Pictures Corporation.

Dear Sir:

I see in Reel Journal of December 20th, 1924, that all employees that have worked ten years will receive an extra winter vacation from Universal.

I have never been employed by Universal, but I can say one thing, that for the last eleven years Universal has had a picture in my theatre every Saturday night, and besides, I have run just about every serial you have made, every one-reel comedy, also all of your two-reel comedies, and a good many Jewels. I have used your service as often as four days in each week lots of times. Along in August, 1924, I got so near to release that I was forced to buy a few pictures for my Saturday program. But today I am back again on Universal program pictures. Of course I use all the Jewels a town of this kind can stand, as it is a coal-mining field and action pictures are the things that go here.

So I feel as though I were one of the oldest that have stuck to Universal for many a day, and I would bet a dollar to a penny I have used more service from you than any exhibitor in the State of Kansas or any other State for the past ten years. This town is only about 2,000 population.

I will say one thing: I have been treated very fairly in your office at Kansas City. Sometime I hope to meet you in Kansas City to say "Hello" at least, and if you ever give an old exhibitor a free trip to Universal City, please think of me.

(Signed) John Willey,
Rex Theatre, Mulberry, Kans.

Kokomo, Indiana.

Mr. Carl Laemmle, President,
Universal Pictures Corporation,
New York, N. Y.

Dear Sir:

We have played "The Signal Tower" and "The Reckless Age" and want to say that they are two extraordinary pictures. First, as a box-office value they are wonderful; second, from the audience's standpoint they are extraordinary.

We arrive at these two facts in this manner: Our gross receipts in the box-office have been much larger on these two pictures than any others we have used lately, and we have had our patrons call us over the telephone and tell us that these are wonderful pictures and if we can just continue with them, our success is assured.

I want to take this opportunity to congratulate you and your organization in giving the exhibitor these pictures at a price that he cannot help but make money on and please his customers.

Wishing you a Merry Christmas and a prosperous New Year, I beg to remain,

Very truly yours,
(Signed) John Shirk,
Grand Theatre.

The Greatest VARIETY

Oh, Min (Universal), with Joe Murphy and Fay Tincher.—We have run all of the Gump comedies and find them very popular with our patrons. Nice clean spicy comedy. Two reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

A Society Knockout, with Jack Dempsey. —These "Fight and Win" pictures are humdingers. This one, second of series, pleased 100 per cent. Two reels.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

The Gumps

featuring Joe Murphy and Fay Tincher—

Series of 12 - One reel each

Directed by Erle Kenton

JACK DEMPSEY

and a great cast, in

The FIGHT and WIN Pictures

10 big 2 reel comedy action romances

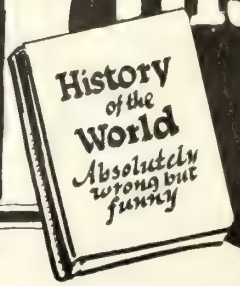
Directed by Erle Kenton

Columbus and Isabella, a Hysterical History comedy.—Something new! A welcome relief from the stereotyped slapstick stuff. This was our first one of this new series. We are booking the rest. One reel.—H. M. Face & Sons, Elmac theatre, Maple Rapids, Mich.—Small town patronage.

Hysterical History Comedies

15 one reel burlesques of famous characters of history—

Directed by Bryan Foy



Credit is hereby given Exhibitors Herald and Moving Picture World for box-office reports.

# of Short Product on the market today

FAST STEPPERS. (Universal). Star, Billy Sullivan. I have just run the second race of "Fast Steppers" and Billy Sullivan in these is going over big. Boys, if you buy these right run them; they are great. Town of 3,500. Admission 10-30. G. A. Peterson, Lyric Theatre (350 seats), Sayre, Oklahoma.

The **FAST STEPPERS**
featuring **BILLY SULLIVAN**
and a splendid cast
from the race track adventure stories
by Gerald Beaumont

SERIES OF TEN
TWO REELS EACH

Directed by
Edward Laemmle

Marry Young (Universal), with Bert Roach.—Another good one by these fellows, and they put the people in my house, as the boys all want to know what comedy I have on before I get the advertising out. Neely and Bert are drawing business for me in the hot weather. Good film. One reel.—C. V. Anderson, Oak theatre, Oakdale, Neb.

ONE REEL COMEDIES
featuring
Bert Roach
Alice Howell
& Neely Edwards

HUNTING TROUBLE. (Universal). Star, Leo Maloney. An extra good western, enjoyed by all. Tone, good. Sunday, yes. Audience appeal, yes. Small town class town of 350. Admission 10-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SING BAD THE SAILOR. (Universal—Leather Pusher Series). Star, Billy Sullivan. A fine mixture of comedy, action, romance. A popular series here. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw family and high class in city of 300,000. Admission 35-50-75. L. D. Balsly, Liberty Theatre (1,012 seats), Kansas City, Missouri.

4th series

The **LEATHER PUSHERS**
featuring
Billy Sullivan
The famous comedy
action series by
H·C·WITWER

Directed by
Edward Laemmle

2 REEL WESTERNS
featuring
Eddie Cobb
Jack Daugherty
Pete Morrison
Billy Sullivan

52 a year
one
every
week

Nationally advertised in The Saturday Evening Post.

"My receipts have increased with each episode"

PASTIME THEATRE
PHILADELPHIA

Philadelphia, Nov. 19, 1924

Universal Pictures Corp.
730 Fifth Avenue
New York, N. Y.

Gentlemen:

After playing four episodes of the serial WOLVES OF THE NORTH, permit me to say that it is one of the finest serials that has ever been shown at my theatre, and my house has been playing serials since their inception.

My receipts have increased with each episode, and it looks like a sure winner. I consider it one of UNIVERSAL'S best.

Continue making serials such as WOLVES OF THE NORTH, as these are the kind that will bring money in the box office at all times and at any theatre.

Very truly yours

Jack G. Pastery

Pastime Theatre

"Best serial I have shown in my house!"
R. L. Page, McCall, Ida.

"Doing wonderful work at the box-office!"
Jefferson Theatre,
Newport, Tenn.

"Created more interest than any serial recently shown! Exceeded our expectations in its drawing power!"
Ascher Bros.,
Chicago, Ill.

"Record-breaking crowds!"
Eagle Theatre,
Hamilton, Ont.

"Going over the biggest of any serial ever played in this town! Can't be beat!"
Cozy Theatre,
Osage City, Kans.

"Capacity audiences each week!"
Star Theatre,
La Fayette, Ind.

"Patrons are following it as they never followed a serial before! Going over big!"
Wonderland Theatre,
Seguin, Texas

WOLVES OF THE NORTH

Starring WILLIAM DUNCAN

Directed by
WILLIAM DUNCAN

10 Crashing Episodes

What the Box Office Has to Say

TWO WIRES ON "K—THE UNKNOWN"

[WIRE]

Oklahoma City, Okla.

Carl Laemmle,
Universal Pictures Corporation,
New York, N. Y.

Liberty Theatre opened to capacity business with "K — The Unknown." Keep good ones coming. Exploitation appreciated.

BOB HUTCHINSON.

[WIRE]

Los Angeles, Calif.

Carl Laemmle, President,
Universal Pictures Corporation,
New York, N. Y.

In face of two premieres, rainy weather and holiday season, "K—The Unknown" played Saturday and Sunday to capacity business at the Cameo. All critics praise picture highly. Popularity of book gives strong publicity angle which shows box-office results. This is one of the greatest audience pictures I have ever played.

CHARLES E. BRADY,
Manager, Cameo Theatre

CONGRATULATES "U" ON "K—THE UNKNOWN"

Do the Botzum Brothers

Akron, Ohio.

Universal Film Exchanges, Inc.,
Cleveland, Ohio.

Dear Sirs:

Just a few lines to let you know that we were much pleased with our week's business on "K — The Unknown." We had many favorable comments from our patrons on this picture and personally think that Universal should be congratulated for this excellent production.

Very truly yours,
THE BOTZUM THEATRES CO.

HAS GREAT SUCCESS WITH "WOLVES OF THE NORTH"

Writes Mr. Citron

San Francisco, Calif.

Universal Film Exchanges, Inc.,
221 Golden Gate Avenue,
San Francisco, Calif.

It is with great pleasure that I can inform you of the success we have had in running your chapter play, "Wolves of the North," at our Saturday and Sunday matinee performances at the New Mission and New Fillmore Theatres.

I think the greatest item in favor of the above named chapter play is the fact that we have followed it up immediately with "The Riddle Rider."

For sometime past we have concentrated our efforts to promote on Saturday and Sunday matinees a program of specific benefit to the children. We have found that the booking of the "Wolves of the North" attracted a great deal of attention at the beginning, which was sustained through the entire ten weeks. Therefore, a great deal of the success which we have had with the children's matinees can be attributed to your chapter play.

We find, also, that "The Riddle Rider" is repeating the success of "Wolves of the North."

Sincerely yours,
LOUIS R. GREENFIELD THEATRES,
(Signed) William J. Citron,
General Manager.

Baby Peggy as Seen Through a Pen Point

Exceptional caricature of Baby Peggy, star of Century Comedies and of "The Darling of New York," "The Law Forbids" and "The Family Secret," Universal feature length productions which appeared in a recent issue of the Albany (N. Y.) News.

A TRIBUTE TO THE GUMP COMEDIES

A letter from Mr. Weber

Universal Film Exchanges, Inc.,
St. Louis, Mo.

Gentlemen:

Our check is enclosed for the two days' extra run of the "Gump" comedy.

I am indeed sorry that we are so near the end of the "Gump" series. In them you have the best for drawing power of any comedy subjects that this theatre has ever played. I only wish we could get one for every change of program. Not only do they go big with the children, but with the adults as well.

A short time ago we had in the theatre one of the best attractions of the year, "Abraham Lincoln." This picture played twice daily at 25c and 50c admission. In order to get the latecomers seated before the feature began we used a Gump comedy for the opening of each show. In the lobby the Gump comedy was advertised along with the big feature. We were very much surprised when the latecomers, who had missed the comedy, came from the theatre at the end of the show and asked why the Gump comedy had not been shown. Several stated that they had gone in to see the Gump comedy, not caring to see the big feature. When you have a comedy that can pull 50c, you should let the world know it.

Very truly yours,
(Signed) JAS C. WEBER,
Rialto Theatre.

UNIVERSAL COMEDIES ARE THE BEST

Wires Chas. G. Branham

[WIRE]

Richmond, Calif.

Carl Laemmle,
Universal Pictures Corporation,
New York, N. Y.

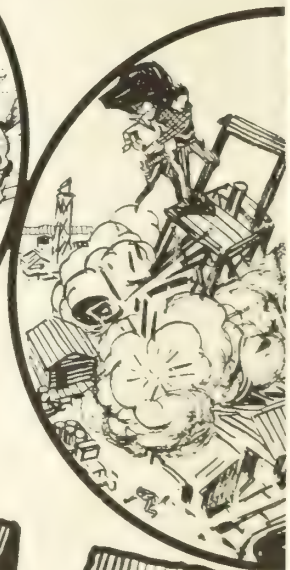
As a one hundred per cent. user of Universal Comedies I wish to congratulate you on your season's short subject product. During the past several weeks we have enjoyed an excellent run of your comedies which have gone over with a wallop and have pleased as well, if not better, than those for which we were compelled to pay twice the rental price asked by you. You are turning out the best comedies in the history of the Universal. I wish also to express my appreciation of the fine spirit of co-operation shown by the boys of your San Francisco exchange at all times. May the approaching new year be the greatest Universal has ever known.

CHARLES G. BRANHAM,
MacDonald Theatre.

"A knockout! Best made! All exhibitors

SEE the runaway coach crash down the precipice

SEE the wildest, most daring riding ever screened



The

THE RIDDLE

Nationally advertised in the Saturday Evening Post.

With a great cast starring

WILLIAM DESMOND

and

EILEEN SEDGWICK

Directed by WILLIAM CRAFT

Supported by

HELEN HOLMES

HUGHIE MACK

and **CLAUDE PAYTON**

Desmond serial ever should buy this one!"

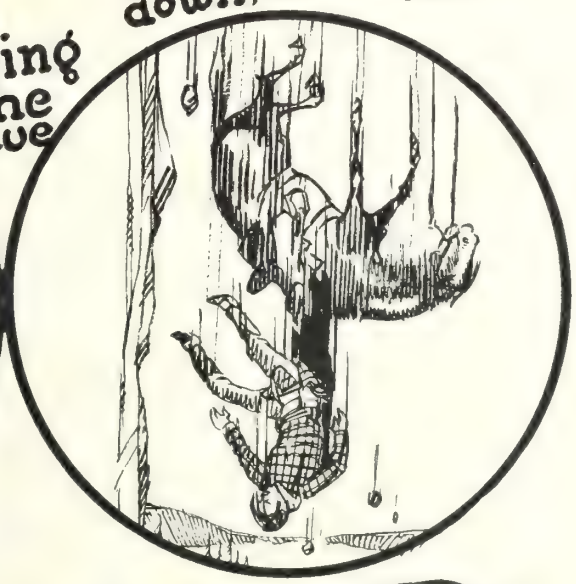
EMPRESS THEATRE Hollis, Okla.

stest, wildest riding serial ever screened!

SEE the terrifying explosion of the giant oil-well

SEE the flood raging onward and the thrilling rescue

SEE horse and rider plunge down, down into the canyon



RIDER

Brown's Direction of "Butterfly" a Job For Author To Be Proud Of

Laura La Plante Lovable as "Butterfly"

DIRECTOR CLARENCE BROWN has caught the spirit of Kathleen Norris' popular story, "Butterfly," and in transferring it to the screen has done a job of which even the author may be proud.

The story, as those of you who are best-seller fans know, is built on the sacrifice theme. A wholesome and sweet sister almost ruins her life through spoiling her younger sister. She even gives up a man for whom she holds affection to the thoughtless and heartless Butterfly, as the sister has been appropriately named.

But even after marrying him, Butterfly continues her giddy whirl through life, leaving responsibility to others and eventually demands that Hilary, the older, give up the man she loves for her whim. But just about this time the worm turns and Hilary claims her own, leaving the spoiled darling to straighten out matters with her own husband.

Despite her rather despicable character you can't help loving Butterfly, for as played by Laura La Plante she is pretty and piquant enough to make one overlook a few faults. Ruth Clifford is the unselfish girl, and you feel like shaking her at times for her everlasting sacrificing — a tribute to the excellent work she does. Kenneth Harlan, as the husband of Butterfly, Norman Kerry, as Kronski, the eccentric musician, T. Roy Barnes, Margaret Livingston and Cesare Gravina in minor roles do good splendidly.

There is jazz atmosphere for those who like it.

Additional features include a comedy, "Due Glorious Fourth," and the short subjects.—*Milwaukee Sentinel.*

"HIT AND RUN" AT CAMEO IS STORY OF BIG LEAGUES

HOOT GIBSON creates a lot of laughs as the awkward but heavy-hitting outfielder in the cowboy league of "Hit and Run," his latest Universal comedy-drama, now showing at the Cameo. Gibson's role is that of a cowboy Babe Ruth, who graduates from the "tall and uncut" to big league baseball and his antics are provocative of much mirth. Plenty of opportunity is given to him to display his ability as a rider and one of the most thrilling exhibitions ever filmed of horseback riding is shown in this picture.

The story was written by Edward Sedgwick, his director, and Raymond L. Schrock. A strong cast which includes Mike Donlin and Dewitt Jennings [illegible] *Herald.*

"THE TURMOIL" AT KINGS AND RIVOLI

"THE TURMOIL," the screen version of Booth Tarkington's novel, features George Hackathorne and Eleanor Boardman at the Kings and Rivoli Theatres this week.

It's a study in human life itself and a spectacular study in the working of the souls of American men and women. women.

The story deals with the turmoil in the home of a self-made millionaire, arrogant, powerful and stubborn, who with iron hand, bends a rebellious family to his will.

An artistic son is forced to the unhappiness of a money-made struggle in business; a daughter-in-law, waspish and fortune-hunting, pits her wits against his, drives one man to drink, another to the grave, his daughter into the arms of a scoundrel and nearly wrecks the entire family on the altar of Mammon.

The story is acted by a cast carefully chosen. Bibbs, the dreamy, artistic son of the family, is pictured by George Hackathorne, the appealing hunchback of "Merry Go Round," while Eileen Percy plays Sybil, the daughter-in-law. Pauline Garon plays the flapperish baby daughter of the family and Emmett appears as the old millionaire. *The St. Louis Times.*

"K-The Unknown" Is Vitally Dramatic

Pollard's Direction Singularly Effective.

FEW films on exhibition this week are more engrossing than the Universal-Jewel picture at the Cameo. Mary Roberts Rinehart's story of "K," called for its film title "K—The Unknown," is the feature, and Harry Pollard has made a production of extreme value to the silversheet.

Avoiding all sex angles, Mr. Pollard has contrived a dramatic and vital story in which the problems of real life, while animated, psychologists and others agree, by love and desire, are nevertheless subordinated to a wholesome and normal mood.

Mr. Pollard has handled the long novel with a clever touch. He has evoked from the celluloid all the climactic moments of the story, has emphasized deftly and with welcome relief the comedy touches, and the picture yesterday brought forth a splendid reaction from the audience.

Virginia Valli as the heroine is graceful, pretty, and plays her high notes of emotion well. Margarita Fisher makes a captivating and vampish figure of the nurse, Carlotta, and Percy Marmont in the title role is well cast and a delight to every observer in the audience.

Without overplaying the repression of the role, Mr. Marmont offers a contained and life-like picture of the mysterious figure in the small town. He rises to big moments without any obvious effort, and gives a sterling quality to the part even when appearances are against him.

John Roche, as Dr. Max, has an unsympathetic role, and it is doubtful whether many folk will like to think of their great surgeon as indulging in the flirtations which are portrayed in the picture. The group of gossips is excellent, make for a touch of lightness in a story where tragedy is always just around the corner, and under Pollard's direction are singularly effective.—Florence Lawrence in *Los Angeles Examiner.*

Are Your Ideas on Exploitation Worth $5,000?

CARL LAEMMLE wants to give away $5,000 in prizes at the rate of $250 each week for 20 weeks to the exhibitor sending in the best exploitation campaign on the following serials: The Ghost City, The Steel Trail, Beasts of Paradise, The Iron Man, The Fast Express.

"Fast Worker" Is Given Well Merited Welcome

By FLORENCE LAWRENCE

WHEN you see Reginald Denny and Laura La Plante in "The Fast Worker" you may decide which is playing the title role. There's "fast work" on the part of both, and Laura with her dimples and her winsome manner, not only works fast herself, but speeds up the heart action of all the men in the company—and the audience, too, for that matter.

This new Universal-Jewel film opened at the Rialto last night with one of those splashes of light, lovely wommen, motion picture Adonises, and admiring crowds which goes with all big functions in the cinema world. The crowd was enormous. Both sides of Broadway were lined with eager spectators, and the reserved seat list in the theatre read like a stellar directory. Producers, executives and lesser lights from many studios were on hand to give eclat to the performance, and the picture itself with its spirited action went over with a bang. It is largely comedy with farcical intonations ever and again to lend a soupcon of thrill to the drama. Best of all it's one of the cleanest and cleverest comedies the local screen has shown in some time, and is undoubtedly due to the deft handling which the scenarist and the director, William A. Seiter, have given, since the suggestions in themselves allow for all sorts of complications in which a melange of husbands and wives are apparently badly confused.

Denny is a good-looking chap and plays out his scenes with spirit and verve. His hunt for the missing collar button and his escape from the rainstorm form two hilarious bits over which the house shrieked with joy.

Baby Muriel Frances Dana added more than a bit to the story, too, and Ethel Grey Terry as "Edith" was the perturbed and anxious wife with a convincing manner. Of course, the story itself is badly strained at times. You just know that such things couldn't happen, at least not in the way they happen in this play, but after all, it's clever and gay, and the cutting and titling after the first reel is all to the point, both of consistency and fast story-telling.

Miss La Plante wins out in the film despite the fact that she has nothing very much to do. She spends most of her time rushing in and out of the wrong door, and the arms of the wrong suitor, but she does it all so gracefully and wears such a delectable smile all the time that you can't really complain.

An excellent cast includes Richard Tucker, Lee Moran, John Stepling, T. D. Crittenden and Clarissa Selwynne, and most of the stars were present at the opening last night, and made their public recognition of applause when presented by William Desmond, Universal star, who acted as master of ceremonies.—*Los Angeles Examiner.*

Heroism

Stay-at-Homes Get No Medals, But They "Also Serve."

CAMEO, "THE SLANDERERS"—Adapted from Velma Clark's "Judgment of West Paradise"; directed by Nat Ross for Universal; photographer, William Thornday.

CAST—[illegible] Corlux, [illegible] Walker; Larry Corlux, Billy Sullivan; Mrs. Corlux, [illegible] Yorke; [illegible] Corlux, George Nichols; Gladys Lane, Gladys [illegible], [illegible] Kope, [illegible].

THE ultimate of courage and bravery is not always displayed on the battlefield. Neither is the most heroic he who would face without fear the fire and shell of war.

One also serves who remains home. This was ably put forth in Gilbert Emery's satire, "The Hero," done into a movie after its financially unsuccessful stage life. It is further exemplified in "The Slanderers," which carries out the theme announced in "The Hero," but in a slightly different fashion.

Here we have two brothers on a farm with their widowed mother and an adopted sister. War comes and the younger, pampered brother enlists. The other boy is left at home to care for the farm, which is on the verge of being sold over his head when an uncle, who seeks to engineer the deal, dies of apoplexy. Johnnie, the older boy, is charged with murdering his uncle, but is acquitted. His discharge by a jury, however, does not satisfy the narrow townspeople, whose treatment of Johnnie causes the death of the mother.

Meanwhile, Larry, the other boy, has distinguished himself in France, is decorated and returns home a hero and the idol of the town. Learning of the manner in which they have jostled his self-sacrificing brother in his absence, Larry turns upon them and "gives them an earfull." He has also learned to give way to others and effaces himself in favor of Johnnie for the hand of Gladys.

Johnnie Walker and Jimmy Sullivan acquit themselves nobly as the two brothers.—*Los Angeles Evening Express.*

Denny a Hit In "Fast Worker"

Should Please Box-Office and Cash Customers.

IF there ever was a picture made to please all sorts and conditions of men as well as those other essentials, the women and children, "The Fast Worker," which opened Wednesday at the Rialto, is that one.

It is as welcome as the police after a call for help.

This Universal Jewel should be a two-way success. It should please both the box-office and the cash customers, for its laught-content is extremely high.

In the first place this young English person, Reginald Denny, jumps right into the place left vacant by Wallie Reid as a high-powered comedian, via "The Fast Worker." His work is superb and he gets the maximum out of the opportunities which the film version of George Barr McCutcheon's "Husbands of Edith" affords.

Laura La Plante scores a marked hit in the other leading role, while Ethel Grey Terry is equally good.

The picture is a sure-fire comedy based on the innumerable comic situations which can arise when one man is impersonating another while traveling with the latter's wife and family and is forced to share a railway compartment and later a hotel suite in order to help his friend put over a business deal.

The plot becomes a scream when he falls in love with his supposed wife's sister, who is one of the party.

Miss La Plante, of course, is the object of the masquerader's devotion. Like many other actresses she has dimples, but they are not her chief charm. She is really good and very convincing in her role of just being around to enjoy the predicament in which fate, in the person of her brother-in-law, has placed her elder sister and her own intended.

Muriel Frances Dana, as the spoiled child, and Ethel Grey Terry as the wife, give fine performances.

Lee Moran as a pampered plutocrat, contributes some excellent comedy.

Richard Tucker as the husband has little to do, but he does that well.

Denny is the one hit of the piece. He's the man's man whom the women find it easy to look at. His smile is quick and captivating. And how that boy can act! It is a shame Mister Laemmle kept him doing those bucket-and-towel dramas of the prize ring for so long. Otherwise there would be more films like "The Fast Worker." —*Los Angeles Illustrated Daily News.*

A PAGE OF SYNOPSES

"THE RIDDLE RIDER"

Universal Chapter Play

Co-Starring **WILLIAM DESMOND** *and* **EILEEN SEDGWICK**

No. 8—"The Frame-Up"

FEIGNING injury, the Riddle Rider falls to the floor, but crawls away after shooting out the lights and escapes. Julia seeks to get Nan to remortgage her ranch in order to get funds to sink a well, but fails. Sarles, Parker, some stockholders and a government inspector examine the well, and the expert declares everything is satisfactory. Sarles asks the arrest of the Riddle Rider, but the sheriff refuses, saying he has insufficient grounds for taking such a step.

Willy overhears Archer and Sarles plot to have someone disguised as the Riddle Rider pretend to steal the company's funds. Sarles does the job and wrecks his own office to give it the appearance of having been broken into and robbed. The sheriff and his posse give chase to the impostor and in the ensuing pursuit the real Riddle Rider is seen and cornered on the edge of a cliff. Attacked by one of his pursuers, the Riddle Rider and his assailant, with their horses, fall from the top o fthe cliff.

"STRAIGHT SHOOTIN' "

Two-Reel Universal Western

Starring **HARRY CAREY**

THUNDER FLINT is the chief cattleman of the county. He hates settlers and tries to drive them out. "Sweetwater" Malone is leader of the settlers. He has a son, Ted, and a daughter, Molly, who mean more to him than anything in the world.

The boy is shot by one of Flint's henchmen, and dies in a spring. The old man vows revenge. While burying the boy on the following day, "Cheyenne" Harry, a killer, employed by Flint, chances upon them. He tells them that he is not making war against girls and old men, and offers to help them.

Placer Fremont, another of Flint's killers, is sent to get Harry, but Harry, warned by one of his former buddies, goes gunning for Fremont, and beats him to the draw.

When the cattlemen sweep down, Harry dashes away and brings Black-eyed Pete's gang. They beat back the attackers and leave. Harry lingers behind for a time, then leaves. The girl meets him on the road. She makes him confess his love. Then it is that he decides to stay—and reform.

"BROADWAY BEAUTIES"

Two-Reel Century Comedy

Featuring **EDNA MARIAN** *and* **HILLIARD KARR**

EDNA, a winsome country lassie, leaves home to seek her fortune in the big city. Her plump sweetie takes her to the train, tying his horse to the rear coach. When he returns he finds his horse has been jerked out of the harness. Edna discovers the horse in town and mails it back to him. He gets a flivver and goes to town. She, meanwhile, gets a job in a jazzy cabaret. Her sweetie tries to enter in his countryfied clothes and is bounced. He repeats the attempt and is repeatedly bounced. Suddenly he beholds his sweetie doing a feature dance. He makes for her. The proprietor chases him around the pool. Edna appears and refuses to leave with him, telling him that she is married to the proprietor.

"THE WAY OF THE WEST"

Two-Reel Universal Western

Featuring **BILLY SULLIVAN**

ANN CRANDALL insists on riding a wild horse, despite Jack Weston, her father's foreman, protestation. Billy Regan, a new arrival, son of old man Regan's Austrailian buddy, dashes after her, and lifts her to his saddle before she is thrown.

The boys around the ranch then try to give him the 'razz,' and he takes things good-naturedly. Billy is dressed like a dude, while they wear the regular western regalia. Ann's father rides up with his party and tells them that they had almost overtaken Slippery Pete.

Billy thinks they are kidding him, and tells them their guns are useless in these modern days. One of the boys sticks a gun in his ribs. He puts his hands up, apparently helpless, when suddenly, with a fast trick, renders his opponent helpless.

The boys work the 'badger' trick on him, and he takes this good-naturedly, but promises to get even. Riding with Ann, later, they run into a blind canyon. They see Slippery Pete's gang rustling cattle. Billy goes for help, but the boys think he is trying to play a joke on them.

Ann is attacked. Then their horses run away. Billy steps behind the last man, pushes something against his spine and orders him to tell his confederates to raise their hands and drop their guns. Ann picks up their guns. Her father arrives. Billy tells them he is going to wander on, while the foreman embraces the girl.

"THE HIDDEN BADGE"

Two-Reel Universal Western

Starring **PETE MORRISON**

MARY ADAMS feels happy thinking that her disreputable husband is dead. She lives on the border of Eagle, a cattle town.

Sheriff Lindley has suffered the loss of a number of his best deputies from rustlers' bullets. He asks Jim Wilson, a daring puncher, to join his force, and gives him a badge, telling him to keep it hidden in his pocket.

Jim is in love with Mary, who promises to marry him when word about her husband is confirmed. Meanwhile, word comes to the town that the rustlers are in the neighborhood. The sheriff's posse attack, and the sheriff is killed.

The rustlers are cornered in a cave and forced to surrender. Their leader escapes. He sees a man lying on the ground. The helpless fellow proves to be Jim, who has been thrown by his horse. The bandit searches the dazed man and discovers his badge, taking it.

He drives to the Adams' cabin. Mary is stunned on beholding him—her husband. Jim drives up. The men battle until the sheriff's boys ride up. The bandit accuses Jim of being a rustler, stating that as for himself, he is a deputy, and shows the badge.

Mary stops the posse just as they are about to string Jim up, and tells them the truth. Adams dashes away to freedom, but his horse throws him over an embankment, breaking his neck. Jim and Mary face each other happily.

"THE MEASURE of a MAN"

Universal Western

Starring **WILLIAM DESMOND**

THE law of might was the only law that prevailed in Swamps End, known far and wide as the toughest logging camp town in the country, until the coming of he who became known as "The Parson." A saloonkeeper and a gambler took good care that the loggers did not accumulate sufficient money to get out of the camp. In so doing, the saloonkeeper neglected his wife until she harkened to the love-making of the gambler. Though none in the Swamps End knew it, "The Parson," not so long since a Bowery derelict, had come. "The Parson" soon found that fists would be more potent than words. He knew how to use his fists. Heartaches, despair and death came in the wake of "The Parson," but also there came happiness for mothers long neglected by sons. Also happiness for wives and for an orphan girl, whom "The Parson" admired.

COMING

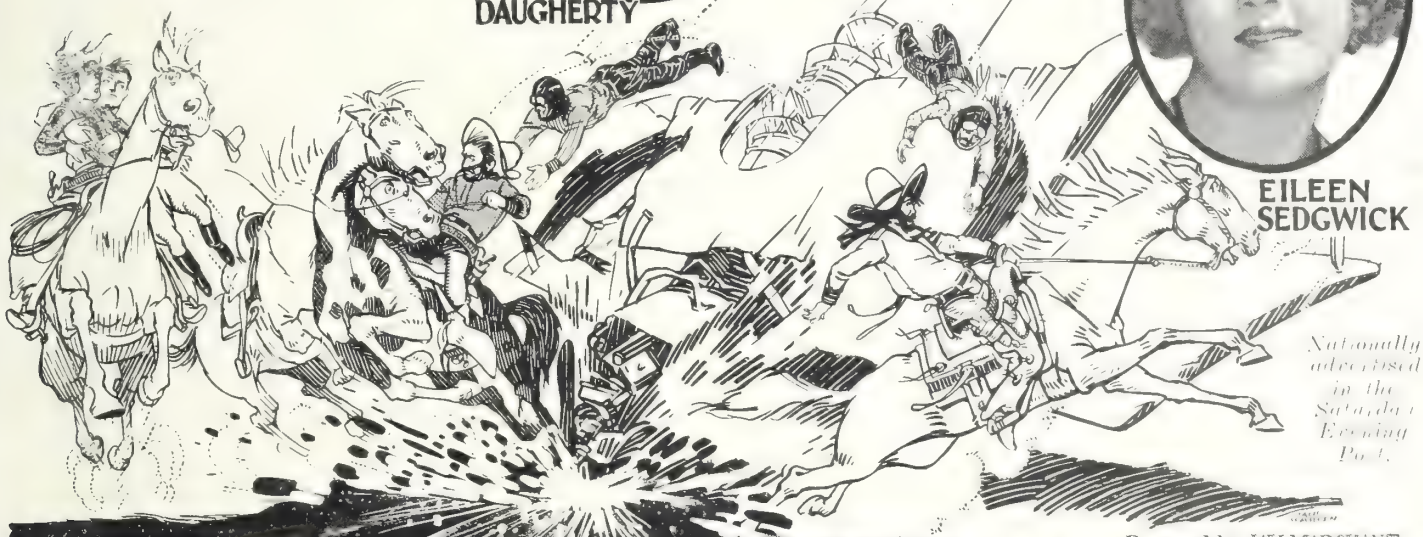
to smash all chapterplay records!

A whale of a cast enacting a story that is told not in words—but in ACTION! A refreshingly novel adventure story of the West.

AL WILSON

JACK DAUGHERTY

EILEEN SEDGWICK



Nationally advertised in the Saturday Evening Post.

Directed by JAY MARCHANT

The FIGHTING RANGER

with a great all star cast featuring

JACK DAUGHERTY

AL WILSON

Worlds champion stunt aviator

and **EILEEN SEDGWICK**

A Double Action Serial of the Western Plains.

Watch This Column

HERBERT RAWLINSON

MARY PHILBIN

MYRTLE STEDMAN

FORREST STANLEY

JACK HOXIE

MADGE BELLAMY

STARS IN THE WHITE LIST

Announcement of Universal's "White List" has proved a sensation amongst theatre managers. I can say without exaggeration that no list of picture-plays produced since the industry began has revealed such excellent stories and such uniformly capable casts. Keep the list for future reference and add the following to those you already have:

"The Clash," featuring ALMA RUBENS and PERCY MARMONT, assisted by Jean Hersholt, Cesare Gravina, Rose Rosanova, Zasu Pitts and Andre De Beranger. From the story "Miracle," by Clarence Buddington Kelland, which appeared in the Ladies' Home Journal. Directed by Edward Laemmle.

MARY PHILBIN and NORMAN KERRY in ***"Fifth Avenue Models,"*** based on "The Best in Life," by Muriel Hine, assisted by Rosemary Theby, Josef Swickard, Rose Dione and Jean Hersholt. Directed by Svend Gade

VIRGINIA VALLI in ***"Up the Ladder,"*** with Forrest Stanley, Herbert Holmes, Margaret Livingston, George Fawcett, Priscilla Moran. This is Owen Davis' Broadway stage hit and was directed by Edward Sloman.

HOUSE PETERS in ***"Overboard!"*** from the novel "Head Winds," by A. M. Sinclair Wilt.

HOOT GIBSON in ***"Let 'er Buck,"*** with exclusive scenes of the famous Pendleton (Ore.) roundup of 1924, and Marian Nixon, Josie Sedgwick and G. Raymond Nye. Directed by Edward Sedgwick.

Have you seen ***"The Hunchback of Notre Dame"?*** You'd better It is the greatest spectacle of the year. HOUSE PETERS in ***"The Tornado"*** will arouse and enthuse you. ***"The Phantom of the Opera"*** is coming along splendidly, thank you.

Drop a line today for our beautifully illustrated Universal Pictures booklet. It is yours for the asking.

Carl Laemmle

President.

(To be continued next week)

UNIVERSAL PICTURES

730 Fifth Ave., New York City

IF YOU WERE A PRODUCER

HAVE you tried to figure out what you would do to make life easier for exhibitors, if you were a producer?

Would there be anything you could do to help exhibitors fill their houses? Could you make the patrons of any theatre attend it regularly and more often?

Consider the effect of placing regular weekly advertisements in a great magazine, read by millions and millions of people in the United States and Canada. It would be impossible for an exhibitor to arouse the enthusiasm of his patrons through the use of the prestige of such a publication. But as a producer you could give to thousands of theatres playing your product all the advantages of advertising in the greatest avertising medium in the world, The Saturday Evening Post. Such advertising certainly would spread the glad tidings of good pictures as fast as the theatres could play them.

That's the way Carl Laemmle figured it out fifteen years ago, while he was an exhibitor. So now as a producer he places his advertisement, your advertisement, in The Saturday Evening Post, telling ten million people every week about the enjoyment in Universal Pictures. It's YOUR column! Book Universal Pictures and cash in on it!

"I went to see 'The Fast Worker' and it was wonderful. Reginald Denny doesn't come often enough to suit me. His performance was up to his usual standard, as also was Laura La Plante's. The rest of the cast was up to perfection.'"

John J. Allen,
McKeesport, Pa.

"'The Turmoil' is a great picture."

Dr. Paul A. Robertson,
Austin, Minn.

"'Butterfly' was superbly handled, also. Mr. Kerry's part of the violinist was played with such feeling. When he played his violin in Butterfly's home the audience sat tense as though they could actually hear him play through the screen."

Miss Rose M. Sullivan,
E. Boston, Mass.

"'Love and Glory'—a first-class picture, well directed and played. Madge Bellamy was exceptionally good."

A. D. Hoffman,
Denver, Colo.

The advertisement at the left appears in the January 3rd issue of The Saturday Evening Post.

UNIVERSAL WEEKLY
NO 13 NOV. 6, 1926

UNIVERSAL Short Subject WORLD

Sunny box office weather when sweet Snookums smiles on the cash customers — and makes 'em come again!

The sunshine of your audience's smile through two joy-filled reels.

Vol. 1 **Published in the Interest of Exhibitor Profits.** **No. 3**

Editorial

Without appearing to gush all over the place in the manner of soft-headed sentimentalists, we want here to call your attention to the dearest, dimpled, diapered darling that ever hit the picture business — **SNOOKUMS** — that kissable, hugable, lovable, box-officeable funnybone and tickle-toe titillator baby star now doing his stuff in **"The Newlyweds and Their Baby"** two-reel comedies of which there are thirteen in the series produced by Stern Brothers, or what have you but full, happy houses when you show them! . . . (whew!)

"The Newlyweds and Their Baby" are by the well known cartoonist - humorist, George McManus, who for years has made millions howl at his world-famous cartoon strip series. To-day more millions are laughing at these comedies, and exhibitors are cashing in heavy on the funniest thing in pictures — **SNOOKUMS**—the most tremendous, surefire box-office comedy bet ever filmed. Thirteen howling screams—thirteen shorts of clean, wholesome, healthy comedy wows! A sweet, smiling box-office baby if ever there was one!

13 Two Reel "The Newlyweds and Their Baby"

Produced by Stern Brothers

Released by UNIVERSAL

Himself!

Rudolph
VALENTINO
and
Carmel
MYERS
in
"ALL NIGHT"
Story by Edgar Franklin
Directed by Paul Powell

MAE MURRAY
with Rudolph
VALENTINO
in
"The Delicious Little Devil"
Directed by Robert Z. Leonard

The man whose very name thrills millions. In two of the dramatic gems that help make his name a household word. With everything new — posters· heralds, new ads, and of course new negatives. Not a thing missing to put these two pictures over—right!

Released by
UNIVERSAL

DENN
DOES IT

LOS ANGELES EXAMINER

TAKE IT FROM ME' CYCLONIC LAUGH STORM

By Leonard Boyd

"TAKE IT FROM ME," cyclone of laughs, with Reginald Denny as the chief laugh instigator, ushers in the second picture at the Uptown Theater under the new first-run regime. In many respects the first showing of this Universal farce resembled a gala premiere. The house was packed and lines outside; many evening gowns and shiny lapels were in evidence.

The film is like many of Denny's predecessors—its sole purpose is the promotion and furtherance of laughter from a probable farce situation. Much expense has been put into the sets and hiring of extras. An extravagant fashion show is staged, a lot of interesting bathing beauties are used and a strong supporting cast has been assembled—principally funsters.

Denny's work needs no mention here, while Blanche Mehaffey carried off feminine honors with a high hand. There was also Tom O'Brien of "The Big Parade" fame, who scored again with hard-boiled methods as a taxicab driver.

SAN FRANCISCO CHRONICLE

Granada Has Denny in Comedy Film

Gales of Mirth Brought Forth by His Antics as Manager of Store

By GEORGE C. WARREN

National Denny week at the Granada Theater brought the funniest comedy the skilled Reginald has yet offered to his adoring fans. It is called "Take It From Me," and it is a scream. The audience Saturday afternoon was hysterical with laughter, and loved every minute of the picture.

Denny's work as Tom is as good as anything he has ever put on the screen. He looks a young giant, wears fashionable clothes and makes love nicely, with Blanche Mehaffey as the object of his affections. He is companioned throughout by Ben Hendricks Jr. and Lee Moran. Some of the others are Lucien Littlefield, Wallace Watts, Vera Lewis and Be...

LOS ANGELES EVENING HERALD

Laugh Film Opens at Uptown

TAKE it from me—or any member of the enthusiastic first-night audience that crowded the Uptown last night—Reginald Denny's latest success, "Take It from Me," is a laugh-provoker. As usual, romping through a jovial man-about-town role, Denny is characteristically and consistently good.

SAN FRANCISCO BULLETIN

Reg. Denny's New Picture Merry Farce

Comedian at His Best On Granada Screen

As if to merit the honor of having this week given his name, an occasion being celebrated by hundreds of motion picture theaters throughout the country, Reginald Denny certainly did all in his power to make "Take It From Me" his greatest screen success. He has about accomplished this ambition, too.

We always get a big kick out of Denny's pictures: There is always a wealth of nonsense in his films that tends to make one forget his troubles. In the picture at the Granada this week "Reg" seems to simply radiate fun, more than ever before.

The story makes an excellent screen vehicle, especially for Denny. There are really more laughs in the film than in the play. Denny is responsible for this through his capable handling of the Tom Eggett of the play, a nephew of a deceased department store owner, who aims to inherit his uncle's fortune.

Y AGAIN!

LOS ANGELES RECORD

REG DENNY FILM PLENTY FUNNY

Take It From Me," direct-
William A. Seiter, starring
Denny. Adapted from the
y of the same name by Har-
. Produced and released by
i.

It From Me"—it's just one
d and glorious fancy-free
ny farce!

Denny is just one of those
ine, villains, policemen, a fashion
show, and thousands of depart-
ment store bargain hunters, dash-
ingly mixed into a delightful
farcical situation entirely palatable
to any from eight to eighty.

William A. Seiter, is responsible
for the excellent direction and it is
most befitting that he and Reggie

ILLUSTRATED DAILY NEWS

Reginald Denny Comes to Uptown in Clever Cinema

Denny excels hims
ture, which has a
with love interest
in that interesting
Seiter production
Denny and Seiter
like the Siamese
dom, but the
em to make
smile, as
erybody

SAN FRANCISCO EXAMINER

DENNY AT BEST IN NEW COMEDY

And it has a plot, too! For Reginald, dispossessed and broke, inherits a department store, which must show a profit within three months or it reverts to the possession of the former general manager. The general manager tries to throw a monkey wrench into the wheels and ruin the profit. Reginald falls in love with the pretty little stenog who warns him against the conspirator, and because his mercenary fiancee won't give him up if he wins the fortune, he and his two best freinds decide to make the store go broke. But of course fate has other plans and there is a triumphal finish for Reginald, after some crowded minutes of suspense.

If there is anything funnier than Reginald Denny in pajamas, skittering madly through a department store, hiding behind bargain counters until he reaches the men's wear department, it must be Reginald Denny cluttering from that department a few second later, superb in frock coat and silk hat —with a large price tag on the rear of the frock-coat, and the hat three sizes too small.

Carl Laemmle presents

REGINALD DENNY

in the Broadway Stage Success by Will B. Johnstone and Will R. Anderson

Take It From Me

A WILLIAM A SEITER PRODUCTION

A Universal Special

Fredman's 14 Points

No. 506.---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

I HAVE never been brave enough to say the remarkable things about any picture which Mr. Ernest W. Fredman says of "Michael Strogoff." And yet Mr. Fredman, of The Film Renter and Motion Picture News of London is an unusually conservative critic.

Just read some of the points he makes with reference to this Mighty Picture:

No. 1—"Mighty is the only description to apply to this tremendous Jules Verne film."

No. 2—"Seldom in the history of kinematography has this production been equalled."

No. 3—"The producers have lavished a fortune on its making, for it has some of the most elaborate sets seen on the screen."

No. 4—"The picture literally throbs with thrills that follow in swift succession."

No. 5—"Tremendous battle scenes in which thousands of the Latvian army take part, the burning of towns, fearless riding are features of this wonder production."

No. 6—"The camera and technical work is astounding."

on "Michael Strogoff"

No. 7—"The most thrilling scene of all is the fight between two men, which for sheer strength and suspense is one of the greatest fight scenes ever portrayed in a motion picture."

No. 8—"Some of the finest acting ever seen on the screen is to be witnessed in this picture."

No. 9—"Ivan Moskin's acting throughout is magnificent, and in the fight scene he is literally immense."

No. 10—"Every other artist lends wonderful characterization to their parts."

No. 11—"A mighty production conceived on immense lines."

No. 12—"A stupendous picture literally packed with entertainment value."

No. 13—"All through the film there are any number of big moments."

No. 14—"The whole production is so enthralling that it is certain to be a tremendous success. It is one of the greatest box-office attractions of all time."

Whew! There's a mouthful for you! And every word of it is true. If you miss "Michael Strogoff" you miss the season's biggest bet!

Say it again—and ag

It's BOX-

"A very powerful theme. Belle Bennett adds another to her list of recent successful performances. An excellent production."

Film Daily.

With

BELLE BENNETT

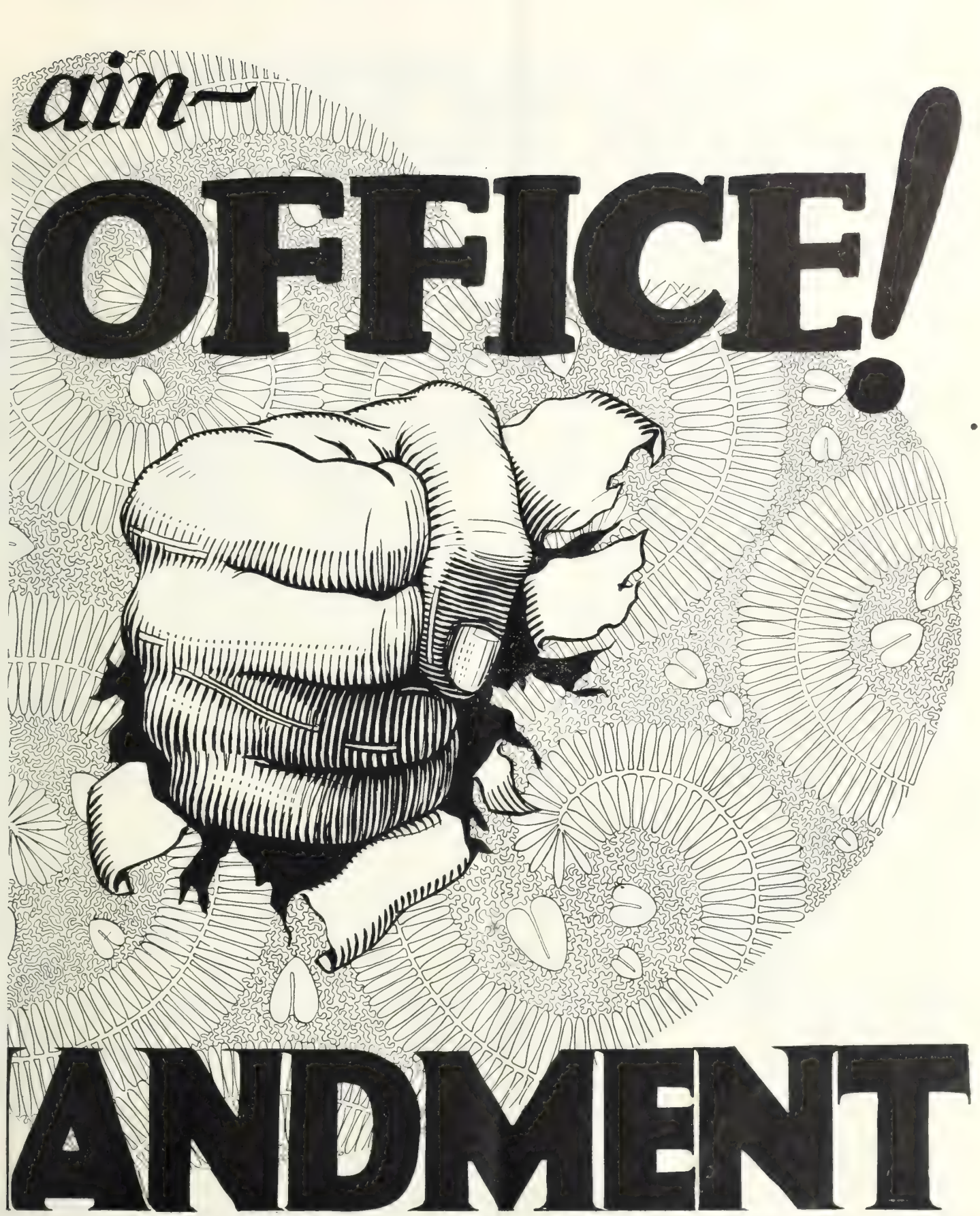
Mary Carr, Henry Victor, June Marlowe, and other box-office stars. Directed by Emory Johnson. Story by Emilie Johnson.

An Emory Johnson Production

Presented by Carl Laemmle

A UNIVERSAL SUPER PRODUCTION

The FOURTH COMM


ain-
OFFICE!
ANDMENT

NEVER

Watch This Column

If you want to be on our mailing list send in your name and address

SCENE FROM "LES MISERABLES"

I want your advice

I have brought from France a magnificent screen version of "*Les Miserables*," Victor Hugo's masterpiece. After final editing, it is still 22 reels in length, which means four hours of continuous performance. The picture is so beautiful, that I don't want to sacrifice a single foot of it. However, as it is two stories in one—"HEARTS OF HUMANITY" and "THE BARRICADE" (in reality a sequel) and each story is complete in itself in every detail—in plot, locale and dramatic climax—you can see one without the other without feeling that you have missed something. Hence, unless the public decides otherwise I intend to show it in two sections.

What do YOU think of the plan!

Would you be willing to sit for four hours to view a picture providing you knew it

masterpiece? Or would you prefer picture today and the other later? I am anxious this question

"LES MISERABLES"

Victor Hugo's immortal epic in moving-pictures

The question before the house is settled. The public has decided it.

You will see Victor Hugo's immortal "Les Miserables" in picture just as you have asked for it.

It will be presented in two pictures of medium length, each a complete story in itself, rather than one picture of excessive length.

The thousands of letters in response to my question, and the tremendous interest of picture-patrons in England were the deciding factors.

The letters said that the writers could not sit through any picture of five hours duration. Yet, they lose any of Hugo's always

Watch This Column

If you want to be on our mailing list send in your name and address

JEAN VALJEAN of "LES MISERABLES"

Everybody I have ever
ked to loves the works of
tor Hugo. They are invariably
ensely dramatic and full of ab-
ping interest. Universal's un-
edented success with "*The*
chback of Notre Dame" is a
d example of the great writer's
larity.

nd now comes tha
Hugo classic, "*Les Mis*
es," laid in France at th
e nation was waking fro
htmare of horror. The pi
ich was produced in Franc
sed to entitle a Universal Fil
Triumph, because Univers
it in this country and is n
for an extraordinary showi

leased to tell you th
ded as the most s

Victor Hugo's LES MIS

in HISTORY!!

Such a National Campaign

The public is aroused—keyed to ticket-buying pitch. Watching and waiting for Victor Hugo's great picture. Fall in line with the most profitable booking of the year—YOU be the one to show your territory!

ERABLES

A UNIVERSAL FILM DE FRANCE TRIUMPH

Presented by CARL LAEMMLE

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
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Vol. XXIV NOVEMBER 6, 1926 No. 13

UNIVERSAL MOVIEGRAMS

ON Friday of this week Carl Laemmle, President of Universal Pictures Corporation, arrived at Universal City to undertake personal supervision of the production spurt which always precedes the so-called Rainy Season in California.

* * *

LYNN REYNOLDS has signed a year's contract with Universal. He will write four and possibly five original stories in which he will direct Hoot Gibson during that time.

* * *

HAVING signed John Roche to play the role of St. Clare and Aileen Manning to play the role of Miss Ophelia, Harry Pollard has taken the "Uncle Tom's Cabin" company on a location trip to the Mississippi River.

* * *

ERLE KENTON, who has made the most excruciatingly funny of all the Gump comedies, has again been engaged to direct this comedy strip by Sidney Smith. The cast for the pictures still remains the same:—Joe Murphy, Fay Tincher and Jackie Morgan.

* * *

ADAPTERS are hard at work at Universal on Robert E. Welsh's story, "It Can Be Done" which is Carl Laemmle's famous dictum. It will be placed in production in February.

* * *

"THE Memoirs of George Broadhurst," which are now appearing serially, have stimulated interest in this author's plays. Universal is now hard at work on it's second one, "The Wrong Mr. Wright which Scott Sidney is directing with Jean Hersholt in the featured role.

Universal Buys "Show Boat", Edna Ferber's Sensational Novel

Exceptional Price Paid for Screen Rights to Book Which Sold 150,000 Copies When Scarcely Off Press.

THE Universal Pictures Corporation has announced the purchase of Edna Ferber's newest and most widely discussed novel "Show Boat." Negotiations covering a period of several weeks, following the completion of the story in serial form in the Woman's Home Companion and the tremendous demand for the story in book form from Doubleday Page & Company, resulted in a purchase price for motion picture rights in excess of the screen rights for any of her other famous books. The publicity attending the request of Tom Taggart, Democratic leader of Indiana, to remove his name from "Show Boat," added to the renown of the story before it was off the press.

There has been spirited bidding for the screen rights of this book on the part of motion picture producers, with the authoress and publishers asking as high as $105,000. While the exact price paid by Universal has not been made public, it is known that all previous Universal story or play purchases prices were shattered by this deal.

Carl Laemmle, president of Universal believes it to be the foremost American story of today. He has stated that he is prepared to concentrate the resources of Universal City in the screen version, which will be made as a great American picture. The direction may be entrusted to Harry Pollard following his completion of "Uncle Tom's Cabin." Mary Philbin, Norman Kerry and Jean Hersholt are being considered as stars to head the cast, as there are parts admirably fitted to their abilities in the story.

This story is unique and rich in unusual characters, drama and bizarre settings. It deals with the great legend of the Mississippi River with all of its colorful aspects in the days when Show Boats, great floating theatres, peopled with men and women as picturesque as the river itself, steamed their way up and down the great waterway, bringing romance to the barren lives of those who lived in the quaint river towns along the banks.

"Show Boat" is probably the most talked of book today. Orders for more than 150,000 had been placed before the book was scarcely off the press. It is expected to surpass her other novels in circulation even in cluding "So Big" and "Classified," which have gained fame on the screen.

Judged by the accepted conventions of picture making "Show Boat" will not be easy to film. It is for this reason that Carl Laemmle will surround the translation of the story into motion pictures with the best directorial, histrionic and technical talent, obtainable.

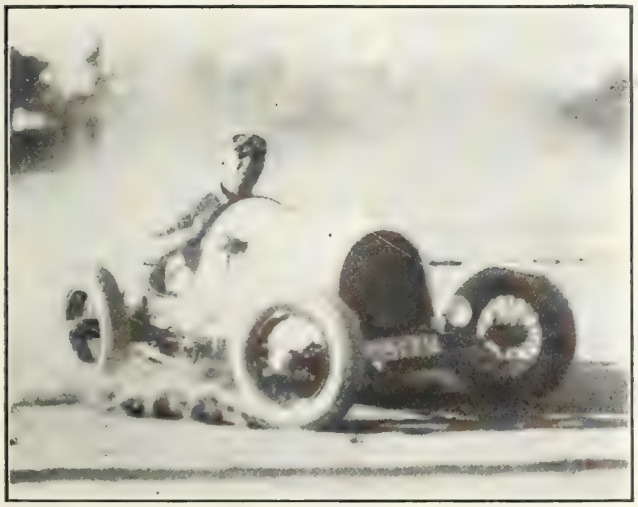
JOCELYN LEE (My, but it's hard not to put "Lady" in front of that name) has been added to the cast of "The Love Thrill" in which Millard Webb is directing Laura La Plante at Universal City. In her latest released picture, "Her Big Night," Laura plays a department store sales girl,—in this one, a female insurance saleslady. She is supported by Tom Moore, Bryant Washburn, Nat Carr, Arthur Hoyt and others.

Newsyviews From Universal City

One of the colorful cafe scenes in "Taxi! Taxi!" Melville Brown's second production, in which Marion Nixon and Edward Everett Horton play the leading roles.

A sensational moment in "The Sensation Seekers" which Lois Weber has just completed. Billie Dove is behind the door and Raymond Bloomer is the clergyman.

Andy Gump comes to the assistance of a dozen distressed maidens in "The Big Surprise," the fourth Gump comedy of the new series, which will be released November 29th. This side of the beach tug o' war is sure to win with the Gumps, pere et fils, lending their moral and physical support.



Above are two of Universal City's speed demons out to break records in their respective vehicles. Hoot Gibson prefers his "Junior Racing car," a mosquito-sized motor built especially for him at a cost of several thousand dollars, while June Marlowe says: "Give me an ostrich any day, even though I do have to tote a gun to get it started."

Specials!

Presented by Carl Laemmle
With Laura La Plante, Pat O'Malley, Raymond Keane and George Siegmann
A DIMITRI BUCHOWETZKI Production

The MIDNIGHT SUN

ALHAMBRA
"THE MIDNIGHT SUN" AND PANTAGES VAUDEVILLE.

At least once a season, Universal is called upon to lay before its patrons a sumptuous pictorial bouquet. "The Midnight Sun" is the title of the offering this season and follows in the footsteps of "The Hunchback of Notre Dame," and "The Phantom of the Opera." Instead of France, the setting is Russia in the war period, a time that permits the use of lavish backgrounds. Among the gorgeous settings is a reproduction of the Imperial Russian Grand Opera house. As an optic display, "The Midnight Sun" certainly holds its own with its predecessors.

In story it is less grue[illegible] and more obviously cut to the taste of [illegible]. The story is that of a beautiful girl—premiere ballerina of the ballet—and three men, two of whom "desire" her while the third is a youth honestly in love with her. The ensuing romance has as many thrills as a serial. The direction of Dimitri Buchowetzki is good and the casting excellent, with Laura La Plante as the young lover and George Siegmann as the villain.

"In all the years I have been engaged in the motion picture business I have never seen such enthusiasm displayed by the public as there was during the run of Universal's 'Flaming Frontier.'
"So great was their desire to see this wonderful picture that they waited for hours to gain admission, an event that breaks all records for this theatre. It is without doubt, the greatest picture of its kind ever screened, and one that every true American should see."

—NATIONAL THEATRES CORP., CHICAGO, ILL.
Stratford Theatre,
J. V. Hogan, Mgr.

The FLAMING FRONTIER

Presented by Carl Laemmle
with
Hoot Gibson, Dustin Farnum, Anne Cornwall, Kathleen Key, and thousands of others

An Edward Sedgwick Production

Universal SUPER Productions

Exchanges Stage Surprise Sales Drive As Unique Testimonial to Carl Laemmle

Without Notifying Home Office, Field Force Organized and Are Putting Over the Most Successful Drive in Universal's History as Their Welcome Home Party

AS a tribute to their chief, Carl Laemmle, and as an expression of their joy over his recovery and safe return to America, the Universal Sales Force is now putting over the most novel "welcome home" party ever tendered a film official. It is a Laemmle Surprise Celebration, taking the form of a concentrated sales and date drive, which bids fair to top by far any other sales contest ever held by Universal. This unique drive, just announced, was conceived and organized, and is being carried through entirely by the managers, salesmen, sales executives and other workers in the various Universal exchanges in the United States and Canada. It was not tipped off to Laemmle, to Lou B. Matzger, general sales manager, or the Universal Home Office until this week, when it came as a complete surprise.

The idea occured to H. M. Herbel, Pittsburgh manager for Universal, who immediately queried the other exchange managers. They eagerly offered their co-operation, and chose Pittsburgh as headquarters for the drive. The entire Universal exchange system banded together to surprise Laemmle with a period of the greatest sales and play-date activity in the history of Universal. The exchange managers and salesmen dug into their pockets to make up a prize fund of $1500 to be distributed to the exchanges, salesmen and other workers showing the best results in the drive. Many side bets between rival exchanges and a sweepstakes between accessory managers await the results of the two weeks period which started October 17th and will end October 31st. The ingenuity of the sales force is shown by a further arrangement by which the Universal business immediately before and after the drive period is protected. The exchanges must keep their business up to normal during the two weeks preceding and the two weeks following the drive.

If Laemmle needs any tonic in addition to the ministrations of his family and friends during his convalescence and the stirring "home coming" accorded him recently by the heads of the industry, that tonic will be the loyalty and enthusiasm of his field force and proof of the great popularity of Universal pictures as demonstrated by the almost universal showing of these pictures in America's theatres during the Laemmle Surprise Celebration period.

The first inkling the Universal chief had of the Surprise Celebration was the following telegram, received this week by Mr. Laemmle from the Laemmle Surprise Celebration headquarters:

"You may have noted the absence of representatives of your field and exchange force from your great home-coming welcome party. You may have wondered about it. The fact is, we could (*Continued on page* 34.)

Special Showing of "Michael Strogoff" Elicits High Praise of Indiana Women

"MICHAEL STROGOFF," the big Universal Film de France special, made from Jules Verne's thrilling romance by the French Societe des Cineromans and to be distributed in America by Universal Pictures Corporation, had its American premiere recently in Indianapolis before the State Federation of Women's Clubs and Photoplay Indorsers of that State. Presented before the hundred of delegates at a midnight show in the Circle Theatre, Indianapolis, the picture made a vivid impression upon the audience, members of which characterized it as "marvelous," "wonderful," "The greatest picture ever seen" and by similar striking encomiums.

No more exacting test could be conceived for a film than a premiere before representatives of such clubs, up-lift societies and photoplay indorsers. Universal executives draw from the enthusiastic praise given to the picture by the Indiana federation a well seated conviction that the picture is just as big as it has been heralded and is due to be one of the sensations of the current film year.

The Indianapolis showing was arranged by William Esch, exchange manager for Universal in that territory, and his report indicates that popular success of "Michael Strogoff" is assured. Many of those who attended the private showing are going to return to their homes with the intention of influencing their local exhibitors to book the picture.

In expressing the attitude of the Indiana Indorsers of Photoplays towards "Michael Strogoff," Mrs. Bloomfield Moore, corresponding secretary of that organization, wrote to Carl Laemmle, president of Universal as follows:

"Everyone was deeply moved by the magnificence of this picture. The acting, by a brilliant cast headed by Ivan Moskin, again shows how much stress your director lays upon make-up and accurate settings and costumes. We appreciate your efforts in giving the public this wonderful picturization of Jules Verne's thrilling book."

Various other members of the several organizations characterized the picture in the following phrases:

"Very fine. The acting is wonderful."

"A marvelous production—splendidly acted."

"Finest picture I ever saw."

"Equal to any production ever seen."

"A glorious picture."

"A strong play, beautifully photographed, with wonderful exactness of detail."

"The most wonderful picture yet. Acting superb—scenic effects gorgeous."

"Intensely exciting."

"Never have I seen such a strong picture. Wonderful and almost beyond imagination. Powerful and marvelous."

Ivan Moskin, the star in the picture, who has been signed up by Laemmle to come to America and appear in pictures made at Universal City, is hailed as another Valentino by Mrs. A. L. Orndorff, of the Board of Photoplay Indorsers of Indianapolis.

"A real crush all day. Our patrons loosened our seats at the shirt rush. Universal's 'Collegians' certainly something different. Will please any type of audience anywhere. Without a doubt a greater box-office attraction than 'The Leather Pushers'."

—Rialto Theatre, Washington, D. C.

Universal Alw

DEL

and HOW

Mac Observes

DECIDEDLY WORTH WHILE

At last we find a college picture. With actors who look like college boys. Generally the college glee club looks like the alumni of 1895.

"The Collegians," produced by Carl Laemmle, Jr. Is an exceptional two-reel college comedy series.

George Lewis plays a splendid lead. Dorothy Gulliver, the Salt Lake City prize beauty winner. Has the earmarks of a second Clara Bow.

Instead of playing for the championship of the world. In each picture the subject matter is the ever-present battle between the freshman and sophomore. And there's plenty of excitement. Plenty of plot. And plenty of comedy.

Inasmuch as Carl Laemmle, Jr., has decided to embark as a full-fledged picture producer immediately. It might be said that his first effort. Marks a very auspicious start.

As a matter of fact, there is no reason. Why he should not be very successful.

He's been brought up. And bred. In the film atmosphere. And if anyone should know pictures. And stories. And actors. He should. And does.

"The Collegians" is first-run product. It has big production values. Representing feature quality.

Every person who is interested in college. And most of us are. Will want to see this picture. And will enjoy thirty minutes of knock-out entertainment.

ays IVERS

Universal promised you something BIG in "The Collegians." "MAC" observed they were "KNOCKOUT ENTERTAINMENT." And Mac knows pictures. And then Universal DELIVERED. First crack out of the box the beautiful Rialto Theatre in Washington reports "A REAL CRUSH ALL DAY." The avalanche of success is on its way—come in on it.

Carl Laemmle Jr:s

The COLLEGIANS

Starring

George Lewis

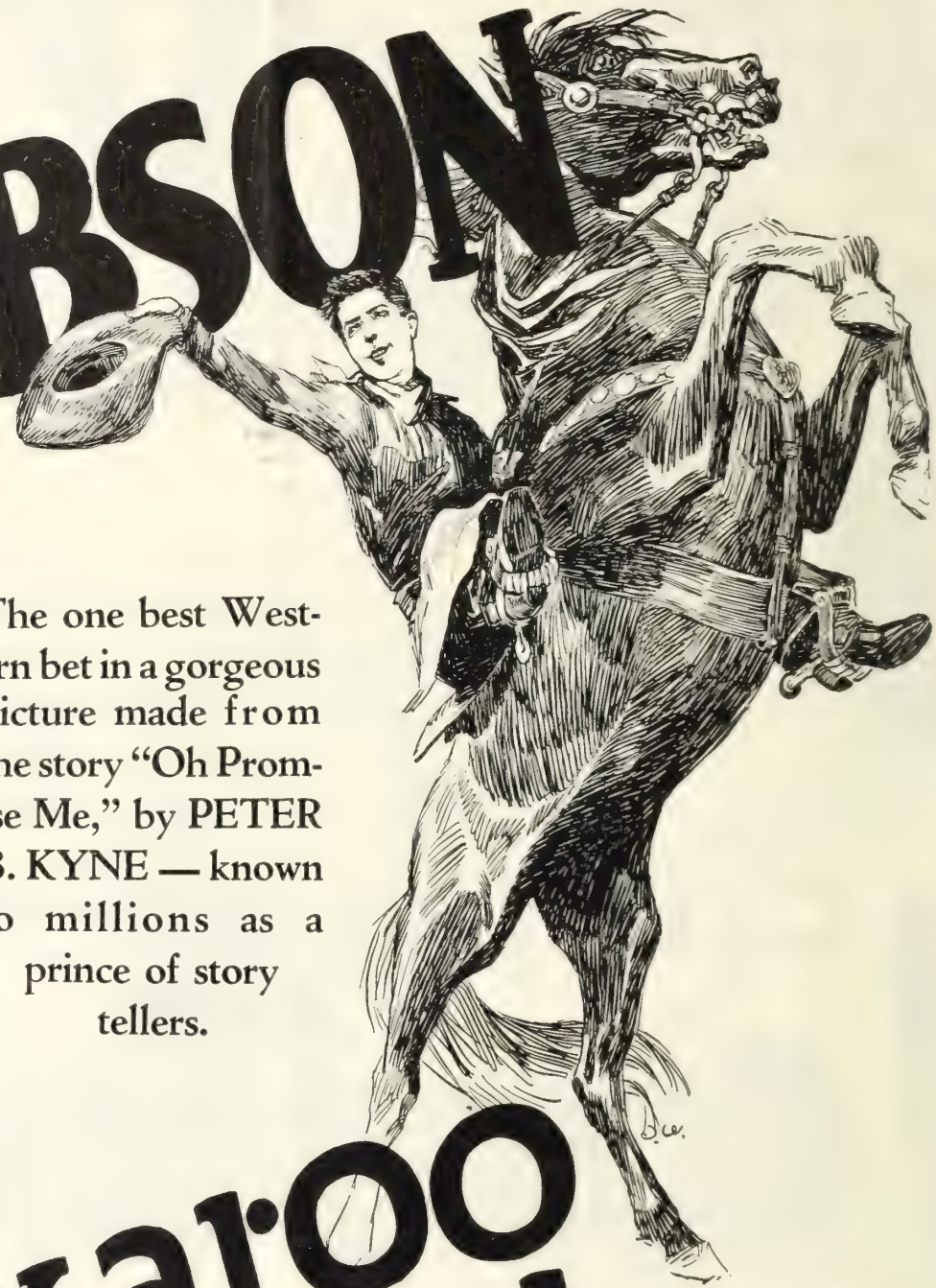
with
Hayden Stevenson
and Dorothy Gulliver

10 of them
2 reels each
Released by Universal

UNIVERSAL JUNIOR JEWELS

Whoopee! Box Office Stuff for—

Hoot GIBSON



The one best Western bet in a gorgeous picture made from the story "Oh Promise Me," by PETER B. KYNE — known to millions as a prince of story tellers.

The Buckaroo Kid

A LYNN REYNOLDS Production

From the story "Oh Promise Me" by Peter B. Kyne

UNIVERSAL JEWEL

The gorgeous setting by John Bull, famous British scenic artist, for the prologue to "Michael Strogoff" at the special showing of the Universal-Film de France Triumph at the Albert Hall, London.

"Michael Strogoff" Shown to 6000 in London At Unprecedented Premiere in Albert Hall

THE most elaborate presentation ever given to a motion picture, featured the recent showing of "Michael Strogoff," the big Universal-Film de France, in London. Not only was the picture projected in Albert Hall, the largest auditorium in London, before 6000 people, including ambassadors from fifteen different countries and scores of titled Englishmen, as well as other high dignitaries of city and nation but it was presented with the costliest and most colorful prologue ever seen.

Even the monumental premiere of this picture in the Empire Theatre, Paris, where 5000 persons crowded the Avenue Wagram, fighting the police cordons in an attempt to see what is characterized as the greatest French film ever made, and the brilliant premiere of the picture in the UFA Palast, Berlin, where it broke German attendance records, were overshadowed by the British premiere.

London Showing Followed by Trade Show Tour

The London showing was immediately followed by a trade show tour during which the picture was presented in seven other British cities, under conditions which approximated as nearly as possible the Albert Hall showing. The trade presentations were as follows: Cardiff in the Capitol Theatre; Birmingham in the West End; Leeds in the Briggate Picture House; Newcastle in the Queen's Hall; Glasgow in the Picture House; Liverpool in the Trocadero, and Manchester in the Royal. French and other consuls and civic leaders, titled residents and prominent citizens joined with the local exhibitors in every center to get a first glimpse at the big film triumph, which Universal holds out as it first big release of the season.

Komisarjevsky, one of the best known figures in Continental theatrical circles, and former director of stage management of the Moscow Art Theatre, directed the prologue to "Michael Strogoff" in Albert Hall. The great scenic background for the prologue, in keeping with the magnitude of Albert Hall, was designed by John Bull, the most noted scene painter in Great Britain. It measured seventy feet in height and 150 in length.

Brilliant Prologue Cost More Than $10,000

A scene from the film was enacted in the prologue with prominent British stage players taking the principal roles and scores of dancing girls and others making up the colorful Tartar atmosphere. In all 150 persons participated in the prologue, which cost more than $10,000. A special symphony orchestra of 75 comprised of members of the Royal Philharmonic and London Symphony orchestras supplied the music under the direction of M. Heurteur of the Paris Opera House. The high light of the presentation was the personal appearance of Ivan Moskin, who starred in the film.

Never Such Enthusiasm Displayed Before by Public

Writing to Mr. Laemmle of this showing, James V. Bryson, managing director of the European Motion Picture Co., distributors of Universal product in the United Kingdom, said:

"Never in my life have I seen such enthusiasm displayed by the public. Tremendous as 'Les Miserables' was, 'Strogoff' begins where that picture stops.

".... Never in the history of any picture has it been described as 'Strogoff' has, (*Continued on page* 34.)

"Her Big Night" Clicks At N. Y. Hippodrome

"HER BIG NIGHT," Laura La Plante's latest Universal Jewel production, and the initial big-time offering of Melville W. Brown, Universal's new farce-comedy director, had its New York premiere in the New York Hippodrome recently. It was a decided hit, keeping the audiences in gales of laughter, and getting very favorable write-ups at the hands of the New York reviewers.

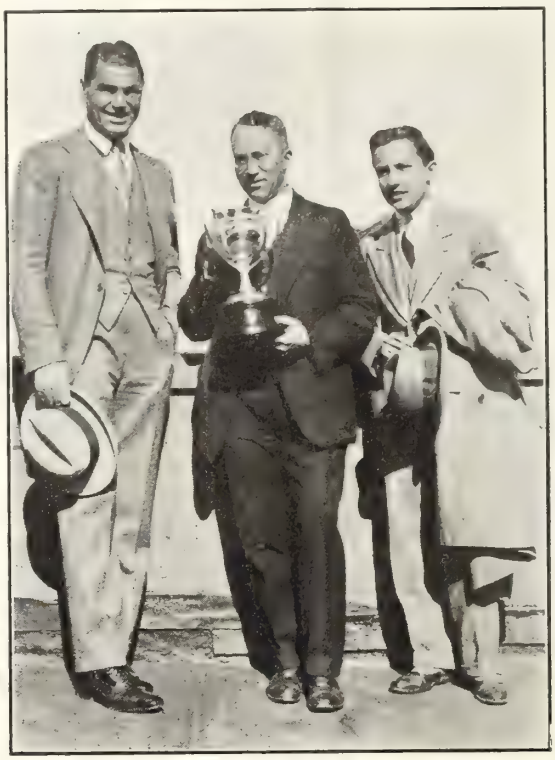
"Her Big Night" was adapted from a hilarious story by Peggy Gaddis, entitled "Doubling for Lora." Mel Brown, the director, made his own adaptation. The story forces Miss La Plante to play a double role, and the completeness with which she handled the two parts won much praise for her.

The picture is really Miss La Plante's first big starring vehicle, in which she alone is starred. Her former successes have been pictures in which she was co-featured with Reginald Denny or other popular comedians. In the opinion of those who visited the Hippodrome last week, the film establishes Miss La Plante as a comedienne of the first water.

Zasu Pitts, Nat Carr, John Roche and Einar Hansen play featured roles in the production, while Tully Marshall, Mack Swain, Cissy Fitzgerald, Lee Moran and William Austin each have distinct parts giving them ample opportunity for well conceived character portrayals.

An indication of how "Her Big Night" struck the newspaper reviewers may be had from the following comment by Louella O. Parsons, in the *New York American*:

"'Her Big Night' has all the gaiety of a naughty farce and all the complications of an intricate French drama. It bubbles, it sparkles and it amuses. Will H. Hays should mention it in his list of comedies that entertain without being suggestive. There are boudoir scenes but no beds. There are bathroom scenes but no more than a broken bottle of smelling salts. . . . How Laura can troop in comedy! She never misses a trick:"



The youthful director of "The Collegians," Carl Laemmle, Jr., who is an ardent tennis player, poses with Jack Dempsey and Merle Johnson, champion of the Film Tennis League. Dempsey has just presented Johnson with the Daily Review Cup.

Palmer Smith of the *New York Evening World* hails Miss La Plante as a "rival of Constance Talmadge."

"Her Big Night" will be released December 5th. Its showing in the Hippodrome was in the nature of a pre-release presentation. It has also been shown pre-release in several other cities.

Universal House Signs For Pantages Vaudeville

ARRANGEMENTS have just been completed between the Universal Chain Theatrical Enterprises, Inc., and the Pantages vaudeville organization whereby the big new million dollar Candler Theatre in Atlanta will run Pantages vaudeville in connection with Universal pictures. The deal was closed for Universal by Dan Michalove assistant general sales manager for Universal in the Southeast and also supervisor of Universal theatres in that section.

At present, the nearest Pantages house to Atlanta is in Memphis. Under the new arrangements, Pantages acts will jump from Memphis to Atlanta. The Pantages organization is one of the strongest vaudeville chains in the country, but with its strength mostly in the middle west and on the west coast.

The Candler Theatre, upon which Universal has a long term lease, is being constructed as a part of a big building project inaugurated by Asa G. Candler, the Coca-Cola millionaire. In connection with the theatre there will be a big Macy store and an office building. The theatre soon will be ready for interior decoration and furnishings.

Michalove was recently in New York to close with various firms for decorations and fittings. He handled the painting, the seats, the decorations, the floor coverings, the scenery, the pipe organ, the projection equipment, the refrigerating system and other miscellaneous necessities.

The Candler, which is to be the diadem of the Universal chain of theatres, will be the finest house in the South and rank with the best in the country.

Crandall Circuit and Big House Book "Collegians"

SALES officials at the Universal home office are elated over the lead-off success of "The Collegians," the new two-reel series being made from stories by Carl Laemmle, Jr. After looking at the first of the series, both the managements of the big Circle Theatre in Indianapolis and the Crandall circuit in Washington, D. C., booked the entire series of ten. The Circle is one of the best known houses in the country, having been brought to prominence by S. Barret McCormick and having since forged ahead as one of the leading first-runs in the United States. The Crandall circuit comprises nine theatres, operated by Harry M. Crandall.

Four of "The Collegians" have already been completed. The first three were directed by Harry Edwards. Wesley Ruggles is completing the series, which is regarded so highly by Universal that it is being marketed as Universal Junior Jewels series. Lou B. Metzger, sales manager for Universal, predicts the series will be a bigger money maker than "The Leather Pushers," the series which started Reginald Denny an the road to fame.

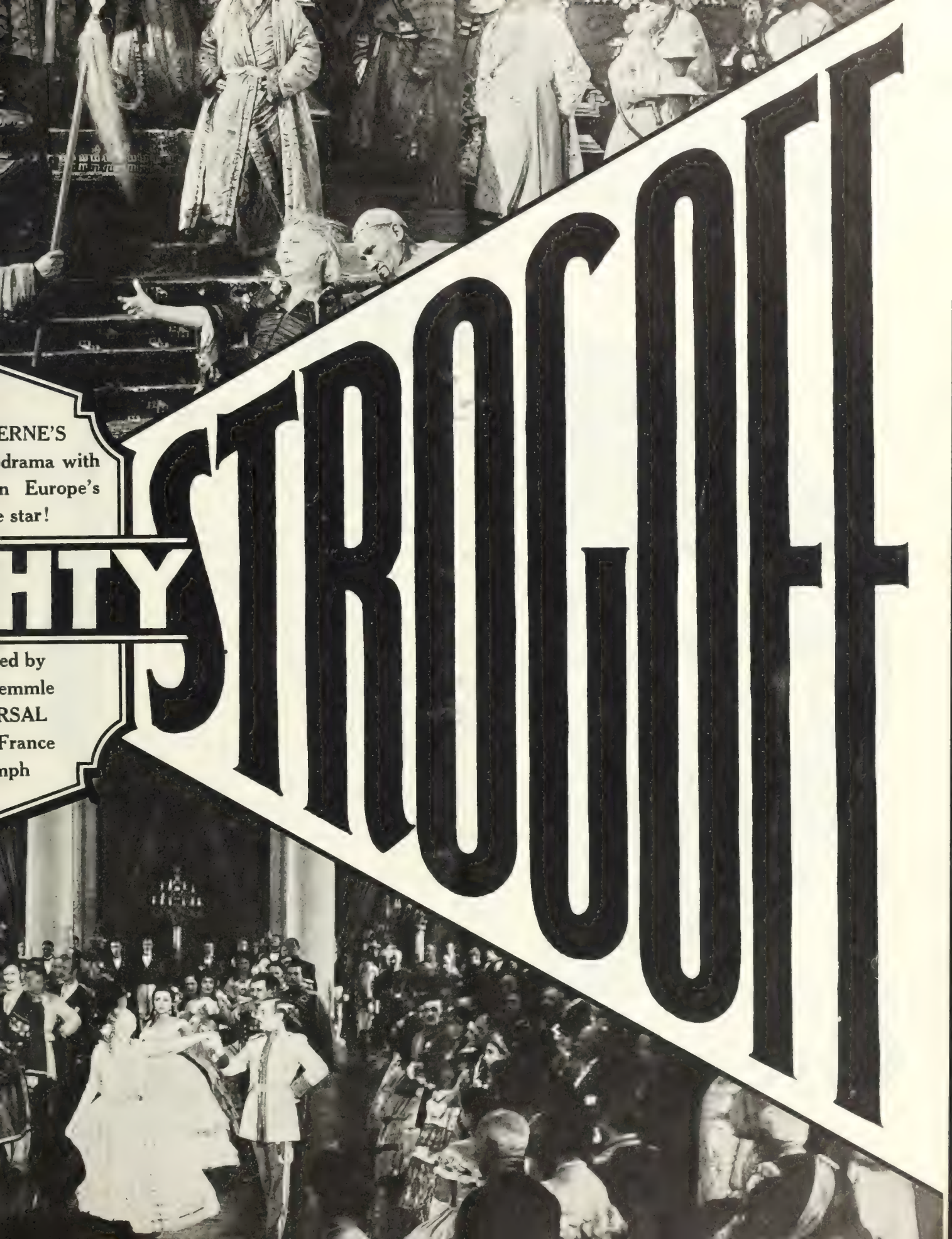
Here's Luck!

Two with Lon Chaney—two to clean up with—two that are setting the exhibitor world by its ears—piling up dough—making new records—knocking them cold with profits—WOW! what a break for you—Cleaned up in Chicago, in Pittsburgh, and St. Louis; in Detroit and Denver; in L. A. and in Washington—and so on and on right through the whole list of key cities—OUTSIDE THE LAW starring Priscilla DEAN supported by Lon Chaney, directed by Tod Browning, and THE TRAP, starring Lon CHANEY with Irene Rich, Spottiswoode Aitken, Frank Campeau, Alan Hale and others, directed by Robert Thornby.

Presented
by Carl Laemmle

Released by
UNIVERSAL

MICHAEL
JULES
Greatest
Ivan
favorite
MICH
Presented
Carl
UNIVERSA
Film
Triumph


ERNE'S
drama with
n Europe's
e star!
HTY
ed by
emmle
RSAL
France
mph
STROGOFF

Nothing can stop it!

The ICE FLOOD

With Kenneth Harlan, Viola Dana, George Irving, Billy Kent Schaeffer, DeWitt Jennings, Fred Kohler, Frank Hagney.

A George B. Seitz Production

From the story by Johnston McCulley

UNIVERSAL JEWEL

"The fight is good—the flood scenes striking." N. Y. Eve. Journal

"All the thrills of Eliza's famous getaway." N. Y. American

"Hippodrome audience seemed to find the film very entertaining." N. Y. Daily News

"A large audience in the ample playhouse liked it." N. Y. World

"A good picture! A triumph of direction. Great scenes." N. Y. Herald-Tribune

These are the hits that have been making motion pic ture history!

"POKER FACES"

With EDWARD EVERETT HORTON, LAURA LA PLANTE, George Siegmann, Tom Ricketts, and others.

From the novel by Edgar Franklin

A HARRY POLLARD PRODUCTION

"THE MARRIAGE CLAUSE"

With BILLIE DOVE, FRANCIS X. BUSHMAN, WARNER OLAND, GRACE DARMOND

Based on the Saturday Evening Post story "Technic" by Dana Burnet

A LOIS WEBER PRODUCTION

"HER BIG NIGHT"

With LAURA LA PLANTE, Tully Marshall, Cissy Fitzgerald, Mack Swain, Lee Moran, Zazu Pitts and other box-office names.

Based on the magazine story by Peggy Gaddis

A MELVILLE W. BROWN PRODUCTION

"THE OLD SOAK"

With JEAN HERSHOLT, June Marlowe, George Lewis, Gertrude Astor, George Siegmann and others.

From the play by Don Marquis

AN EDWARD SLOMAN PRODUCTION

AND THEY'RE ALL ON—

Universal's Greater Movie List!

Newspaper Trend to More Movie News Seen in Attitude of "Fourth Estate"

Famous Newspaper Trade Magazine Publishes Arguments for Better Screen News Consideration, and Reasons for Change

THERE is no question but that the newspapers of the country are beginning to realize more and more that a very large part of the public is interested in moving picture news. From an attitude of aloofness—in fact, downright hostility in many cases—they are slowly taking a more open-minded attitude. In other words, screen news is being recognized as something that newspaper readers want, just as they want sport news, society news, news of the stage and other speecialized news.

Not only is this changing attitude making itself felt in the cases of individual newspapers, but news agencies now seek movie news and the trade papers of the newspaper field have opened their columns to consideration of the subject. "The Fourth Estate," regarded as outstanding among trade papers of the newspaper field, in a recent issue, gave extensive space to an illuminating article on this subject by Paul Gulick, director of publicity for Universal.

Every exhibitor should read this article and then show it to his local editor. It gets right down to the facts and carries a powerful argument for a better newspaper break for moving picture news. Here it is:

SHOULD NEWSPAPER HELP MOVIES?

Reader Interest, Joined With Ads, Prompts Co-operation.

By Paul Gulick,
Director Publicity, Universal Pictures Corporation.

For years a burning question in the minds of most managing editors has been, "Shall I give this moving picture business space in the paper, or turn them over to the advertising department?"

In a way it is no wonder that many editors have this slant on moving pictures. Most of them think the picture people are made of money, anyway. This impression undoubtedly arose in the era of the great newspaper serials, when campaigns of full-page moving picture advertisements were fairly stunning the newspaper world. That phase passed. But its effect is still complicating the relations of the newspaper and the moving picture.

As a matter of fact, it is high time that newspaper men made a little effort to understand the moving picture business. It has possibilities for benefiting a newspaper which are fully as great as those which the moving picture looks for in the daily paper.

In the first place, the moving pictures pay their own way in the advertising columns, anyway, and this fare is paid by the man who gets the first immediate money in the moving picture business—the theatre owner. This theatre owner employs a showman to run his business. If he doesn't there isn't any business.

This showman is either a press agent or a manager-press agent. In collaboration with one of the exploitation men, which the distributing companies maintain, he is constantly formulating plans with which a live newspaper can not only make money, but circulation. For the greatest thing in the moving picture which should interest the newspaper is the reader interest in it.

If there were any lingering doubt in the mind of any editor as to the reader interest in moving picture personalities and problems, let him reflect on the astounding publicity which accompanied Valentino's sad illness and death. The newspapers themselves were amazed by it, dumbfounded. And still they printed columns and columns and day after day. No martyred president ever received a more full press than did this moving picture king who spelled romance to so many millions of people—readers of newspapers.

Newspapers run sporting pages, not because of the advertising—and they don't pay their way — but because of the reader interest that they know exists in sport topics and sport personalities. There is no advertising incident to the society columns. There is, however, a readily gauged reader interest. But in the widest flight of imagination no editor could picture any personality in the sport column or the society column whose death would have created such a nation-wide grief or such unprecedented publicity as the death of Valentino.

Isn't it time that there was a closer bond of co-operation between the newspapers and the movies or between the movies and the newspapers, whichever you like?

The methods of cooperation are many. Some of the most successful that the *Weekly* has heard of are the recent tie-ups between the *Denver Post* and the America Theatre, Denver. Readers may remember the Cohen and Kelly Funeral for Old Man Gloom, the June snow battle for Rotary International and "Rolling Home," and the "Midnight Sun" celebration. These stunts attracted enormous crowds.

Here's Coupon For Students' Matinees At State Theatre For "The Flaming Frontier"

Pupils of the Huntington schools will be able to see a historic motion picture of considerable fame next week at the State Theatre at greatly reduced prices through arrangements completed with the management of that theatre by The Advertiser.

Three special matinees to "The Flaming Frontier" will be given next week, Tuesday, Thursday and Friday from 2:30 to 5:30 o'clock. The coupon herewith presented entitles any school child in Huntington to attend any of these student matinees at the reduced price.

"The Flaming Frontier" has been worked around General Custer's last stand and is historically correct. Because of the historical value of the picture The Advertiser made arrangements so that every school child in Huntington can attend this great picture.

The following coupon will be published every day next week. Clip coupons now so that you can see this picture. Here's the coupon:

ADVERTISER'S SPECIAL STUDENT COUPON
FOR
"THE FLAMING FRONTIER"

This Coupon when presented at the State Theatre, Tuesday, Thursday or Friday between the hours of 3:30 and 5:30 P. M., will admit any student of any school, of Huntington or Cabell county for the special admission of 10 cents to see "The Flaming Frontier."

An example of newspaper co-operation which is proving most advantageous to both the theatre and the paper—the coupon which admits a patron to the matinee at a reduced rate. This one is from the Huntington, W. Va., Advertiser, and was used for school children's afternoon showings of "The Flaming Frontier" at the State Theatre.

German Directors And Actors Seek Way to Hollywood

ALMOST every film star and director in Germany, not to mention the lesser players and technicians, are imbued with the idea of coming to America, reports Mrs. Paul Leni, wife of the former Ufa director, now making pictures at Universal City. Mrs. Leni, who arrived last week from Europe after disposing of the former Leni, home in Berlin, left New York for Los Angeles several days later. She is rushing to the Coast to be present when Leni starts camera work next week on "The Cat and the Canary," his first American picture.

Mrs. Leni states that during her entire stay in Berlin this summer, she was besieged by acquaintances in the German motion picture world, seeking advice as to Hollywood and the possibilities of making American connections. They are fired with enthusiasm, she says, by the great success certain German stars and directors have had in America.

The Lenis have acquired a home in Beverly Hills. Many of the rare objects of art which made their home in Berlin noted in art circles are being shipped to Hollywood. Leni was well-known as a connoisseur in Europe, especially in Oriental antiques. His collection includes Chinese dolls, vases and tapestries 800 years old.

Mrs. Leni is accompanied by Miss Olga Kuntze, popular stage and screen actress of Europe, who is on her way to Los Angeles to become the bride of Paul Stein, Ufa director now producing in America.

Universal Buys 1000 Feet of Books

A CERTAIN well-known five foot book shelf has been put to shame by Universal's recent purchase of 1,000 feet of books for motion picture sets.

Walter Stern, business manager, announced this week that he had made this immense purchase at the rate of ten cents a foot and had made a profit of $50 by selling a first edition of Mark Twain which was found in the outlay to Jack Daugherty for $150.

A close scrutiny of the books in a library of "The Love Thrill" in which Laura La Plante is starring under the direction of Millard Webb, disclosed many strange companions. Motion picture libraries make strange shelf fellows and the fact that Shakespeare was reposing next to a medical dictionary meant nothing.

The books were purchased from a big downtown dealer in second hand and first edition books.

"Take It From Me" Is Super B.-O. Attraction

"REGINALD DENNY'S first super comedy 'Take It From Me' proved a super box-office attraction at our Uptown Theatre which was recently inaugurated as a first-run house. I am happy to inform you that business exceeded even that of the opening week which is proof conclusive of Denny's box-office draw. If 'Take It From Me' is a criterion of other super Denny comedies for this year's product, we want to play them all. Congratulations, thanks and kindest regards."

—J. H. Goldberg,
Booking Manager,
West Coast Theatres, Inc.,
Los Angeles, Calif.

Universal Acquires Two Large Houses In Charleston, W. Va.

THE Universal Chain Theatrical Enterprises, Inc., entered the West Virginia theatre field this week by the acquisition of two important houses in Charleston, the key city of that territory. They are the Virginia and the Rialto, formerly owned by the Virginia Amusement Company. Other West Virginia houses are to be acquired by the Universal chain, it is predicted.

The Virginia Theatre is the newest house in Charleston and is valued, together with the ground upon which it stands at, $450,000. It is a 1000-seat house with a fully equipped stage and an expensive Moller pipe organ almost as large as that in Loew's State Theatre, New York. It is a big first-run theatre in every respect.

The Rialto, also a 1000-seat house, is valued at more than $200,000. With it, Universal acquires a First National franchise. The two new theatres will be operated by a new corporation to be called the Kanawha Valley Theatre Corporation, a subsidiary of the Universal chain organization, which is headed by Al E. Fair.

Universal's activity in West Virginia is of particular note as it marks the beginning of a new wing to the Universal holdings, now very strong in the middle-west the north-west, the south-east, and in New York State and New England.

International News To Film Entire Trip Of Rumanian Queen

A COMPLETE pictorial record of the activities in America of Queen Marie of Roumania is being made by International Newsreel. Wherever the Queen goes she is accompanied by International Newsreel cameramen who record not only her own activities, but those of the beautiful Princess Ileana who has been receiving almost as much attention from the American public as her illustrious mother.

The current issue of International Newsreel, Number 86, contains in thrilling motion pictures the remarkable welcome given to the Queen in Washington, Annapolis, Baltimore, and upon her return to New York. Pictures show the enthusiastic demonstration to the Queen in blasé Washington whose citizens are so accustomed to the visits of famous persons that they usually pay them scant attention. But the enormous crowds that turned out both in Washington and in Baltimore to do her honor tell the story of the great interest that Americans in all walks of life are taking in the visit here of Rumania's lovely Queen.

The pictures also show the Queen placing a wreath upon the tomb of the Unknown Soldier in Washington and of her review of the cadets at Annapolis.

Hoot Gibson to Do Another Kyne Story

UNIVERSAL has just completed the purchase of a new Peter B. Kyne story for Hoot Gibson. It is entitled "The Tidy Toreador" but a new title is now being sought. The story will immediately go into the hands of the script department for adaptation. It probably will go into production around the first of the year, for release late in the Spring as one of Hoot's seven Jewel Productions for 1926-1927.

"Flaming Frontier" Shown Queen Marie

ON her way to America aboard the S. S. Leviathan, Queen Marie of Rumania asked to see moving pictures with Indians and western atmosphere. Luckily, David A. Burke, general manager of the United States Lines, had booked "The Flaming Frontier," Universal's super picture of the Custer Indian fights and massacre, for showing during the trip. Among other pictures she saw a Buster Brown Comedy.

See These Puffys!

AT YOUR
UNIVERSAL
EXCHANGE

The funniest one-reelers ever screened! "A Lost Soul" and "A Party Man." You are cheating yourself out of a chance for fat receipts unless you look at these two. And if you look, we dare you not to book.

13
of them

1 reel
each

Released by
UNIVERSAL

Charlie Puffy *in* BLUEBIRD *Comedies*

Exhibitors Playing New Stern Comedies Write Enthusiastic Letters About Them

HIGH praise is being accorded to the new Stern Brothers Comedies and especially to "The Newlyweds and Their Baby" comedies by exhibitors, according to Julius Stern, president of the Stern Film Corporation, producers of the comedy series.

An indication of the great jump in popularity of Stern Brothers' product since the inception of the new high-grade productiou policy, may be had from the following letter, cited as an example of the commendations reaching the Stern Brothers officials and the Universal sales heads.

Robert D. Hutchinson, manager of the Liberty Theatre in Oklahoma City, wrote:

"I take great pleasure in advising you that I have played three of 'The Newlyweds and Their Baby' Comedies, and without a doubt I think they are the finest comedies on the market today.

"As you know, I have all of the Stern Brothers Comedies under contract and have played one or two of each series, and every one has given wonderful satisfaction. Stern Brothers are to be congratulated on their new series of comedies, which I recommend to every exhibitor. In the writer's estimation the new series are practically a one hundred per cent. improvement over the old Century Comedies, and I wish to extend my congratulations to Stern Brothers for giving the trade as consistent a line of comedies as I believe there is on the market."

The manager of the Lyric Amusement Company of Huntington, W. Va., to cite another congratulatory message just reecived, wired as follows:

"The Newlyweds and Buster Brown Comedies we are now playing are the best ever. Keep up the good work."

E. S. Holland, Valley Theatre, Spring Valley, Ill., is just as enthusiastic about the "Let George Do It" series.

The Stern Brothers product crashed into the first runs of Baltimore this week when the Metropolitan Theatre began the showing of the year's Stern Brothers output, and the Parkway Theatre started off with "The Newlyweds and Their Baby," to be followed next week by the Buster Brown Comedies.

Queen Marie of Rumania called for Indians for her royal screen entertainment en route to America on the "Leviathan," and this is what she got—Charlie King and Constance Darling in "Please Excuse Me," one of "The Excuse Maker" series.

Showmen's Press Book Prepared for "Newlyweds"

IN keeping with the superior quality of the new two-reel comedy series being made by Stern Brothers for Universal release, "The Newlyweds and Their Baby," a special four-page press sheet has been prepared for use with this series.

"The Newlyweds and Their Baby," with the remarkable youngster who plays the role of Snookums, made famous in the George McManus cartoons from which the series is being adapted, affords great opportunity for exploitation stunts, and in the preparation of the press book emphasis was placed upon the showmanship value of the series. The book contains more than a score of easy and effective stunts which any exhibitor can put across.

Also there is a wide assortment of eye-catching one- and two-column ads and plenty of publicity matter and portrait cuts of Snookums and of Ethlyne Clair, the Southern beauty who plays the role of Mrs. Newlywed.

"The Newlyweds and Their Baby" series comedies are being shown in big first-run houses from Coast to Coast, Universal reports, and the new press book is in great demand.

King on Ship's Screen Entertains Queen Marie

QUEEN MARIE of Roumania was highly amused during her trip to America aboard the *Leviathan* by a King picture projected for the entertainment of the royal visitors. It was not a picture of one of Europe's Kings, however, but a two-reel Stern Brothers Comedy starring Charles King.

The comedy was "Please Excuse Me," and is one of "The Excuse Maker" series of Stern comedies which are being released by Universal. It was chosen as one of the few screen comedies to be shown during the trans-Atlantic trip of the Roumanian Queen. The comedy was highly amusing to the royal children as well. Sam Newfield directed the two-reeler, with Constance Darling in the leading feminine role.

AL MARTIN, well-known in the moving picture world as a comedy title writer, has been engaged by the Stern Brothers to do the titles for "The Newlyweds and Their Baby" comedies. Martin has started on the next two-reeler of the series, now in production, entitled "Snookums Disappears."

"Sure hearty laughs. Buster comedies have all proven good."

—Parsons Hall,
Marcelus, N. Y.

"I find these comedies very good. You will make no mistake by booking them."

—Aurora Theatre,
Basil, O.

"I am going to set these comedies in just as fast as I can."

—Valley Theatre,
Spring Valley, Ill.

"All these comedies good. The best comedy dog star on the screen."

—Orpheum Theatre,
Kalamazoo, Mich.

"Excellent for children and adults enjoy them hugely. Dandy!"

—Rex Theatre,
Salmon, Idaho.

From the famous cartoons by R. F. Outcault

STERN BROTHERS
Productions

2 reels each
1 each month

UNIVERSAL
Junior Jewels

12 new BUSTER BROWN COMEDIES

SNOOKUMS CAN MAKE A MINT FOR YOU!

STERN BROTHERS have brought to the screen the greatest "find" in years! They have produced two-reelers that are MADE for the whole family! Every member of every family in the land will want to see this marvelous kid's pictures—BUT YOU'VE GOT TO LET THEM KNOW YOU ARE SHOWING THEM!

Type of knockout posters on SNOOKUMS— and other Stern Bros. product.

Why not get the most out of every Snookums—and for that matter every Stern Brothers Comedy and every other comedy UNIVERSAL DISTRIBUTES! It's as easy as eating Mother's pies! USE PLENTY OF THE WONDERFUL COLORED POSTERS, lobby photos and other marvelous ACCESSORIES that are made to make money for you!

The minute you book—place your accessory order. It's like putting money in the bank.

Policeman Guards "Outside the Law" Display in Lobby

A DISPLAY of burglar tools, weapons, handcuffs, and other police department souvenirs exhibited on a large board in the lobby of the Plaza Theatre, Bayonne, N. J., during the run of "Outside the Law" was guarded day and night by a special detailed policeman. The officer attracted attention to the display which in turn created a desire to see this famous Universal crook drama.

In addition to this board, the lobby was decorated with oil paintings and lobby stills. Manager Herrman distributed 5000 of the Universal stock heralds, "Catch This Woman," posted 100 1-sheets and 25 twenty-fours, and placed 100 window cards in prominent windows throughout the town.

So successful was this campaign, so pulling the picture that Mr. Herrman reports the largest attendance at a mid-week showing that he has ever had.

"Midnight Sun" Color in England

"MIDNIGHT SUN YELLOW," the brilliant color named after the Universal super, is proving good tie-up material in England as well as in the United States. Clement West, Liverpool manager of the European Motion Picture Co., Universal distributors, arranged with W. Owen, Ltd., one of the largest stores in the north of England, for a display of various kinds of cloth of this color. The store in arranging this display made generous use of stills from the picture and Universal posters.

The Star Garment Hanger Co. of New York has made up these novelty hangers in full colors for the use of department stores, specialty shops and show rooms using eight Universal and Stern Brothers stars. In this group are Marion Nixon, Laura La Plante, Blanche Mehaffey and Mary Philbin.

Wide Publicity for U Stars Through Novel Hanger Tie-Up

ONE of the greatest tie-ups ever put through by a motion picture company was recently arranged by Joe Weil, director of exploitation for Universal Pictures Corporation, with the Star Garment Hanger Co., Inc. Cardboard hangers have been made up with the heads of eight Universal and Stern Brothers Comedies stars in full colors for use in displaying garments in department stores and specialty shops.

These novelty hangers have caught on like wild fire, one half million having already been shipped to stores throughout the country. They immediately attract the attention of movie fans who, recognize their favorites, and others become interested through the human, life-like appearance of these heads which give a different character to each garment displayed. Many stores are using them in their window trims as they are far cheaper than wax figures and they have the very great advantage of being "new."

One of the cleverest of the eight Universal hangers — which include Marion Nixon, Laura La Plante, Blanche Mehaffey, Mary Philbin, Snookums, Buster Brown, Mary Jane and Ethlyne Clair— is the Snookums one. The manufacturer believes that the Newlyweds baby is going to be one of the biggest sellers of all his hangers.

These Stern Brothers comedy stars—Snookums, Buster Brown, Mary Jane and Ethlyne Clair—are receiving wide publicity as a result of a tie-up with the Star Garment Hanger Co., which manufactures these novelty hangers for store display purposes.

Historical Society Sponsers Show

BECAUSE of the historical accuracy of "The Flaming Frontier," Bruce Godshaw, Universal exploiteer, was able to arrange a special showing for school children with the Chicago Historical Society on the Saturday morning of the opening of the Universal super at the Randolph Theatre, Chicago. The Society holds Saturday morning lectures for children and awarded invitations to the special showing to those who had the best records of attendance at the lectures. The children were highly enthusiastic about the picture and many of them teased their parents into bringing them back to see Custer's exploits for a second time.

The cut at the left shows the very clever ad devised by the Ritz Theatre in Mansfield, Ohio, for "The Flaming Frontier." In the twenty inches of 2-column space appeal is made to three different kinds of persons, covering almost all classes of picture patrons. The illustrations are stock cuts.

Exciting Bulletins On Blackboard Draw Big Crowd

FIFTY feet above the gaping crowds in the Grand Circus Square, Detroit, the Madison Theatre hung a blackboard on its side wall. The board was 35 feet long by 10 feet high. In front of it was a hanging stage on which a sign writer stood. There he chalked up bulletins all day long in letters two feet high, bulletins on the World Series games and exciting information about "The Flaming Frontier." Apparently he had half of Detroit watching his operations.

This was the big feature of the Madison's campaign for the Universal special, in which the theatre was assisted by F. Raoul Cleaver, Universal exploiteer. But there were other stunts as well that helped to put the picture over to big money.

A florist was persuaded to use a board the full length of his window, on which "The Flaming Frontier" was lettered with straw flowers. Hundreds of street cars and motor buses carried one-sheets on the picture, and a radio shop, hitherto most conservative where tie-ups are concerned, installed "The Flaming Frontier" flasher with cards calling attention to the length of time it took for the world to learn of the tragic Battle of the Little Big Horn and the speed with which news is now transmitted by radio.

Places 325 Cards Advertising Theatre On "L" Stations

STUMPED for space on the billboards at the time "The Flaming Frontier" was playing the Randolph Theatre, Chicago, Bruce Godshaw, Universal exploiteer, sold an idea to the elevated lines whereby he succeeded in getting 325 cards placed, one on each station directly at the head of the stairs where everyone going to the trains would see it. The cards read:

"Rapid Transit Lines—fast and reliable—to State and Lake Station, Randolph Theatre."

Godshaw also secured 95 window tie-ups in the Loop on the big Universal special.

"Midnight Sun" Tea Tie-Up

IN exploiting "The Midnight Sun" at Loew's Theatre, Buffalo, A. J. Sharick, Universal exploiteer, tied up with the Van Dyke Tea Company. Two girls dressed as Russians gave away little tea bag samples attached to which was a tag stating that the tea was with the compliments of Laura La Plante, star of "The Midnight Sun" at Loew's Theatre. The reverse side of the tag carried the Van Dyke Tea Company advertising.

"Buffalo Bill" Masks Advertise Serial All Over Cleveland

TEN thousand heralds containing a coupon good for a special show on Saturday morning distributed at the schools in the district from which Keith's 105th Street Theatre, Cleveland, draws provided an enthusiastic audience for the first episode of "Fighting with Buffalo Bill."

Two thousand of the Buffalo Bill masks were also given out to the children at the school. As the kids immediately put these false faces on and paraded around the streets in them, they advertised the picture far and wide. The mask, an accessory prepared by Universal, has the moustache, goatee and the long hair of Buffalo Bill and a band across the forehead lettered with "Fighting With Buffalo Bill."

The serialization of this chapterplay had already started running in the Cleveland *News*, played up as a big feature, and so it is not surprising that the serial started off with a bang.

Fire Brigade Exploits Picture

"THE Still Alarm" was recently launched at the Tivoli Theatre, Brisbane, Australia, with a demonstration by the Metropolitan Fire Brigade. A large crowd gathered to watch the firemen, with the aid of the huge Ajax ladder, "rescue" men ninety feet from the ground and lower them to safety. The newspapers were generous with their space, using three and four-column cuts, in addition to news stories. This exhibition is believed by the theatre to be partly responsible for the big receipts.

BLUESTREAK WESTERNS

24
of them
5 reels
each

Jack Hoxie
with his horse, Scout, and his dog, Bunk

Fred Humes
with his marvel horse

Art Acord
with his horse Raven, and his dog, Scout

"Plenty of action!"
Royal Theatre, Kimball, S. D.

"Action all the way."
Khattar's Theatre, Sydney, N. S., Can.

"Lots of Action and entertainment."
Fairyland Theatre, White Castle, La.

Released by UNIVERSAL

HEY! *Look what this exhibitor says about me*

"The funniest thing we have used in months. House was in an uproar. Seems good to hear them laugh once more."

—Russell Armentrout,
K. P. Theatre,
Pittsfield, Ill.

Samuel Van Ronkel Productions

Based on the famous cartoons by Sidney Smith

Two Reels Each

Released by UNIVERSAL

12 New GUMPS

Satevepost Readers Tell What They Like

In Letters to Carl Laemmle in Answer to His Column

"POKER FACES" BEST SINCE "COHENS-KELLYS"

"I THINK 'Poker Faces' is the greatest comedy since 'The Cohens and Kellys.' Edward Everett Horton and Laura La Plante kindled the spark of comedy into a veritable fire of merriment,—a laugh sensation from start to finish with a very capable cast."

David McNeil,
Philadelphia, Pa.

LIKED "OH, BABY" FOR ORIGINALITY

"RECENTLY I saw 'Oh, Baby' which I enjoyed very much because of its original setting, plot, etc. Little Billy gave a sparkling performance. He is truly a great artist."

Duncan Boss,
Paterson, N. J.

"THE LOVE THIEF" SCORES BIG HIT

"AGAIN had the great pleasure of witnessing one of your late productions, 'The Love Thief,' with Norman Kerry and Greta Nissen. It was immense and scored a big hit in Leesburg. Kerry was great in his role of the prince, and Greta Nissen was adorable in his support."

B. T. Wettstein,
Leesbury, Fla.

"UNIVERSAL JEWEL" MEANS ENJOYMENT

"JUST after receiving your last letter, I saw 'The Trap,' and I have now come to the conclusion that the label 'Universal Super-Jewel' means several hours of enjoyment."

M. S. Fowler,
Waterbury, Conn.

"FLAMING FRONTIER" MOST THRILLING EPIC

"'THE FLAMING FRONTIER' sure has punch in it. It is the most thrilling Western epic ever thrown on the screen."

Michael Stefani,
Cleveland, O.

"TAKE IT FROM ME" BEST OF ALL DENNYS

"REPORTING on 'Take It From Me' and Reginald Denny: It is a very good farce comedy and Denny, Moran and Hendricks are sure worthy of commendation, also Miss Mehaffey. The story is well told, very funny, bright and cheerful. What more does one expect? It is wonderful when you think how good almost all Universals are. Tell Denny that I liked this one more than all of the others."

Robert H. Kolar, Cleveland, O.

"MARRIAGE CLAUSE" PLEASES PATRON

"'THE MARRIAGE CLAUSE' was one of the best footlight pictures ever released. I admire Billie Dove."

Miss May Mitchell,
Alameda, Calif.

GUMP COMEDIES FUNNIEST ON SCREEN

"YOUR comedies of 'Andy Gump' are the funniest on the screen, and after them comes the 'Buster Brown'."

A. F. Lebel,
Lowell, Mass.

"RADIO DETECTIVE" CERTAINLY POPULAR

"SOMETIME ago 'The Radio Detective' played at our theatre and it certainly was popular. It was not 'just another serial'."

Miss May Mitchell,
Alameda, Calif.

APPRECIATED LAURA IN "HER BIG NIGHT"

"ENJOYED 'Her Big Night,' starring Laura La Plante. First time I really appreciated Miss La Plante's pleasant looks and good acting. Her double role was splendid."

Harold E. Engert,
Ft. Smith, Ark.

"RUNAWAY EXPRESS" SURE SOME PICTURE

"HAVE just had the pleasure of seeing 'The Runaway Express' at one of our prominent theatres and it sure is a picture. Talk of thrills!—plenty of them and then some, especially the flood scenes and wrecked bridge."

Wm. A. Moore,
St. Paul, Minn.

"THE MIDNIGHT SUN" BEST OF ALL U FILMS

"I AM highly enthusiastic about 'The Midnight Sun.' It is the best Universal I ever have seen and I saw 'The Hunchback' and 'The Phantom'. Please give us much more of Raymond Keane. He is a knockout. It was also Pat O'Malley's best.

"I think 'The Love Thief' was delightful'."

Miss Barbara Phillips,
Jamaica Plain, Mass.

LAUGH GLANDS BUSY AT "ROLLING HOME"

"'ROLLING HOME' provokes constant action of the 'laugh glands'. Denny is right there when it comes to bluffing. His resourcefulness in time of trouble is admirable. 'Rolling Home' is a typical Denny laugh-producer."

David McNeil,
Philadelphia, Pa.

WANDA HAWLEY GOOD IN "COMBAT"

"I AM pleased to say I liked 'Combat' very much. Wanda Hawley is a perfect type of heroine."

Miss Betty Junod,
Larchmont, N. Y.

ANY FAN WILL ENJOY "PHANTOM BULLET"

"'THE PHANTOM BULLET' is a pleaser and any Gibson fan will enjoy this picture."

Arthur Romer,
Florida, N. Y.

"MICHAEL STROGOFF" SHOWN TO 6,000 IN LONDON

(*Continued from page* 17)

and by all the press. It is tremendous.

"I am also enclosing a photograph of our stage set at the Royal Albert Hall (shown on page 17). What you see is all scenery. This picture was taken thirty minutes prior to the opening of the performance when over 150 people were staged, with an orchestra of 75 to an audience of 6,000 people. Albert Hall is the largest amphitheatre in England, and I know full well there is nothing in the United States of its size.

"The audience was composed of the most important people in London. I think altogether there were eighteen ambassadors there. So tremendous was the whole affair that I simply cannot describe it to you."

The provincial presentations of the picture were equally successful. In Glasgow, thirty foreign consuls attended the showing and sent the following wire to M. Sapene, the head of the French producing company:

"Sincerest congratulations on an epic film production. 'Michael Strogoff' as a triumph of artistry and the mightest spectacle France has ever given us."

The London press comments on the new big Universal special were unanimous in their praise. Here are excerpts from the reviews:

"It's spectacular grandeur well reproduced."—*Daily Chronicle.*

"Transferred to the screen in a truly remarkable manner."—*Daily Telegraph.*

"A film of exceptional merit"
—*Westminister Gazette*

"Treated with the magnificance it deserves."—*Daily News*

"Rises to heights of great grandeur."—*Daily Graphic*

"M. Tourjansky clearly believes that the first duty of a picture is to move, and there is not a dull moment in his mighty achievement. Scenes of wild and unforgettable beauty unsurpassed in cinema history."—*Daily Express*

"Superb acting, exquisite photography, skillfully contrived thrills."
—*Sunday New*

"The best of its kind yet seen on the screen."—*Sunday Pictorial*

"It certainly makes a magnificent film."—*Reynolds.*

"Encompassing even to the vast imagination of Jules Verne."
—*News of the World*

"Record of unceasing adventure."
—*Sunday Observer*

"An astonishing film. Altogether vivid expression of the famous Jules Verne story."
—*Illustrated Sunday Herald"*

"Wonderful recreation of the author's vivid story. Marvelous in conception and realism."—*Empire News.*

"A film which all should see, and all will enjoy."—*Referee*

"'Michael Strogoff' has depth, speed, and reality. The spectator is absorbed in the picture."
—*Sunday Herald*

"Magnificent passages and a sense of speed and space."—*Standard.*

"Spectacular realism on the grand scale."—*Star*

Ali Hartman's Film Fables From Big U

THERE was great rejoicing at the Belmont and Crescent Temples in the land of the Bronx where Cadi Gans presented to his followers that great Universal picture "The Flaming Frontier." The great festival was begun by all the children of his followers attending a great morning show, so that it became necessary to call four peace officers to control them. Under the leadership of Chief Fair Cloud, souvenirs were distributed and patriotic songs were sung. Altogether this festival, long will be remembered by the multitude attending. (Well done, Cadi Gans!)

Selah

* * *

TRAVELING Sheiks Les Sherwood and Lew Levy caused a holiday to be declared when Cadi Bob Bullman of the temple known as the Atlantic, in the land of Atlantic Highlands, visited Big U. The Sheiks caused the waters to flow, music to be heard and amid the festivities Bob signed the golden tablets making him one of the chosen tribe of Universal 100 per cent. Everything was there but the dancing maidens. His followers will entertain Bob when he shows the feast he has provided for them. (Bob is a go-getter.)

Selah

Exploitation Man Gets Life Contract

SIDNEY DAVIDSON of the Universal home office exploitation staff recently obtained a life contract—not with Universal, but with Miss Helen Mann. The milk man of Bayside, L. I., now has a new customer on his route.

Davidson has been with Universal more than a year. He devises many of the exploitation stunts in the Universal press books.

EXCHANGES STAGE SURPRISE SALES DRIVE AS UNIQUE TESTIMONIAL TO CARL LAEMMLE

(*Continued on page* 13.)

not leave our territories at that time because we were inaugurating the greatest sales drive Universal has ever had and which is to go down into Universal history as the Laemmle Surprise Celebration. We want to offer a record breaking period of business as our testimonial of affection for you and of our joy at your recovery and safe home-coming. The two weeks from October 17th to Octeober 30th will set new high records for Universal prosperity and Laemmle progress. Accept this effort as an expression of our admiration and esteem."

Early reports from the Universal exchanges bear out predictions as to the magnitude of the Surprise Celebration. Every Universal employee has taken the drive to heart and is stretching every muscle to roll up unprecedented business. The surprise testimonial also has caught the fancy of exhibitors, who have a warm spot in their hearts and a great admiration for the little Universal chief. Many have gone to unusual extremes to set in Universal pictures during the drive period and to load their programs with Laemmle product. It has been estimated that more than 80 per cent of the theatres of the United States and Canada will show Universal product during the two week's period with an exceptionally large percent using more Universal product than any other. Hundreds of theatres are co-operating to the extent of 100 per cent Universal shows over the entire period.

The drive was thoroughly organized even to the extent of having a special exploiteer, Charles Loewenberg, assigned to conduct a "pep" bulletin and broadsides to all offices. One of the high-lights of the drive is a stiff competition between Universal's Washington and Philadelphia Exchanges for side stakes of $500. M. Van Praag, Universal's Washington Manager, challenged Philadelphia to this contest, and the Philly exchange, led by S. Wittman, eagerly accepted it. There are other rivalries for lesser amounts, among them a hot contest between Buffalo and Albany. Also, many of the exchange managers have put up special prices for the salesmen of their exchange, Fred Strief, of Cincinnati, for instance, offering $100 for the best results in the Cincinnati territory.

According to reports to Metzger from Herbel, the response to the idea of a Laemmle Surprise Celebration on the part of Universal managers and salesmen has been nothing short of remarkable. They jumped at the change to put over a drive "on their own," for Laemmle.

RIP ROARING ACTION

in TWO REELS

6 NORTHEWEST MOUNTED POLICE
featuring Edmund Cobb

7 TEXAS RANGERS
featuring Freddy Gilman

13 W. C. TUTTLE COMEDY MUSTANGS

26 STRAIGHT WESTERNS

52 in all

MUSTANG WESTERNS

Released by
UNIVERSAL

"Michael Strogoff" Overwhelming Says Vilas Boyle in Indianapolis Star

FIFTY years ago, when Jules Verne gave to the world "Michael Strogoff," his mighty, melodramatic novel of the Tartar rebellion in Siberia, motion pictures were, of course, unheard of. The ferocity of the savage Tartars, the tenderness of the hero in his scenes with his aged mother and his sweetheart, the sweeping onrush of the battle hordes, the heroism and the cruelty of the book were reproduced only in the minds of the readers.

A dramatized version of the novel was produced on the stage about 1881 and was popular for a number of years both in this country and abroad, but on no stage in the world could the scenes be brought out as they have been in the film version of the novel made by Films de France, to be released in this country by the Universal Pictures Corporation.

* * *

The picture, "Michael Strogoff," had its first public showing in America last Wednesday night at the Circle Theatre before the members of the General Federation of Women's Clubs of Indiana in convention here. The showing was under the auspices of the board of Indiana indorsers of photoplays, by a special arrangement between the New York office of Universal and W. H. Esch, manager of the local branch.

* * *

The film is melodramatic, but frankly so, following closely the lines of the novel. It is not to the story that one must look to find the excellence of the picture, but more to its powerful movement, its suspense and its general bigness. The beauty of its costuming and its color scenes is fairly amazing, and the movement of the masses, with thousands of howling barbarians sweeping past the camera, is overwhelming. Great credit is due the director for the skillful handing of the crowds.

* * *

Michael Strogoff, the hero is a trusted courier of the czar, who is attempting to carry a message to the beleagured grand duke at Irkutsk, the capital of Siberia.

He is captured, and as punishment the Tartar chieftain orders that his eyes be burned out. A red hot sword is applied to his eyes, and he is released, supposedly blind. Assisted by his sweetheart he accomplishes the rest of his journey and arrives with sight restored at the palace of the grand duke just in time to save him from assassination.

* * *

That is the substance of the story, though it does not bring out the details of the love affairs with Nadia, the pretty daughter of a Cossack officer, nor the powerfully emotional scenes with his aged mother, who is forced to watch the torture of her son. It is in this scene especially that the acting is well done.

—Indianapolis Star.

Don't Miss "Poker Faces" Advises Peggy Patton

In the Milwaukee Wisconsin News

"ROB the baby's bank if you have to—but don't miss "Poker Faces," when it comes to Milwaukee.

The writer witnessed and advanced showing of the picture "on one of those days," intelligently translated meaning that she was in an abused mood where she defied the world to make her laugh.

"Poker Faces" turned the trick, in the cold, colorless atmosphere of the projection room, which is not in the least productive to any great emotion. As a fun producer, this Harry Pollard production certainly is a "knockout."

It starts out very much the same as "Skinner's Dress Suit," and if you have seen the latter, you will begin to grumble. You liked that picture, it was so funny you couldn't help it, but naturally you don't want to see another just like it. But hold your "mad" in control. With the exception of the first few feet of film the productions, as to plot, are absolutely different in every way, and you are not going to know after the first reel just what is going to happen, next, either.

The cast is a splendid one. Edward Everett Horton and Laura La Plante are the featured players and the supporting cast includes such well known names as George Siegmann, Dorothy Revier, Tom O'Brien and Tom Ricketts. Laura La Plante is as cunning and appealing as ever, and if you have enjoyed Mr. Horton's work in the past, he will more than fulfill your expectations this time.

But the heroine is the little wife who thinks her husband has received a raise and "is just too mean" to increase her allowance and buy a new living room rug. Angry, she goes out and seeks a position as a stenographer. Meanwhile, the husband, who was under the impression he was about to be fired when the misunderstanding took place, is told by his firm that he and his charming wife must entertain a prospective customer and he discovers when he gets home there is no wife to be had. In order not to lose the contract and his large commission for securing it, he hires the wife of a prize fighter to pose as his own. Things start to happen, when the big buyer walks in with the hero's wife as his stenographer. The subsequent action has to be seen to be appreciated.

"Poker Faces" is good, clean wholesome humor. Don't miss it. Footage: 7808

"Take It From Me" Is Cyclone of Laughs

By Leonard Boyd in the Los Angeles Examiner

"TAKE IT FROM ME," a cyclone of laughs, with Reginald Denny as the chief laugh instigator, ushers in the second picture at the Uptown Theatre under the new first-run regime. In many respects the first showing of this Universal farce resembled a gala premiere. The house was packed and lines outside; many evening gowns and shiny lapels were in evidence, and the official and acting staff of Universal Studios turned out an masse.

The film is like many of Denny's predecessors—its sole purpose is the promotion and furtherance of laughter from a probable farce situation. Much expense has been put into the sets and hiring of extras. An extravagant fashion show is staged, a lot of interesting bathing beauties are used and a strong supporting cast has been assembled—principally funsters.

Denny's work needs no mention here, while Blanche Mehaffey carried off feminine honors with a high hand. There was also Tom O'Brien of "The Big Parade" fame, who scored again with hard-boiled methods as a taxicab driver. Footage: 6649

Everybody says—

"LET GEORGE DO IT" and he does in this sparkling two reel series

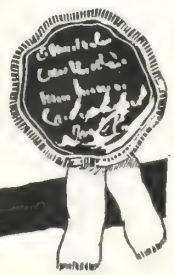
Universal Film Exchange
Chicago, Illinois
Dear Sirs:

We have just played the first "LET GEORGE DO IT" Comedy entitled "George the Winner" and I want to tell you that I think this a great comedy. In fact, it drew more laughs than any comedy we have played in months, and we play all the better comedies.

If the following comedies in this series are as good as this one, they will be as good a series as there is on the market.

More power to Universal and Stern Brothers.

Very truly yours,
—E. S. Holland,
Valley Theatre,
Spring Valley, Ill.



13 of them

From the famous cartoons by

GEORGE McMANUS

STERN BROTHERS Productions

Released by UNIVERSAL

THRILLS! THRILLS!

his Greatest

At last! The biggest dare-devil thrill star in pictures in a BIG story—directed by Irvin Willat—a name that insures FEATURE CLASS! Five more Richard Talmadge Productions coming are: "The Speed Boy," "Cheating Danger," "The Hurry-up Man," "Up and at 'Em" and "The Flash Kid!"

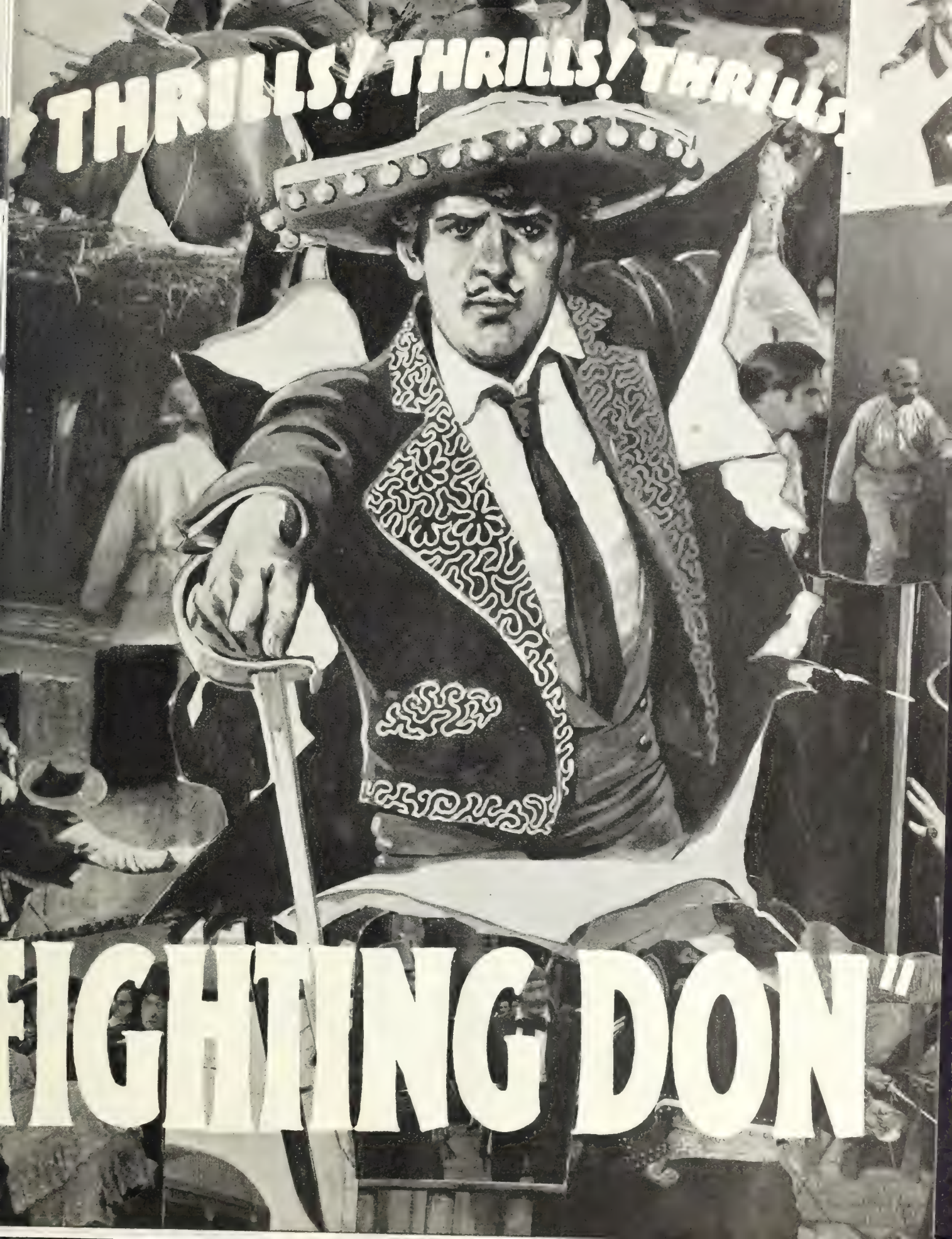
Richard Talmadge Productions

Presented by
CARL LAEMMLE

in association with A. Carlos

Released by
UNIVERSAL

RICHARD TALMADGE IN "THE


THRILLS! THRILLS! THRILLS!
IGHTING DON

A PAGE OF SYNOPSES

"THE LOVE THIEF"

Universal Jewel

Starring **NORMAN KERRY with GRETA NISSEN**

Directed by JOHN McDERMOTT

From story by John McDermott

CAST

Prince Boris	Norman Kerry
Princess Flavia	Greta Nissen
Prince Carl	Marc McDermott
Countess Leopold	Cissy Fitzgerald
King Ladislov	Augustine Borgato
Queen	Carry Daumery
Captain Emanuel	Nigel Barry
Napoleon Glutz	Charles Puffy
Prince Michael	Clarence Thompson
Berzoff	Alphonse Martel
Aide to King	Anton Vaverka
Captain	Lido Manetti

(Footage: 6,822.)

TO avert war with a neighbor nation it is agreed between ministers that Crown Prince Boris of Moraine marry Princess Flavia of Norvia. Prince Carl, the power behind the throne of Norvia, sees in the alliance his opportunity to gain control of both kingdoms, for he believes Boris, who has the reputation of being an irresponsible gay bounder, will be putty in his hands. When Flavia and her retinue arrives at the capitol of Moraine, Carl visits Boris and is dismayed to find him exceedingly independent and unyielding. He schemes for a way out.

Flavia, in her apartment, takes off the flowing transformation which she wears rather than face her uncle's fury if he should discover that she has had her hair bobbed, and skips out into the garden. Boris, who is an incurable flirt, accosts the attractive and spirited girl, who is so different from the staid and dignified princess. He is smitten with her and asks her to meet him again after the reception to the princess in the evening. She explains her resemblance to the princess by saying that Flavia is her cousin.

Boris realizes to his dismay that he is in love with the girl and will not be able to go through with the marriage of state. He goes to the princess, who receives him with accustomed dignity, and breaks off the engagement, then leaves her abruptly. Flavia sends her uncle Carl, who promises to explain the situation to Boris, but instead, he goes to the king, tells him that Boris has insulted the crown princess and demands that Boris abdicate as the price of peace. Flavia would then marry the imbecilic prince Michael, who would then be a pliant instrument for the crafty Carl.

In order to marry the girl he loves, Boris abdicates. An argument follows between him and Carl. They draw swords. Realizing that the inevitable humiliation of Carl at the hands of Boris would mean a disasterous war for the unprepared Moraine, the prime minister pleads with Boris not to fight. Boris lays down his sword and is booed by Carl, who proposes to the king that the coward be drummed out of the army in disgrace. The king sadly consents. Flavia from her balcony looks on at the drumming out ceremony, recognizes her lover and follows him to the inn where he has gone with a faithful body servant. Carl's guards, pursuing, knock Boris unconscious and Carl orders them to take him to Norvia a prisoner. Flavia pleads for mercy. Carl agrees that no harm shall come to him on condition that she consent to marry Michael immediately without further words. She agrees. The wedding march is on. The body servant tells Boris, who is just waking from his faint, that the princess and the girl in the garden are one and the same. Boris arrives at the cathedral just in time to snatch Michael from the procession and take his place beside Flavia, who continues walking to the altar with head bowed not realizing that Boris is at her side and that Michael is being held at the point of a gun outside the church by the trusty body servant.

The trick is discovered by Carl who protests to the king. But the king orders the ceremony to proceed. The duplicity of Carl is exposed by Flavia and his power is broken.

"THE RADIO DETECTIVE"

A Ten-Episode Adventure Picture

Featuring **JACK DAUGHERTY**

No. 9—"The Fire Fiend"

RUTH and Easton fall from the broken cable to the water below and reach the land in safety. They find that the proof of claim which Easton was to have filed in the morning has been ruined, and he tells Ruth that they must get old Pedley to make a new one at once. Overhearing, Vario sneaks away and gets three of his henchmen to abduct Pedley. A Boy Scout who has been keeping his eyes open sees the affair and tells Easton, who pursues on horseback, but he is roped from ambush and thrown to the ground where he lies until picked up by Ruth and Ken. The ruffians carry old Pedley to the mountains where they try to force him to give the mine location papers to Vario. He refuses until Easton, who has picked up their trail and found them, sends Pedley a Morse code message by tapping on a tree. Then he gives the papers to Vario who starts off alone to file them for himself. He is pursued by Easton, who takes the papers away from him after a fight, and then returns for Ruth, only to find her hemmed in by a forest fire that has sprung up from a carelessly thrown match. She sinks to the ground, enveloped by the flames.

"FIRE BARRIER"

Two-Reel Mustang Picture

Featuring **JACK MOWER**

WILL KING owner of the Two Cross Ranch, has a nasty temper, firing his hands on the slightest provocation. His wife, Mildred, who has the reputation of being the only hand who hasn't been threatened with eviction, comes to the end of her patience with Will and tells him that she will live there as his sister until his temper improves and he becomes bearable as a husband.

He is at once repentant, but a moment later starts a fist fight with a new hand, ordering him off the place. The only other hand on the ranch runs to separate them, opening the corral gate and letting the horses escape. Mildred, running to head them off, trips and falls before the herd. She is rescued by a stranger, Johnny Donovan, who is hired in the same breath that the other two are fired.

Introducing herself as King's sister, Mildred opens the way for Donovan's attentions, which rile King, with the result that Donovan is fired like the others.

Donovan is met on the road by the deposed hands who offer him an opportunity to make some easy money which he gladly accepts until he learns that their scheme is to rob King as he goes through a rocky pass to the bank. Donovan sends King a note of warning which is received by his wife. Seeing her with a note from Donovan, King flies into a jealous rage. Mildred gets on her horse and rides to the pass. Then King reads the note and, seeing her danger, follows her.

Donovan, who has defied the outlaws has been knocked out and lies unconscious on the road when Mildred enters the pass and is detained by the men while they lie in wait to rob King. Their leader drops a lighted match which ignites the dry grass and they are hemmed in by fire.

King, riding to Mildred's rescue, is knocked from his horse by the outlaws and lies unconscious, surrounded by flaming brush, while Donovan fights off the desperadoes and rescues the girl. Mildred tells him that her husband is in the flames. Donovan saves the man's life and then goes on his way, with King's assurance that he will not let jealousy run away with him in the future.

Not for just an hour

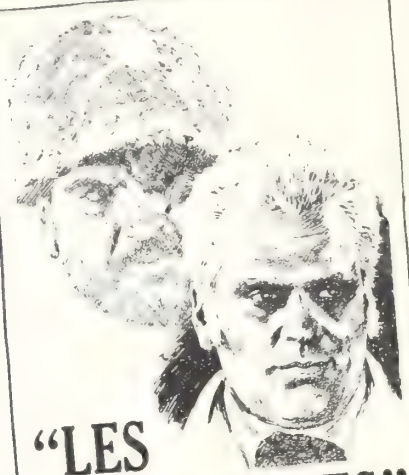
Not for just a day

but

ALWAYS

Complete BOX OFFICE PROGRAMS — 52 weeks in the year! Not another company in the business could give you such variety —such a WIDE range to choose from. A top-notch line-up of go-getting one, two, five, six and seven reel box-office customer pullers! Sign on the dotted line and PLAY SAFE!

UNIVERSAL'S COMPLETE SERVICE CONTRACT



"LES MISERABLES"

Victor Hugo's immortal epic in moving-pictures

The question before the house is settled. The public has decided it.

You will see Victor Hugo's immortal "Les Miserables" in picture just as you have asked for it.

It will be presented in two pictures of medium length, each a complete story in itself, rather than one picture of excessive length.

The thousands of letters in response to my question, and the tremendous interest of picture-patrons in England were the deciding factors.

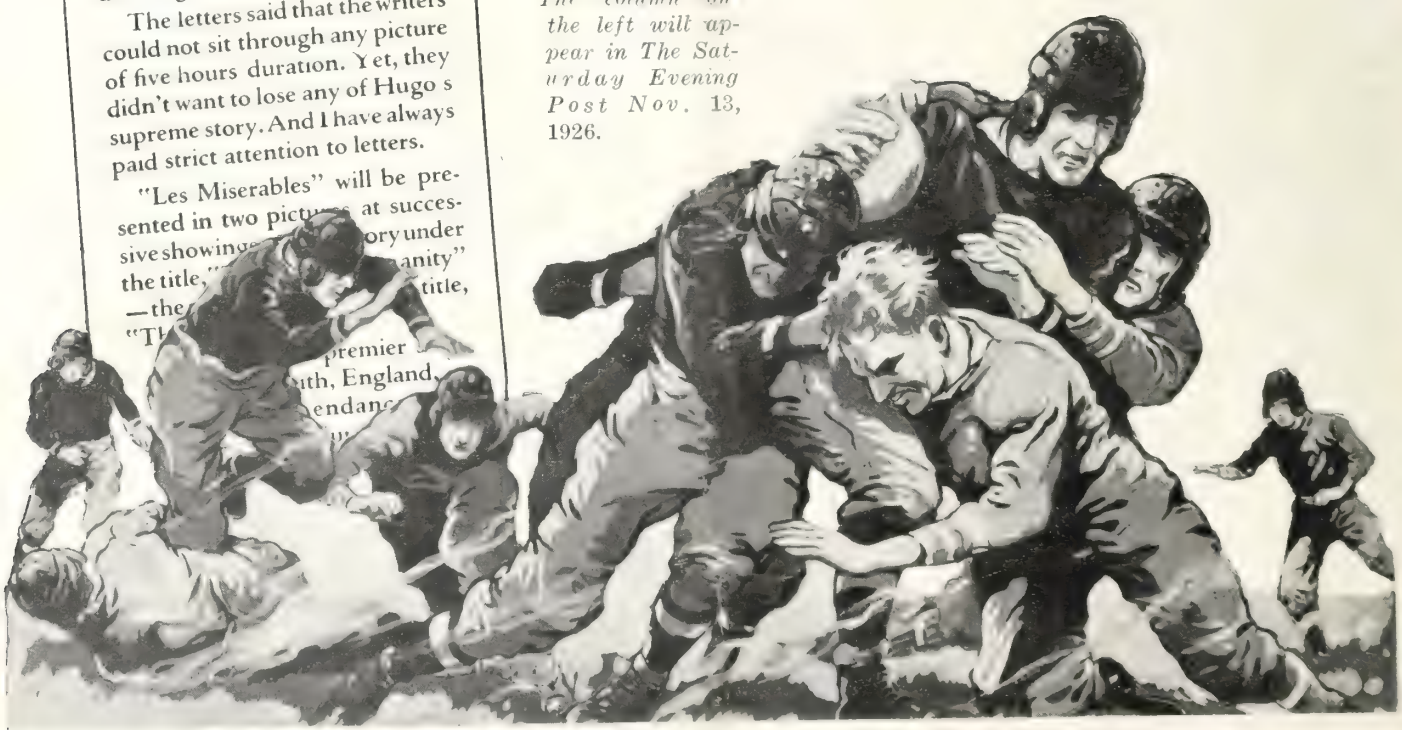
The letters said that the writers could not sit through any picture of five hours duration. Yet, they didn't want to lose any of Hugo s supreme story. And I have always paid strict attention to letters.

"Les Miserables" will be presented in two pict[illegible] at successive showing[illegible] ory under the title, "[illegible] anity" —the [illegible] title, "Th[illegible] premier [illegible]ith, England, [illegible]endanc[illegible]

The column on the left will appear in The Saturday Evening Post Nov. 13, 1926.

Just the thing you need to push your theatre over the goal line of profits!

National Advertising—every week—everywhere—hitting home straight to the hearts and minds of movie fans—your movie fans—the big fact that Universal pictures are their kind of pictures. Yes, sir! Universal backs every picture up with national advertising that helps put you over the line to success!



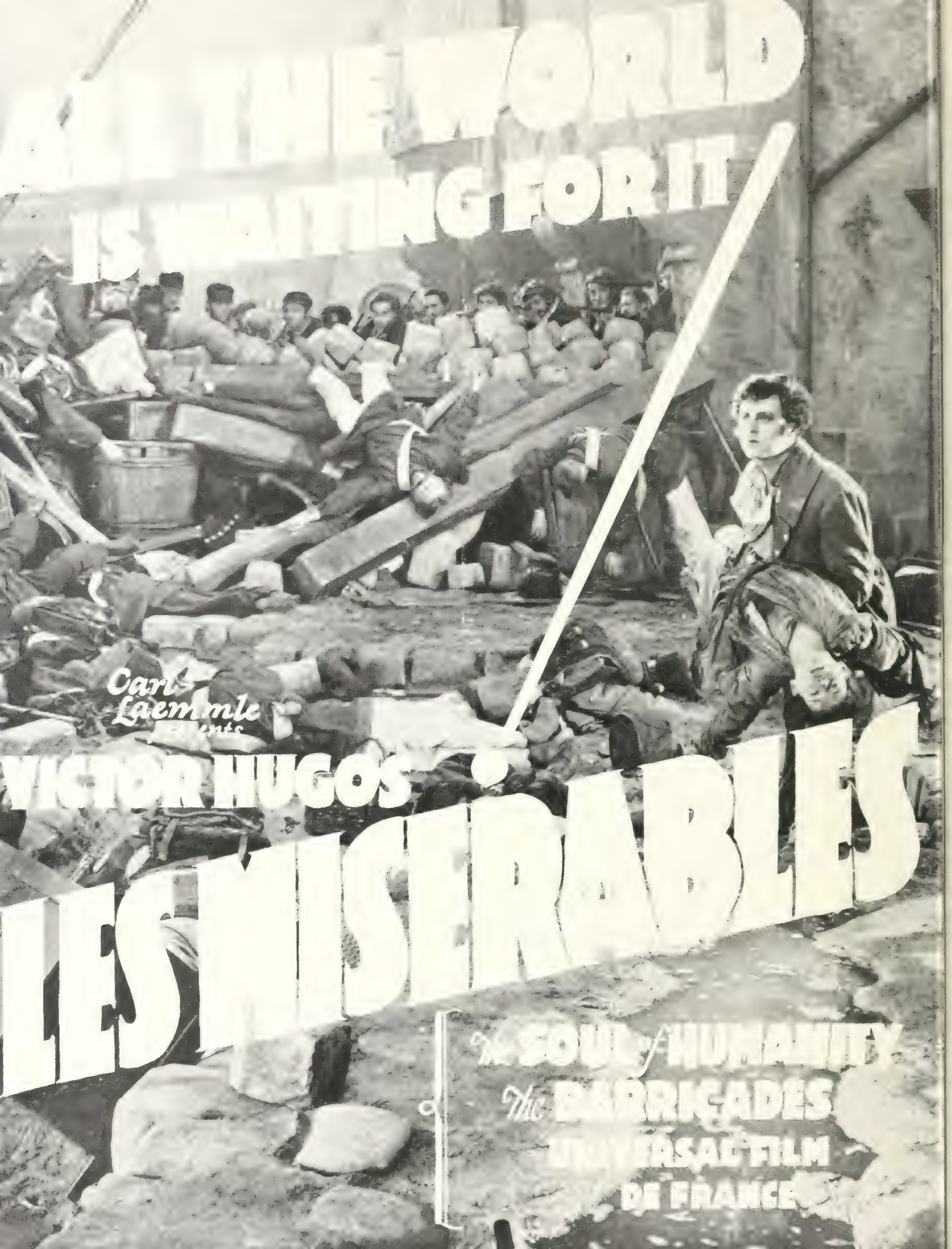
UNIVERSAL WEEKLY

Vol. 24 *November 20, 1926.* *No. 15*

MICHAEL STROGOFF

with **IVAN MOSKIN**

A UNIVERSAL
FILM DE FRANCE TRIUMPH


THE WORLD
IS WAITING FOR IT
Carl Laemmle presents
VICTOR HUGO'S
LES MISERABLES
The SOUL of HUMANITY
The BARRICADES
UNIVERSAL FILM
DE FRANCE

Ask your Universal Salesman today—

About the BIG DOINGS!

Universal's Joy Week—arrives with the joy of Christmas, continues with the daily joy of the greatest line-up of comedies any organization has ever had!

Special stunts in abundance—your salesman will tell you about them.

All to make money for you!

All to make laughs for patrons!

THE GREATEST UNIVERSAL JOY WEEK EVER HELD—

WITH THE GREATEST COMEDY LINE-UP IN UNIVERSAL'S HISTORY!

GET ABOARD!

MOSKINE AN

No. 508.---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

YOUNG. Handsome. Romantic. Artistic. Athletic.

There's the rare combination of God's gifts you will find in Moskine, the great star of "Michael Strogoff" whom I am proud to bring to Universal City to star in future Universal features.

Seldom do you find so many desirable qualities combined in one man. Often you may find two or three or even four of these attractive qualities, but rarely the whole list.

I have already told you something of Moskine, but you are going to hear a great deal more before many weeks have passed. You are going to hear directly from American screen critics, exhibitors and movie fans. You will then realize that you have a new screen star—a new source of strength—for your theatre.

Moskine's work in Jules Verne's mighty "Michael Strogoff" is so far superior to the acting you generally see on the screen that it will prove a treat for you and your fans. It is powerful, colorful and, at times, starkly realistic.

D STROGOFF!

And what a wonderful vehicle "Michael Strogoff" is for Moskine's talents!

Somebody has said that Jules Verne had the unique ability which enabled him to write fiction in such a way as to make it seem real—taken from life itself. "Michael Strogoff" is that type of work.

When you have seen the last flicker of it on the screen, you feel you have lived through a portion of someone's life, sharing his joy, his life, his hardships and suffering.

The premiere of "Michael Strogoff" in England was nothing less than a sensation. Remember, England sees just as many big pictures as you do, but it sat aghast and amazed at the strength, beauty and mightiness of "Michael Strogoff." Never have such adjectives of almost hysterical praise been poured out upon any picture shown in conserative England.

"Michael Strogoff" is the big picture of the year. No picture has ever been done on a scale more huge.

It is a master-piece of casting, directing, acting and settings—Moskine gloriously leading the way!

Arrange for a run just as soon as you can—remember, just as soon as you can. Prepare your advertising campaign a long way in advance of your run. "Michael Strogoff" will signalize the beginning of a new era in big pictures—and you cannot afford to be unprepared when the signal is given!

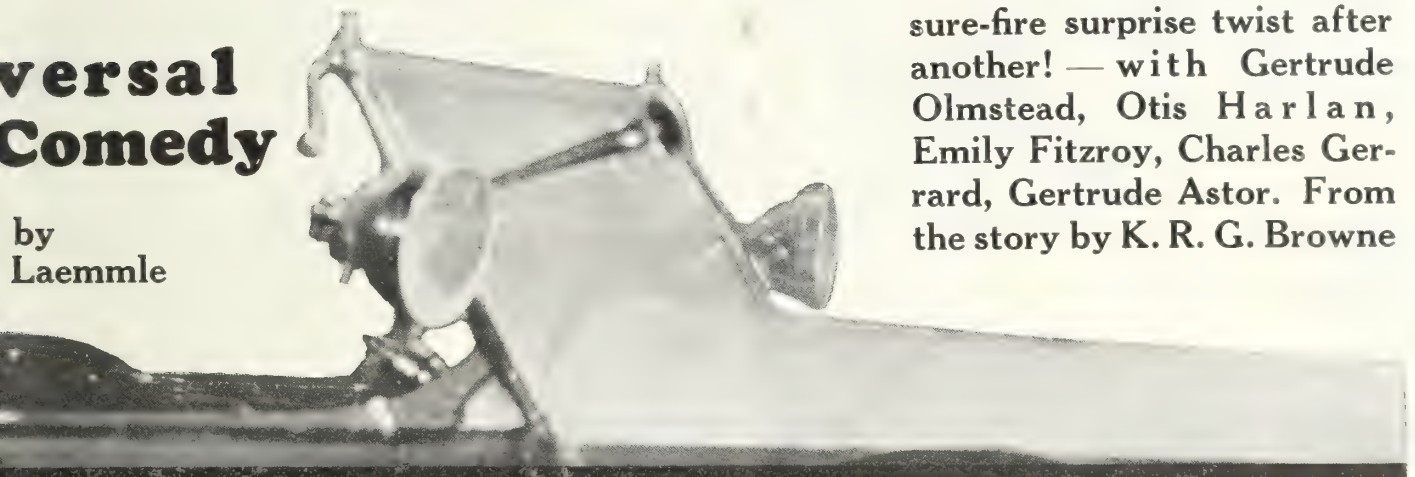
Stop! Look! Listen!
Hold on Tight!
For
its a
DENNY WHI
A Univ
Super C
Presented by
Carl La
The Cheerfu
A WILLIAM SEIT

RLWIND

ACTION, Speed, Laughs —Crammed to the lid from start to finish — One sure-fire surprise twist after another! — with Gertrude Olmstead, Otis Harlan, Emily Fitzroy, Charles Gerrard, Gertrude Astor. From the story by K. R. G. Browne

versal Comedy

by Laemmle



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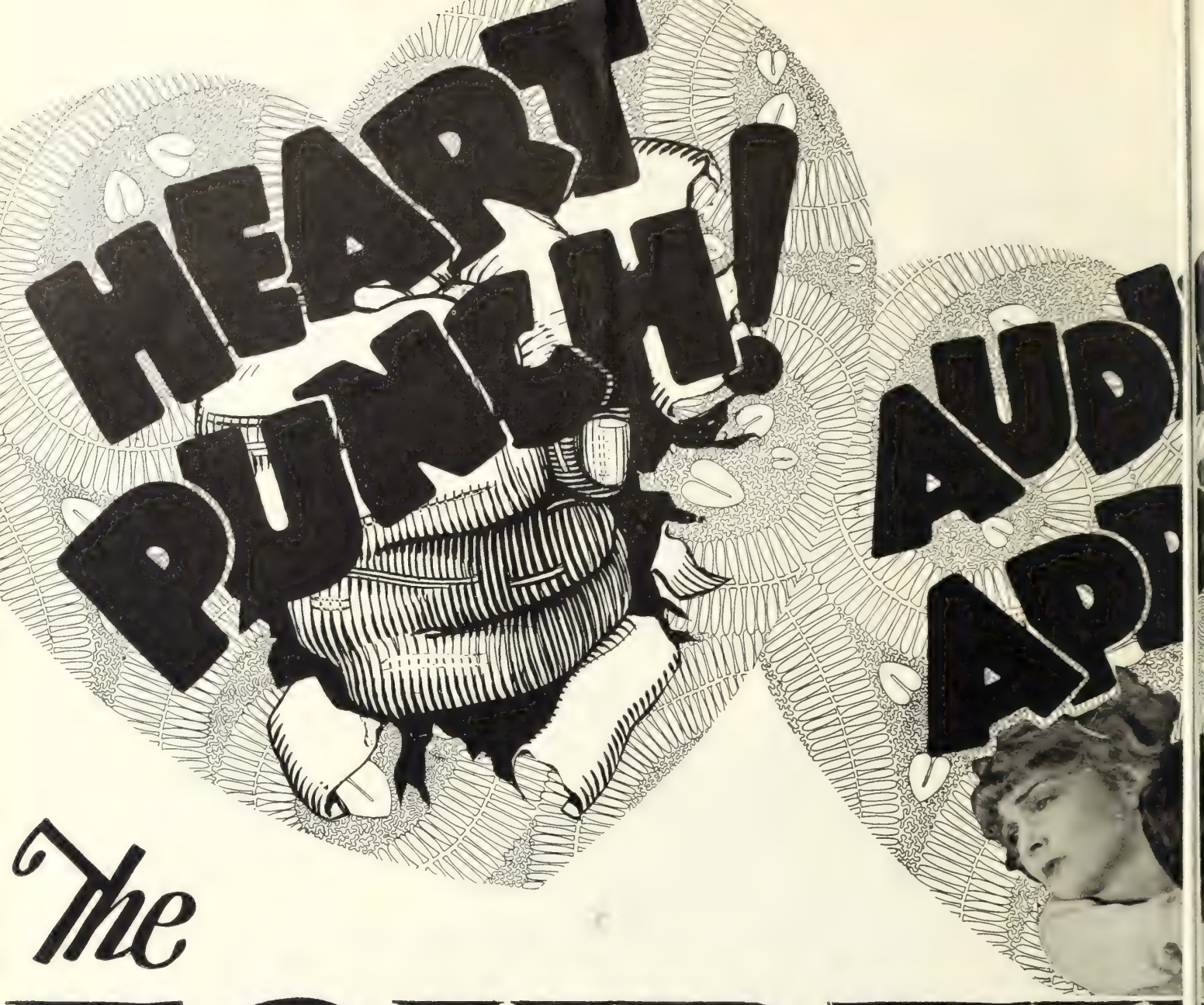
ER PRODUCTION



The

FOURTH
COMMAN

With

BELLE BENNETT

Mary Carr, Henry Victor, June Marlowe, and other big box-office stars. Directed by Emory Johnson. Story by Emilie Johnson.

An Emory Johnson Production

Presented by CARL LAEMMLE

A Universal Super Production

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MIGHTY
MICHAEL
MIGHT
Box Office Attract
A UNIVERSAL FILM De FRANCE TR

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STROGOFF

is the

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ion of the Year!

UMPH **Presented by Carl Laemmle**

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher B'ldg. 730-5th Ave. New York City
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Vol. XXIV **NOVEMBER 20, 1926** **No. 15**

UNIVERSAL MOVIEGRAMS

TO LAURA LA PLANTE falls the honor of the leading role in "The Cat and the Canary," Universal's picturization of this popular mystery play. Paul Leni, director of the production, has chosen the following supporting cast, in addition to Arthur Edmund Carewe, already announced:—Creighton Hale, Gertrude Astor, Tully Marshall, Forrest Stanley, Martha Mattox, Flora Finch and Dick Sutherland.

CARL LAEMMLE, Jr., is now at Universal City, preparing the next series of "Collegians," which he was prompted to write because of the enthusiasm on the part of critics and exhibitors for the first series. At the present time, "Flashing Oars," the ninth in the series, is being filmed, with George Lewis, Dorothy Gulliver, Hayden Stevenson and Edward Phillips featured.

THE date for the wedding of Laura La Plante and William Seiter has been definitely set for November 14th at the Wilshire Boulevard Congregational Church. Gertrude Olmstead, Helen Ferguson, Carmelita Geraghty and Julanne Johnstone have been chosen as bridesmaids.

THE cast of "Alias the Deacon" has been augmented by the engagement of Myrtle Stedman, Tom Kennedy, Ned Sparks, Lincoln Plummer and Maurice Murphy to support Jean Hersholt, June Marlowe and Ralph Graves. Edward Sloman, director, starts production this week at Universal City, having returned to Hollywood from San Francisco, where he viewed the stage version of popular play.

Release of "Michael Strogoff" Set for Jules Verne's Birthday

Mighty Production To Be Seen in Leading Theatres Throughout the World on February 8th

AS a gesture in honor of Jules Verne, whose facile pen turned out many of the world's favorite romances, including such thrillers as "Michael Strogoff," "Twenty Thousand Leagues Under the Sea," "A Trip to the Moon," and "Around the World in Eighty Days," the Universal Pictures Corporation has chosen the author's birthday, February 8th, as the most appropriate date for the international release of the Universal Film de France screen drama "Michael Strogoff." On February 8th, 1927, leading theatres all over the world will present this long-heralded screen adaptation of the celebrated Verne novel.

"Michael Strogoff" is a super-production made by the French Societe des Cineromans, of which M. Sapene, owner of Le Matin, the leading Paris daily, is a high official. Carl Laemmle, head of the Universal Pictures Corporation, obtained the picture for release in almost every country on the globe. Although there have been several pre-release showings of the feature, its general showing is being reserved for the Jules Verne birthday.

The picture was produced in France and Latvia, with French, Russian and Latvian actors. Latvia was chosen as a locale because its country-folk, its rural architecture and terrain closely approximate the Russian and Siberian atmosphere called for by the story, which is a stirring tale of the adventures of the Czar's courier on a perilous mission to Irkutsk, through a country over-run by Tartar invaders. Five thousand soldiers of the Latvian Army were used as "extras" in the battle scenes.

The picture is hailed as the greatest film ever produced by France and one of the best ever made in Europe. At its pre-release showing in the Empire, Paris, 5000 people stormed the Avenue de Wagran theatre, and fought with the police to gain admission. In Berlin, the picture was used as the opening offering of the new Mercedes Palast, a gigantic popular price house and the first big theatre built solely for the masses in Germany. The enthusiasm of the German workingmen over this French film was a startling evidence of post-war attitudes among the German laboring classes.

In London, the picture was shown in the Albert Hall, probably the largest gathering place in the world. More than 6,000 persons attended the showing, including hundreds of British and foreign officials, diplomats and other dignitaries. An elaborate prologue and musical setting accompanied the presentation. The audiences followed the showing with an ovation and the newspaper critics gave it the most unreserved praise ever recorded in Great Britain.

In America, the picture had a semi-public presentation when it was shown recently in Indianapolis to the assembled delegates during a convention of Indiana clubs and photoplay endorsers. Its reception there augurs great popularity for the picture in the United States. It had its American public premiere in the Rialto Theatre, Washington, D. C., November 13th, and was one of the most colorful events of the Washington season, with emphasis laid on the interna-

(Continued on page 22)

Universal City News in Pictures

Rabbi Magnin, left, greeted Carl Laemmle on his arrival in Los Angeles and said a short prayer for his return to health. Next to the rabbi are: Henry MacRae, Marion Davies, who presented the cup Mr. Laemmle is holding on behalf of the Wampas, Writers' Club and Directors' Association, Raymond Keane, Mr. Laemmle and Miss Rosabella Laemmle.

Mary Philbin believes in picking her Thanksgiving dinner early. It looks like a good one.

Sheriff William Traeger welcomed Carl Laemmle to Los Angeles on behalf of the county when the Universal chief reached the West Coast last week. From left to right in the front row of this group at the station are: Tom Reed, Marion Davies, Carl Laemmle, Jr., Sheriff Traeger, Carl Laemmle, Julius Stern and Miss Rosabelle Laemmle.

"Sling not that axe at this defenseless man," cries Consuelo Dawn thereby saving Neely Edwards from an untimely death at the hands of Vernon Dent. It's all part of one of the new Bluebird Comedies.

The "Collegians" troupe "throw" a Thanksgiving party. Those gathered around the festive board include Churchill Ross, Dorothy Gulliver, George Lewis, the star, Hayden Stevenson and Eddie Phillips.

JOY WEEK

STARTS DEC. 24

12 faster and funnier

Buster Brown

Comedies

Based on

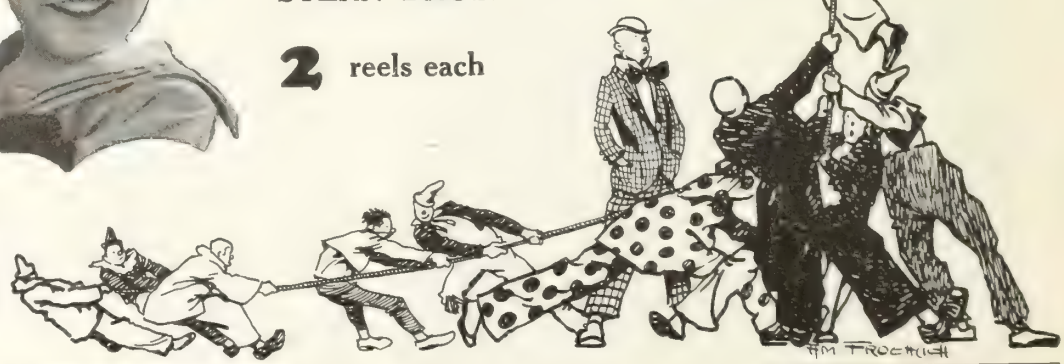
R. F. Outcault's famous cartoons

UNIVERSAL JUNIOR JEWELS

LET Buster, Mary Jane and Tige let you in for the most prosperous week of the year. These rollicking cut-ups will give your patrons a bounteous Christmas gift of delicious laughs. Book 'em for Joy Week.

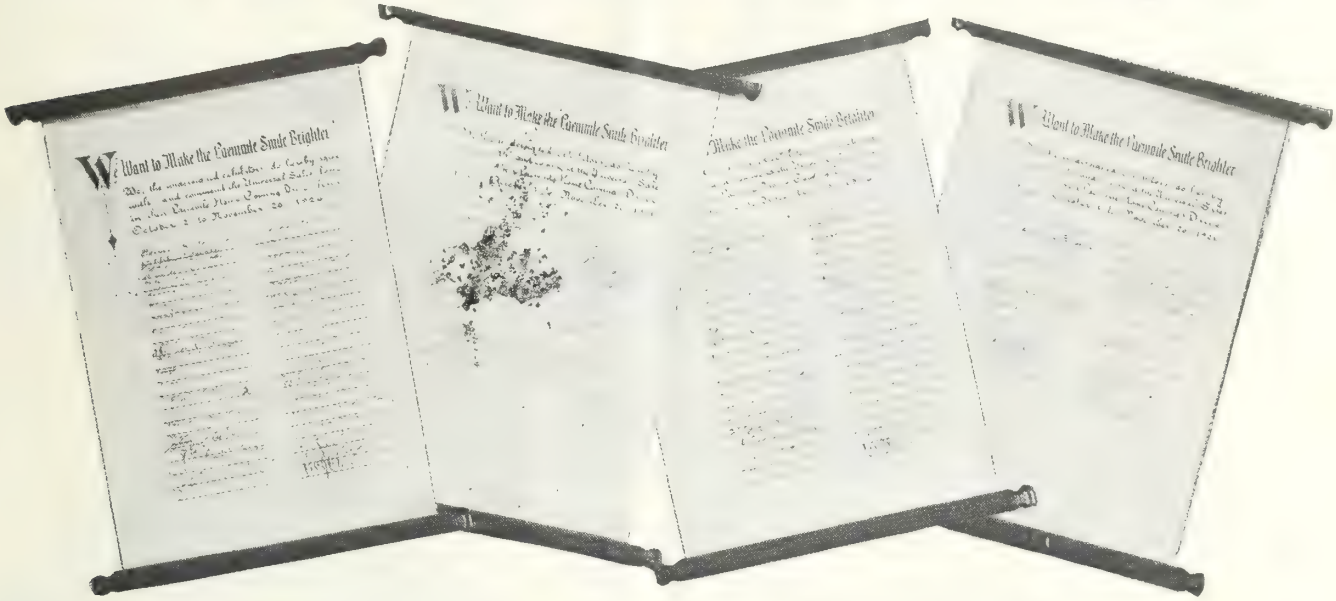
Produced by
STERN BROS.

2 reels each



Released by UNIVERSAL

"We Want to Make Laemmle Smile Brighter"



These parchment scrolls contain the names of exhibitors in the Los Angeles and San Francisco territories who helped Universal to put over the greatest sales drive in its history—the Laemmle Home Coming Drive. They are now one of Mr. Laemmle's most prized possessions for they show again in what affection he is held by the exhibitors of the country.

Below are the names of the signers:

Joseph Schwartz, Broadway,.....San Francisco
Andrew C. Saso, Orchard City, ...Campbell
James E. Nasser, Castro,.....San Francisco
A. G. Clapp, Sonora,.....Sonora
J. Malin, Crockett, ...Crockett
A. J. Eschelbach, Royal.....San Francisco
T. L. Campen, Glen, ...Mountain View
Maurice Klein, Verdi,.....San Francisco
M. S. Vidaver, New Fillmore.....San Francisco
G. A. Borman, Garden City,.....San Francisco
Hal D. Neides, Liberty,.....San Jose
E. H. Emmick, Golden State Theatres,.....San Francisco
Mark Harrison, Parkview,.....San Francisco
R. K. Covington, Palmer,.....San Francisco
Henry Nasser, Royal,.....San Francisco
A. C. Karski, Grand Lake,.....Oakland
Barney Gumette, T. & D. Jr. Enterprises.....San Francisco
H. Nasser, Victoria.....San Francisco
J. W. Bascom, Shastonia.....Mt. Shasta
Mischa Gluckkin,, Temple.....San Francisco
Louis R. Greenfield, Louis R. Greenfield Theatres.....Frisco
N. S. Stephens, Leal.....Irvington
Morris Gatlas, Majestic-Mission.....San Francisco
C. L. Theuerkauf, Cameo.....San Francisco
C. M. Roeder, Bayview.....San Francisco
Chas. Wescott, Fortuna.....Fortuna
Paul Gatt, Cortland.....San Francisco
Harry E. Losh, California.....Richmond
Harold K. Jensen, Fern.....Oakland
Nat Holt, Wigwam,.....San Francisco
H. S. Levin, Balboa—West Portal.....San Francisco
Sol Lesser, New Lyceum.....San Francisco
R. J. Nasser, Strand.....Alameda
J. Edward Lowery, Varsity.....Palo Alto
O. J. Cosgrove, Sequoia.....Redwood City
Jesse Levin, West Portal.....San Francisco
J. C. Goldberg, Peralta.....Oakland
Wm. J. Citron, New Mission.....San Francisco
Aaron Goldberg, Goldberg Theatres.....San Francisco
W. S. Lester, California Theatre.....Tuelock
J. L. Seiter, Lyric.....Montica
P. Kyprios,.....Santa Clara
W. A. Crank, National Theatres Syndicate of Calif.
D. B. Levin.....
Homer L. Le Ballister, National Theatre.....Stockton
S. Martenstein, Harding Theatre.....
John C. Friguerir.....
Will F. Krahm.....
Max Ratner.....
Charles Michaels, Lincoln.....Kearny
V. Lange.....
Samuel Jacobson, North Beach Theatre.....
Joe Richards, Majestic and Sutter Theatres..San Francisco
George Boehm, Rex Theatre.....San Francisco
B. B. Jones, Isleton.....
H. J. Gosliner, Edison Theatre.....San Francisco
W. B. Langhead, Westwood Theatre.....Westwood
D. O. Downing.....
A. Markowitz.....
George Nasser, T. & D. Jr. Circuit.....San Francisco
O. B. Attkisson, Rialto.....Oakdale
Joe Carriera.....
Chas. Fraler.....
Dan Markowitz and M. L. Markowitz, Markowitz Circuit
J. Blumenfeld.....
C. A. Welch, Lincoln.....Alameda
Jack Anderson, California.....Ontario, Calif.
Harry Holland, Bishop.....Bishop
Harry Copeland, Opera House.....Banning, Calif.
Ben Claman, Lancaster.....Lancaster, Calif.
Chas. Born, Elks.....Prescott, Ariz.
J. Johnson, Lyric.....Jerome, Ariz.
H. Lang, Langs.....Kingman, Ariz.

(*Continued on Page* 34)

VARIETY says—

"Best picture the Hip has had to date. Has laughs and laughs. The picture is there and it will please any audience."

And that's what they all say—

"Delightfully amusing comedy. Another success to bring Denny more followers." —Morning Telegraph. **"Entertaining. Irrepressible. A m u s i n g."** — Evening Journal. **"Funny. Audience howled with laughter."**—New York Sun. **"Novel gags in an amusing story."**—New York American. **"Excellent fun. Outbursts of merriment."**—N. Y. Times. **"Heaps of clean fun."**—World. **"Will delight the thousands of Denny fans."**—Daily Mirror. **"Denny is funny."**—N. Y. Herald-Tribune. **"Hippodrome audiences found the film exceedingly laugh provoking."** —Daily News.

Carl Laemmle presents

REGINALD DENNY

in the Broadway Stage Success by Will B. Johnstone and Will R. Anderson

Take It From Me

A WILLIAM A. SEITER PRODUCTION

A Universal Super Comedy

It's Denny's Big One! about

Hoot Gibson in "The Buckaroo Kid"

Two Sales Directors On 6 Weeks' Tour Of Their Territories

H. M. HERBEL, newly appointed Sales Director for Universal's western division, and Ralph B. Williams, Sales Director for the southern division, have just left New York for a six weeks' sales trip in their respective territories. Herbel's territory includes everything west of the Mississippi River except the St. Louis, Kansas City and Texas-Oklahoma territories. It also includes the Chicago, Minneapolis and Milwaukee offices.

This is Herbel's first trip around his new division. He will visit practically every exchange from the Mississippi to the Coast, in order to get acquainted with his field force and inspect the workings of the exchanges. After leaving New York, he stopped over in Pittsburgh, where he recently was the Universal manager, in order to be present at a dinner staged in his honor by Pittsburgh film men.

Williams, whose territory includes everything South of the Ohio River, from North Carolina to El Paso, and also including Cincinnati, Indianapolis, Kansas City and St. Louis, is making the first general swing around his division in several months. Both he and Herbel will personally direct the redoubled sales activity in the Universal exchanges in connection with the selling of "Michael Strogoff," "The Collegians," "The Fourth Commandment" and the new Reginald Denny picture, "The Cheerful Fraud."

Pictures Warn Country Youths

COUNTRY boys, forewarned by motion pictures of the perils of metropolitan gold diggers, are no longer a prey for big city dangers, according to Harold C. Lewis into whose charge come annually 2500 farm boys from all parts of the country. Mr. Lewis is president of the Coyne Electric School in Chicago.

"Cheerful Fraud" Completed As Second Denny Production

WORD has just come from the Coast that the second big Reginald Denny Production for the current season has been completed at Universal City. It is "The Cheerful Fraud", adapted from the highly successful novel of that name by K. R. G. Browne. It is heralded as a veritable "laugh riot" and far in advance of the star's past hits, such as "Skinner's Dress Suit" and "What Happened to Jones."

"The Cheerful Fraud" was directed by William A. Seiter, who, with Harry Pollard, holds a record in the industry for successful farce-comedy. Seiter, as director, and Denny, as star, have achieved an exceptional vogue, and the combination now is definitely understood by the public to promise laughs galore, whenever billed. The two have eclipsed their prior efforts by their work in "The Cheerful Fraud," it is said. It is filled with fun and entertainment, according to reports from those who have seen it.

The new Reginald Denny Production is not only a farce-comedy. The star and director added a new leaven to their picture making ingredients this time. They added a series of big punch scenes and some rapid-fire action, including a good stiff fight in which Denny lands wallop after wallop with the old eclat that made "The Leather Pushers" famous. All of this goes to give new and greatly increased entertainment value to the Denny Production.

Seiter was provided with an A-1 cast for "The Cheerful Fraud." In the leading feminine role is Gertrude Olmstead, former Universal prize beauty who has rapidly climbed the ladder of screen fame in Universal and other pictures. She last was seen with Denny in that star's famous "California Straight Ahead."

Others in the cast are Otis Harlan, the laughable foil in many Denny successes, Emily Fitzroy, Charles Gerrard and Gertrude Astor. The story was adapted to the screen by Harvey Thew, now recognized as one of the best farceurs in the industry.

Discussing the marketing of "The Cheerful Fraud," which, as all other Denny Productions scheduled for this season, is being sold separately, Lou B. Metzger, general sales manager for Universal, states that Carl Laemmle has decided to release the new Denny January 16th. This means that the Universal sales force has been instructd to offer it immediately for booking. It is expected that prints will be in the exchanges before the end of November.

The first Denny Special for this season, "Take It From Me", has just finished a successful New York premiere in the New York Hippodrome, where it played to packed houses for a week. It now is playing in other key cities and is rolling up box-office totals and an ever-increasing popularity.

(*Continued on page* 34.)

Laemmle's Recovery Celebrated In China

CARL LAEMMLE'S return to health was celebrated in China by a dinner at the Majestic Hotel, Shanghai, given by E. B. Rowe, Far Eastern representative for Universal, and Norman Westwood, manager for China, for leading film men in the Chinese city. Nineteen guests were present and all spoke of the great admiration which they have for the Universal president.

STERN BROTHERS COMEDIES CONTRACT

"The Newlyweds and Their Baby."

From the famous cartoons by George McManus

13 of them 2 reels each

Stern Brothers Productions

Released by UNIVERSAL

Come on fellers

Clean up with me!

Employees Endow Room As Tribute To Carl Laemmle

AS one of the outstanding features of the unprecedented welcome Carl Laemmle received in Los Angeles upon his recent return to the West Coast production centre after his almost fatal trip to Europe, the employees of Universal City raised a fund for the permanent endowment of a room in the Orthopaedic Hospital of Los Angeles, in honor of the Universal chief. Laemmle was deeply touched by this unique tribute, carrying with it an appreciation of the excellent hospital care which recently saved his life in London.

The Laemmle home-coming to Los Angeles will go down in film history. He was met at the train by hundreds of film celebrities, including official representatives of the Motion Picture Producers Association, the Director's Association, the Writers, the Wampas and other screen organizations. Stars, directors, personal friends and almost every employee at Universal City helped to swell the crowd which jammed the Southern Pacific station. City and country officials also took part in the greeting.

Marion Davies, on behalf of the Wampas, Writers and Directors' Association, presented him with a huge silver loving cup.

It took many months of searching and hundreds of futile screen tests to discover the young person standing with Harry Pollard. She is Virginia Gray, who is playing "Little Eva" in the big Universal production of "Uncle Tom's Cabin."

Conrad Veidt, Continental Idol, Signed for Universal Pictures

ONE of the first acts of Carl Laemmle upon his arrival at Universal City was the signing of a long-term contract with Conrad Veidt, one of the foremost of Europe's motion picture stars, who is now in America. Many companies expressed interest in Veidt, and in view of his past work and the tremendous possibilities which his personality offered, much spirited bidding for his services was carried on, but the star preferred to work under the Universal banner, and final negotiations were entered into between Mr. Laemmle and Veidt this week.

The production which brought Conrad Veidt prominently before the American public was "The Cabinet of Dr. Caligari," the weird futuristic European film of several years ago. His popularity mounted steadily after this appearance, and his services were sought widely. Successful characterizations in "The Living Mask," "Love Makes Blind," "A Student in Prague," "The Three Wax Works" and "Dr. Jekyl and Mr. Hyde" (produced in Europe by F. Murnau, who made "The Last Laugh") followed, with American producers evincing interest in the screen technique and unusual ability of Veidt. Finally, John Barrymore sought his talents for an important role, and Veidt came to America several weeks ago to fulfill this agreement. Carl Laemmle, president of Universal Pictures Corporation, who viewed all of Veidt's work while abroad, renewed his acquaintance with the actor immediately upon arriving in Hollywood, and this present contract is the result.

It is quite probable that the Continental favorite will be chosen to play the title part in Victor Hugo's "The Man Who Laughs," when this production goes into work at Universal City. Laemmle considers Veidt to be ideally fitted in build and ability to portray the unique character, Gymplaine—the noble mountebank, whose movements and physique were Apollo-like in their grace and strength, yet whose face was carved in infancy into a perpetual, hideous laugh by political intriguers. Elaborate preparations, however, must be carried through by Universal before actual filming of this big production can be started.

In the meantime, it is a coincidence that Veidt may be cast in a film under the supervision of Paul Leni, now one of the Universal directors, who made "The Three Wax Works," in which Veidt was starred abroad. Leni is about to start work on the John Willard mystery-melodrama, "The Cat and the Canary," with Laura La-Plante in the leading feminine role. Veidt's first American performance may be in this production.

Conrad Veidt, famous European film star, and Paul Leni, famous European director, meet again at Universal City, where they are both under contract to Carl Laemmle. They worked together in Berlin when Leni directed "The Three Wax Works" with Veidt as his star.

Universal Buys Peter Kyne Story For Hoot Gibson

UNIVERSAL has purchased an original story by Peter B. Kyne, called "Tidy Toreador," according to an announcement from the studio.

This will be a starring vehicle for Hoot Gibson, and is a departure from the usual type of Western stories, depicting the cowboy, his life and loves, as it really is on the modern ranges.

An interesting point in connection with the purchase of the Kyne tale is that it is one of the few stories bought for production prior to publication date. "Tidy Toreado" will appear shortly in the Cosmopolitan Magazine in serial form.

This is not the first Kyne photo-drama in which Gibson has appeared, the star having recently completed "The Buckaroo Kid," adapted from the author's original, "Oh, Promise Me."

Announcement as to the director and balance of the cast will be made shortly. It is likely that a new name for the picture will be chosen. It may not be released until the 1927-1928 season.

Book it—it's there!

The MIDNIGHT SUN

Carl Laemmle Presents
A Dimitri Buchowetzki Production
With Laura La Plante, Pat O'Malley,
Raymond Keane and George Siegmann
From the story by Laurids Bruun
A UNIVERSAL SUPER PRODUCTION

...versal

THE FLAMING FRONTIER: Special cast—This one is real superb Western. Book it and don't be afraid to step on it, because it is there. Hoot Gibson sure played his part. Admission 25-50 cents. Nine reels.—H. Goold, Rex theatre, Franklin, Neb.—General patronage.

THE MIDNIGHT SUN: Laura LaPlante—This is worth the price and I sure am glad I named my car Laura. She is a sure winner in any race —see! Beautiful doesn't express it, and Pat O'Malley sure broke the record this time for good work. This picture is all they cla... and will stand boosting to the li... little, too. Ten reels.—A. F. Jenk... theatre, David City, Neb.—Gener...

Sure Winner!

The FLAMING FRONTIER

Carl Laemmle presents
An Edward Sedgwick Production
Hoot Gibson, Dustin Farnum
A Universal Super Production

Chicago educators became very much interested in "The Flaming Frontier" when this picture was running at the Randolph Theatre in the Loop. In this group, which saw the picture at the Universal Exchange, are: First row, left to right—Caroline M. McIlvaine, librarian, Chicago Historical Society; Bessie R. Hundley, visual education instructor, Board of Education; Josephine Hutchinson, Board of Education; William Liska, assistant director of visual instruction; standing, left to right—Wm. H. Bush, trustee, Chicago Historical Society; Dr. O. L. Schmidt, president, Chicago Historical Society; Dudley Grant Hayes, director of visual instruction; and Robert C. Fergus, assistant secretary, Chicago Historical Society.

"The Flaming Frontier" Lauded By Chicago Historical Society

After viewing "The Flaming Frontier," Universal's great spectacle of the Custer period, Miss Caroline M. McIlvaine, librarian of the Chicago Historical Society, was so enthusiastic about this production that she wrote the following comment:

TO the lover of American tradition, it is exceedingly gratifying that at length a few of the great epics of American history are being adequately depicted.

Such a magnificent production as "The Flaming Frontier" indicates that the producer believes in America, has the courage of his convictions and almost unlimited financial resources.

Given a few more such pictures as this one depicting Custer's heroic sacrifice in an unworthy cause and the tragedy of the Red Race, and Americans will wake up to the wonders of their own history which is stranger than the fiction so constantly portrayed.

A splendid service has been performed for history by this permanent record of the magnificent pageant actually performed on the plains, in the mountains and river valleys where that original episode took place.

Too much praise could hardly be given to the portraiture of all of the principal historical characters. General Custer and General Grant, Secretary Hargess and Senator Stanwood leave one with the feeling that he has been in the presence of the real personages. It is remarkable that a figure as familiar to us as is General Grant could be made to live again in face, figure and movements that the children of today may know, and learn to love the national hero of their grandfathers.

The costuming and interiors are an education in Mid-Victorian taste such as no period picture that I have seen has achieved, and which could not have been produced without most intelligent, painstaking investigation.

(*Continued on page* 34)

Historical Society Sponsors Showing Of Western Epic

THE Chicago Historical Society thinks so highly of "The Flaming Frontier" that they sponsored a special showing of this epic of the West for an honor group of school children at the Randolph Theatre, Chicago. Those schools which had the best attendance at the Saturday morning lectures of the Society were invited to send fifteen of their pupils with their history teacher to this screening which was held on Saturday morning.

"Officers of the Society have viewed the picture and pronounce it of high educational value," read the letters of invitation.

Otto L. Schmidt, president of the Society, expressed his apprecation of this production in the following letter to Universal:

"May I congratulate you upon the remarkable visualization of cause and course of one of the unforgetable tragedies of our Military Frontier History as presented in 'The Flaming Frontier.'

"The story as presented is as faithful to fact as scenario and film science permits. It is a marvelous artistic conception."

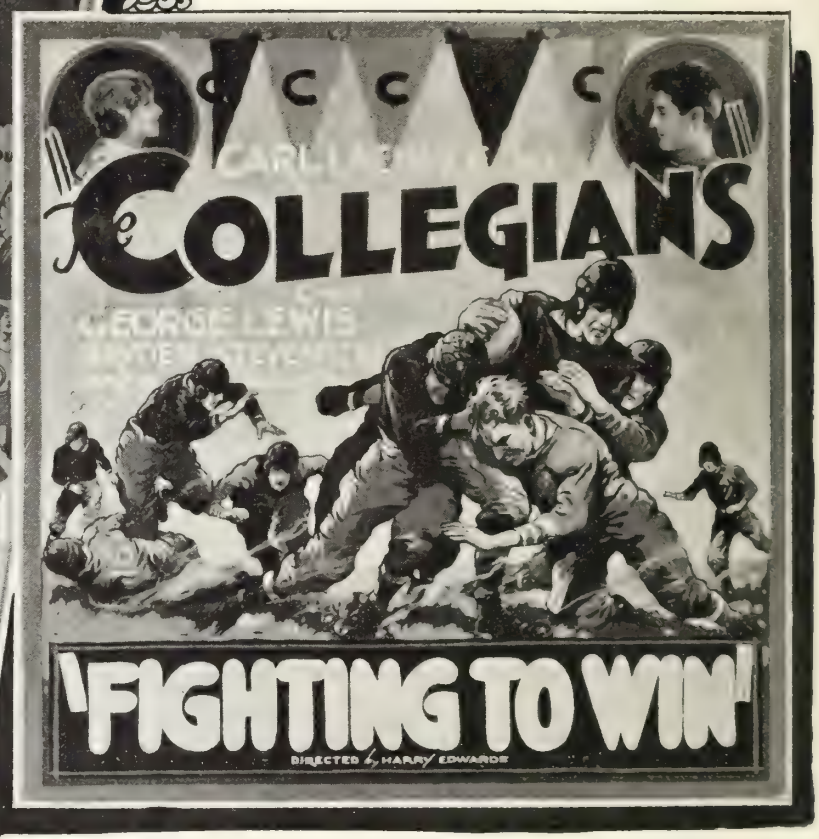
These school children were the enthusiastic guests of the Randolph Theatre at a special showing of "The Flaming Frontier," sponsored by the Chicago Historical Society.

A Great 24 Sheet

¶ Look at 'em! A few examples from th
"The COLLEGIANS." Every accessory
on a super-feature basis.

¶ There are ones, three and six sheets ava
an advance three sheet top off the line.
finishing touches to this BIG SHOWMA

Stock 3 sheet



Episode 6 sheet

Ask Your Universal Salesman Abo

The Snappiest Seat-Selling

...r a 24 Sheet Series!

...la line of de luxe posters prepared for you on ...this great series of pictures has been handled

...e for each episode. The twenty-four sheet and ...nners, pennants, heralds and novelties add the ACCESSORIES parade.

Episode 6 sheet

Episode 3 sheet

... Special 24-Sheet Proposition

...ne of Paper You Ever Used!

The Universal Home Office was turned into a ballroom the night of October 29th and was decorated with crepe paper, black cats and witches' hats for this Hallowe'en Party tendered to Carl Laemmle's employees. It proved a "Universal good time."

Rose Pelswick, Rhyming Reviewer, Praises International Newsreel.

THE International Newsreel has been celebrated in verse by Rose Pelswick, the popular rhyming reviewer of the New York Evening Journal. In leaping lines, she aptly describes the world wide efficiency of the International Newsreel cameraman.

Here are her verses, published recently in her column "At the Screen Door," under the subtitle, "Movie News Item: International Newsreel presents the world before your eyes."

Was a time I wished to travel
To the Nile, and there unravel
Hieroglyphics and the secrets of the Sphinx.

Maybe climb the Himalaya.
Or in Spain hear natives play a
Serenade. Or try the famous Scottish links.

I had always wished to air a
Gown along the Riviera
And in Notre Dame to worship at its spire.

I had longed to go to China
And take snapshots of the Rhine. A
Sight of Naples was my former heart's desire.

But why go, when I can choose real
Commutation in the newsreel
International's compiling every day?

When I'm comfortably seated
In a moviehouse, I'm treated
To the sights I've always wanted to survey.

They have camera reporters
Placed in near and distant quarters
On the Seven (count 'em) seas, and in between.

So why take a boat and sleeper?
I can see the world much cheaper—
International presents it on the screen.

Newsreel Includes Wartime Scenes For Armistice Day

IN commemoration of Armistice Week, International Newsreel, in its current issue, number 90, is showing a remarkable thrilling picture made up from the official archives, recalling the vivid days of eight years ago which wrote finis to the greatest of all war tragedies.

The pictures show in all their horror the battle scenes in France as the war was drawing to a close; the boys wallowing in muddy, vermin-infested trenches with shells screeching and bursting overhead; the giant cannon belching death and devastation; the tanks plowing through ruins of once populous towns; airplanes spinning to destruction after terrific battles thousands of feet in the air. All are shown bringing back, as a terrible dream, the world disaster that was just burning itself out eight years ago.

There are also scenes of the celebrations in London and Paris following the signing of the Armistice and of the merrymaking in New York which probably will never be equalled. There are scenes, too, of the homecoming of the soldier boys and of that vast forest of little wooden crosses in Flanders which mark the last resting place of those who did not return.

Hal Hodes Back With Universal In Special Capacity

HAL HODES, veteran Universal man who has been connected with the Short Films Syndicate during the past several years, has reentered the Universal organization and has been appointed by Lou B. Metzger, general sales manager, as Special Sales Representative out of the home office. He will confine his activities to "The Collegians," the Carl Laemmle, Jr., series of college life pictures, and "The Newlyweds and Their Baby," the Stern Brothers series adapted from the George McManus cartoons. "The Collegians" are being released as Junior Jewels, the highest classification of Universal Short Product. "The Newlyweds" series is expected to enter the Junior Jewel class next season.

After spending a week or so in the New York territory, Hodes will visit other important film centers in the interests of the two two-reeler series. His work will take him from Coast to Coast.

Hodes first joined Universal in 1913 and achieved great success in the sales organization of that concern. He resigned in 1920 to go to the Hearst organization. Later he organized the Short Films Syndicate. He disposed of his interests in the latter organization and resigned from it several days ago, immediately rejoining Universal.

Production Rushed On "Love Thrill"

PRODUCTION of "The Love Thrill" is being rushed at Universal City, and there is a reason.

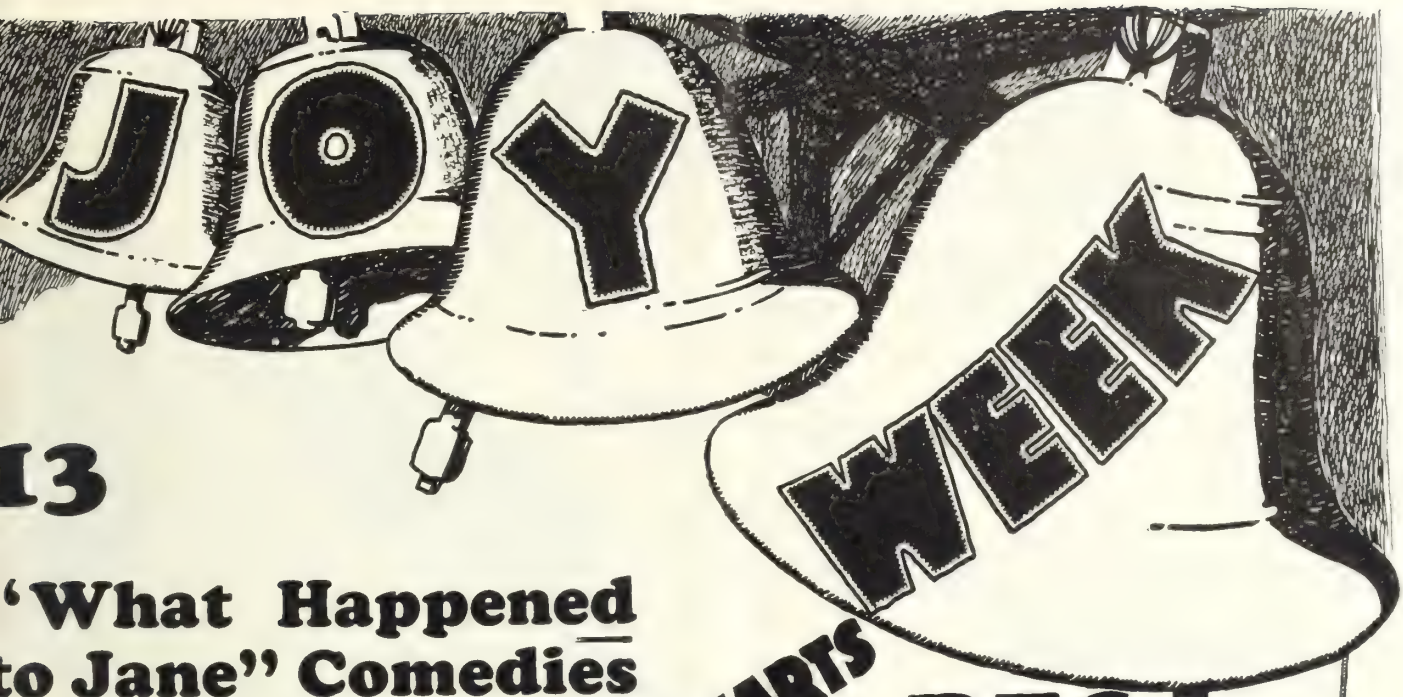
That reason is that Laura La Plante, who plays the starring role in the picture, is to be married within the next two weeks to William Seiter, Universal director.

"The Love Thrill"—quite an appropriate title for a picture starring a bride-to-be—will be finished the latter part of this week, according to the plans of Millard Webb, who is directing. Tom Moore, Bryant Washburn, Jocelyn Lee, Nat Carr, Arthur Hoyt and others are in the cast.

"Michael Strogoff" Release Date Set for Jules Verne's Birthday

(*Continued from page* 10)

tional and diplomatic aspects of the picture's history. The showing was under the auspices of the French Embassy.



13

"What Happened to Jane" Comedies

STARTS DEC. 24

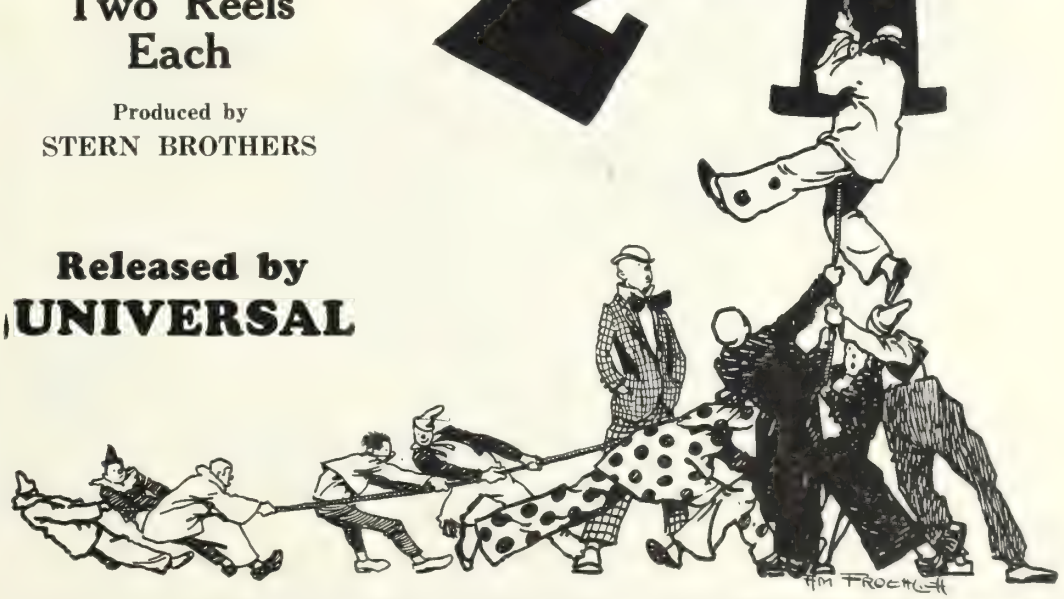
JUST wait till you see what will happen to your old box-office when you show 'em these "What Happened to Jane" 2 reelers, during Joy Week. Her sparkling modern daring will make folks gasp and giggle. Date up this little miss for Joy Week.

WANDA WILEY

Two Reels Each

Produced by
STERN BROTHERS

Released by
UNIVERSAL



JOY WEEK

STARTS DEC. 24

13

Let George Do It Comedies

The laughter of George McManus' audience has for years been heard round the world. Sure-fire laughs 52 weeks in the year—and for JOY WEEK there's no better bet in the business!

from the famous cartoons by
GEORGE McMANUS

STERN BROTHERS
COMEDIES

2 Reels
Each

Released by
UNIVERSAL

Calcutta Wild About "Cohens and Kellys"

Harry Steiner, an associate of Julius Goodman, doing his "single" entitled "The Fish Merchant."

Showing Extended From 1 Week to 5

"WE MUST congratulate you on your having supplied us your film 'The Cohens and Kellys'. Of course we booked this film for Calcutta for just one week but the people of Calcutta took such a great fancy to the film that *we had to extend its exhibition for five weeks*, which fact itself speaks very highly of the merits of this unique comedy drama. We must say that it is a comedy of an exceptionally high standard quite out of the ordinary run of similar type of dramas and without exaggeration, we think 'The Cohens and Kelly's' came in as a great welcome change to our patrons especially during the last trying summer weather. As a mark of our high appreciation of the film we have much pleasure in enclosing an extra cheque towards the hire of the same."—*Madam Theatres, Ltd., Calcutta, India.*

Julius Goodman, owner of the Marshall Square, Illington, Douglas and Western Theatres, Chicago, prologuing for "The Wandering Jew."

Has Great Faith In "The Collegians"

"MAY I add a further word and tell you how much I appreciate the service you and your Mr. Barnett are doing me? We all like your pictures; I am looking forward to the time when I will be free to handle more of them. One particular asset that boosts Universal in my mind and in our community is that they appear to believe in a policy of: Live and let live. More success to you! Would that a few more producers might become interested in a similar motto!

"Finally, in response to a query from your booker, may I say that as I interpret the situation, you are to send me a comedy with each of your shows as well as one each week unless otherwise specified. Of course, there is to be no comedy sent on the night a 'Collegian Jewel' is to be exhibited. And, concerning the 'Collegian Jewels' may I beg you to send them with the lower priced features on my contract? I don't doubt the selling value of the C. J.'s, but I do know the possibilities of my audiences. After I have had chance to 'sell' the C.J's to them, I don't care what I get with them; *such is my faith in them.—Irwin A. Conrad, Alfred University, Alfred, N. Y.*

This front, built by Morris Vaughn, advertising manager for the R and R Theatre, Hillsboro, Texas, for "The Cohens and Kellys," attracted lots of attention. Mr. Vaughn is at the right in this photograph, and C. W. Naylor, manager of the house, is "standing" in the centre.

Wants Return Date On "Midnight Sun"

"HAVE just completed a three day run on what I consider the finest picture screened in this theatre this year, viz., "The Midnight Sun."

"The picture has played to capacity audiences at every performance, and lack of play-dates only has unfortunately kept me from holding it over.

"I most certainly intend to use this great production at the first available date for a return run.

"Thanking you for the splendid cooperation given me in putting the picture over, and looking for more big things to come from Universal."

—*Thos. H. Burke, Liberty Theatre, Cumberland, Md.*

Sid Saylor in the "Let George Do It" comedies.

"Why, George," the second of the series of comedies being made by Stern Brothers from George McManus' famous cartoons, "Let George Do It," which is now convulsing audiences from the Atlantic to the Pacific. It is rated one of the funniest two-reelers ever made.

Stern Bros. Christmas Special Now Ready to Be Previewed

"SNOOKUMS' MERRY CHRISTMAS," the special Christmas two-reeler announced by the Stern Brothers, has been received from the coast and prints are being rushed to exchanges for pre-viewing. The comedy is of unusual quality and is said to be one of the best Christmas pictures ever offered to the trade.

The "Newlyweds and Their Baby" company was selected as the best suited for a Christmas special, and elaborate measures were taken to turn out a two-reeler which should measure up in general entertainment value in addition to its Christmas appeal. All of this has been accomplished say those who have seen the picture in the Universal projection room.

In addition to Sunny McKeen, the remarkable baby who plays the role of Snookums in the "Newlywed" comedies, the picture includes pretty Ethlyne Clair, as Mrs. Newlywed, Sid Saylor as Mr. Newlywed, and Charles King, another Stern Brothers star, in an important role.

A well conceived story was constructed for this two-reeler, which not only holds the interest from start to finish, but also provides for numerous gags and humorous situations Saylor and King make the best of these situations, while the baby is better than ever in a series of cute stunts and situations.

The Stern Brothers report many bookings, sight unseen, on this two-reeler. One of the first that came in was for the first-run of the picture in the Kunsky houses, Detroit. Universal sales executives consider the comedy the best special offering ever turned out by that company.

Bookings on the comedy are not limited to Christmas week, but are being sought by exhibitors over a wide range, from early in December on. In fact, due to the general entertainment value of the picture, it probably will be just as popular after Christmas as it is during the Yuletide.

Many Improvements Recently Made At Universal City

AN extensive program of building, road making and construction lasting for two months has been completed at Universal City and the topography of about a third of the lot has been completely changed.

A large gully has been filled in, and the new area has been converted into stage space and roadway. All the highways within the studio have been paved. A new row of bungalow-offices has been built opposite the stars' dressing-rooms to care for the additions to the directorial and scenario staff and the whole scenario department has moved to the new headquarters.

In addition, a large building has been erected as a club-house in which to hold the activities of the Universal Employees Club. It contains a ballroom, stage space on which entertainment can be given, projection room, library and kitchen where refreshments for the various dances and carnivals staged by the club can be prepared.

That romantically named structure, "the bull-pen" which has housed the scenario department for so long, is being remodeled and will be used as office space for outside companies now leasing space at the studio.

"Collegians" Troupe Back at Studio After Location Trip

UNIVERSAL'S "Collegian" troupe is back at Universal City after a location trip to San Francisco, where exterior scenes for "Flashing Oars," the ninth picture of the popular series were made. The picture deals with the exploits of the collegians rowing crew and the rowing paraphernalia of the University of California was borrowed by the company.

Those making the location trip were George Lewis, star of the series, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Wesley Ruggles, directors, and others.

Seven youthful players have recently been added to the cast of Carl Laemmle, Jr's. series of two reelers. The new additions are Betty Jane Young, Jean Stuart, Eleanor Fredericks, Maurine Loomis, Miss Colette, Shirley Dormond and Howard Stevenson. This acquisition further stamps "The Collegians" as pictures of modern youth.

Movies to Teach Americanization

MOTION pictures are teaching Americanization to incoming passengers in the steerage of trans-Atlantic vessels. Secretary of Labor James J. Davis, Will H. Hays, president of the M. P. P. D. A. and other notables were present when the service was started upon the Leviathan. All United States Lines are to use films which have been furnished without charge by the members of the Motion Picture Producers and Distributors of America and as soon as arrangements can be completed other lines will adopt the same policy.

JOY WEEK

STARTS DEC. 24

13

"THE EXCUSE MAKERS"

Pep, zip and unrestrained laughter always greet this popular series — sixty laughs a minute — originality plus! and all for Joy Week!

CHARLIE KING

supported by an all-star cast

STERN BROTHERS COMEDIES

2 Reels Each

Released by UNIVERSAL

EXHIBITORS!

Do Your Christmas Shopping and Selling Early!!

¶ Now is the time to build prestige—business always follows prestige, you know.

¶ Universal has never produced better pictures and BETTER ACCESSORIES! Exhibitors contend this by word-of-mouth, letters and wires.

¶ You can do your Christmas Selling Early—by doing your Christmas Buying Early. INVESTING MONEY IN ACCESSORIES IS BETTER THAN PUTTING IT IN THE BANK—*because it pays more interest!*

See your nearest Universal Accessory Manager today and let him show you S. R. O. POSTERS, HERALDS, LOBBY PHOTOS, WINDOW CARDS and NOVELTIES.

UNIVERSAL HAS THE ACCESSORIES

Do your Christmas Shopping Early by buying plenty Universal Accessories Now — and from now on!

Bricks Advertising Denny Picture Used by Los Angeles Newsboys

FOR the second week of the new first-run policy at the Uptown Theatre, Los Angeles, Reginald Denny's first super-comedy "Take It From Me," was selected, and in spite of the fact that the opening week was given much larger advertising space and had the use of studio lights, the first four days of the Denny engagement were $500 ahead of the previous week.

One novelty of the exploitation campaign, which was handled by H. D. McBride, of the Universal exploitation force, and Ralph Allan, manager of the house, was 300 imitation bricks, made of hard wood, with the wording "'Take It From Me' Reginald Denny is at the Uptown Theatre, Now" on both sides. These were given to newsboys in the downtown district of Los Angeles as weights for their papers. Everyone buying a paper or passing the stand read the Uptown's ad.

One hundred special tie-up cards prepared by Universal were used by the Owl Drug Stores. This card, as shown in the right hand column, has space for the merchant to write his announcement. At the bottom of the card is room for the theatre's imprint.

Outlying stores used window streamers reading: "'Take It From Me' Reginald Denny does his shopping UPTOWN." Five hundred telephone hangers were placed in public telephones announcing to users that "'Take It From Me' the happy voice always wins."

Two hundred 8x10 stills in neat, especially lettered frames were placed in good window locations. Window display tie-ups were put through with trunk stores, hat stores and music stores with the special Denny tie-up stills which Universal has made.

This campaign following billing which included 53 24-sheets, 1000 3-sheets, tacks, cards and streamers and 10,000 heralds distributed at a big football game did its share toward establishing the "Take It From Me" record at the Uptown.

Good Double Truck Put Over by Paper

B. R. ROYCE of the Waterbury Democrat is a former theatre manager who as he says, "once in a while when a good picture comes along" takes delight in publicizing it. When "The Midnight Sun" played the Rialto in Waterbury he arranged a very effective double truck. The theatre officially had a strip across the top and a small space in the center, but in every other ad on the two pages there was a boost for it as well. In most cases a cut from the press book was used and so, although the theatre actually had but a small portion of the pages, the picture dominated the entire space.

The Owl drug stores of Los Angeles used 100 of these cards during the showing of "Take It From Me" at the Uptown Theatre.

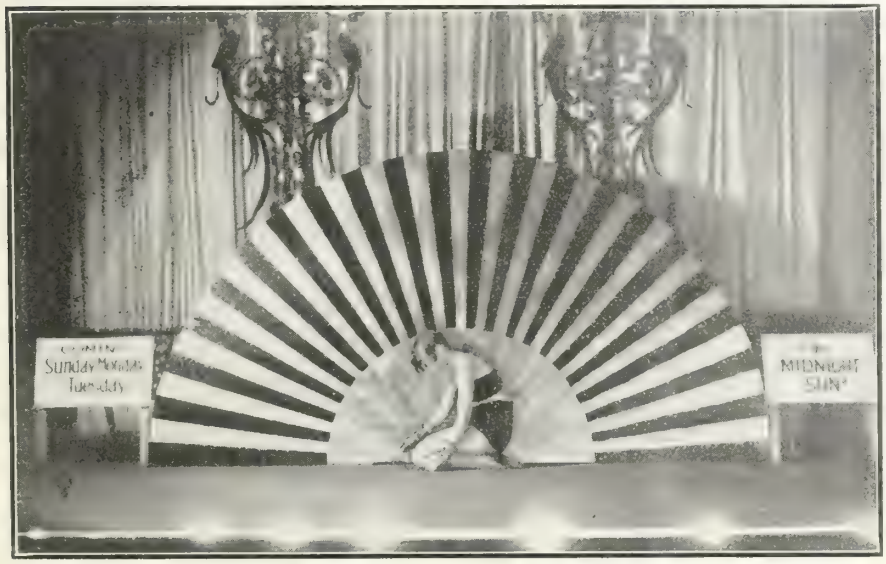
"The Midnight Sun" Prologue Used Preceding Week

A CLEVER prologue for "The Midnight Sun" devised by Lowell Cash, manager, for the Kinsman Theatre, Cleveland, was used not only with the showing of the picture but also during the preceding week as an announcement of the coming Universal super-production.

The photograph at the left shows the set. This consisted of half-circle sun painted on beaverboard with alternating stripes of gold paint and dark red lacquer. The set was in front of the screen curtain with the asbestos in front of that. The asbestos went up on a dark house with a a dark green spot playing on a girl, dressed as Laura La Plante in the Ballet of Jewels sequence of the picture, crouching in front of the sun. Heavy chains were bound around her wrists as in the picture original.

As the dark green spot went into blue, the girl slowly arose. The spot then played red which was broken into amber, while the girl, rising to her full height, broke the chains and threw them to the edge of the stage just as the amber came on full.

The stage then went dark, and during the week before the "Midnight Sun," engagment a date card on one side of the set and a title card on the other were lighted up, the lettering showing light against a black background. When the picture was showing the date and title cards, of course, were not used.



This prologue for "The Midnight Sun," designed by Lowell Cash, manager of the Kinsman Theatre, Cleveland, was also used the week preceding the engagement to advertise the coming of the big special.

Albert Kaufman, manager of the Cameo Theatre, Pittsburgh, used a 24-sheet for this striking cut-out on "Prisoners of the Storm," House Peters's latest picture.

Saturday Shoppers See "Phantom" Flee Over Roofs

OTTO GROSS, who manages the Century Theatre in Petersburg, Va., recently played "The Phantom of the Opera" on the first three days of the week and "The Flaming Frontier" on the last three and called Bob Wood, one of the Universal exploitation men, to assist him with the engagement. Wood worked up a stunt for Saturday afternoon which drew much attention to the two pictures.

He made up a man to resemble Chaney and secretly planted him on the roof of a down town store building. A bugler was also hidden with the Phantom impersonator. Several newspapermen and Wood stood on the street below. At a given signal the bugler sounded notes on his bugle and

(*Continued on Page* 34)

Public Wedding Attracts 2700 To "Marriage Clause" Showing

MANAGER PRICE of the Broadway Theatre in Cleveland almost precipitated a riot on Cleveland's East Side recently when he staged a public marriage, a press book suggestion, in connection with his showing of "The Marriage Clause." He had to have a riot call sent in to police headquarters to help handle the crowd. Manager Price writes regarding the affair that, "Never in the history of the New Broadway Theatre was a bigger crowd of people at a single performance. This crowd numbered 2700."

No public wedding locally has ever been so painstakingly staged. Price went the limit in work and got almost unbelievable results. By hard work he procured donations from more than 30 merchants in order to make the marriage a success. These donations ranged from a living room suite to a baby carriage. The young couple who made the fatal leap, did so with assurance that their entire home would be furnished free of charge. Price even got a month's rent free for them and a bank deposit of $25. In addition to all of these things he had a fine window display in each store where a prize was to be given.

Unusual publicity also followed Price's work. In addition to front page stories in the neighborhood daily, he secured stories in the News and Plain Dealer, an almost impossible break for a neighborhood theatre.

Manager Price used several thousand special handbills, a special trailer on the screen telling about the stunt and newspaper ads. He also arranged to have movies of the event taken and these to be shown on the screen in a couple of weeks which will assure him another big night as all those who were at the wedding will come back to see themselves on the screen.

This is the second big stunt pulled by Manager Price recently. A few weeks ago he gave away a live baby. The baby was of course a small pig neatly dressed (meaning dressed in clothes, not dressed for market). Mr. Price was arrested on this occasion by the humane society but this only netted him some extra publicity and we suspect the arrest was framed for just that purpose.

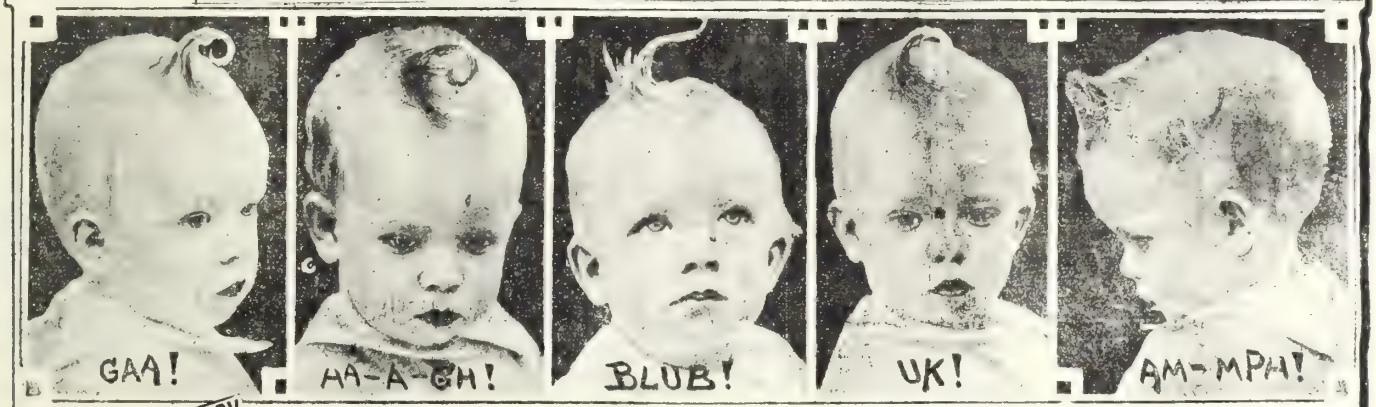
The "Les Miserables" scholarships sponsored in England by the European Motion Picture Co., and in America by Universal as exploitation on the Victor Hugo picture, secured space in this window displaying fountain pens during the run of the picture at the West End Cinema, Birmingham, England.

Ready-Money for You!

D. C. Snookums Has Plenty to Say at First Interview

William H. Marshall, jr., Prize-Winning Baby, Is Garrulous As Reporter Quizzes Him.

WASHINGTON TIMES
THE NATIONAL DAILY
MID-DAY EDITION
NO. 13,699 Entered as Second Class Matter at Postoffice at Washington, D. C. WASHINGTON, SATURDAY, OCTOBER 30, 1926 Published Week-Days THREE CENTS



HERE'S ... THIS ... MARSHALL ... the Southeast ... sentence.

WHAT'S THAT?
THE REPORTER had to strain his ears to catch Bill's rapid-fire comment on fads and foibles of the jazz generation.

NONSENSE!
WITH A reflective frown, Mr. Marshall dismissed rumors of his selection as District Commissioner.

WELL—YES AND NO
A QUERY on prohibition elicited the information that the subject of the interview was raised on the bottle.

GOOD-BY—COME AGAIN!
HAVING FAIRLY floored the impressionable reporter with his eloquence, Bill turned to his mother and ... to close.

SOUTHEAST BOY WINS PRIZE

(Continued from First Page)

...ive interview to a reporter for The Washington Times. The interview was conducted with some difficulty as the reporter aseully found that he and William did not speak Mar... the same language. With Mrs Mar... small interpreter. However, some progress was made.

"What do you intend to do with the money?" William was asked.

"Ga," he replied, "he is going to put it in the bank to be used for his future education."

"Indeed!" exclaimed the reporter, Mrs Marshall.

Surprised. "If he means all that he is really as cal... what do you think of the motion words as you think, which is awarding picture industry, which is awarding you this prize?"

"He-a-gh," said William, judiciously.

"He says that the industry, like himself, is still in its infancy but he is confident it will grow," said Mrs Marshall.

"And what do you think of prohibition, Mr. Marshall?"

"Blub, blub," replied the baby, with what we took to be an expression of contempt.

"He says he has been raised on the bottle," Mrs Marshall explained.

"What do you think of this, Snookums baby, whom you resemble so closely?"

William quivered with indignation and muttered "Uk."

"He says Snookums is a pinhead and he could do better himself," elucidated Mrs. Marshall.

"How did you be in favor of an amendment to the Constitution providing votes for babies?"

"Nothing," said William indifferently, yawning and stretching. "Arrig," said he, and would rather only, he says he would rather have his bottle," explained his mother.

The reporter taking this to mean that the interview was at an end, bowed ... the interview said William gra... "Am-mph," ... "Good-bye, come again," ... He says "Good-bye come again" ... of Mrs Marshall.

Southeast Baby Wins Snookums Prize

"Sqbx, blub, blub'"

This, in brief, is the philosophy of William Harvey Marshall, 535 Pennsylvania Ave. S. E.

Mr. Marshall, who, by the way, was born ... ally as October 16, 1925, is the winner of the ... Snookums" contest, conducted by The Washington ... ers and the Dalto Theatre.

Baby Bill wins $100 by virtue of the fact that he is the Washington baby who most closely resembles the baby boy who plays the part in "Snookums," famous baby of comic strips, in a movie now being filmed. The picture was shown ... completed at the D... to Theatre.

Bill is the son of Mrs. Robert ... Marshall. He is the nephew ... son of the Marshall state. ... liam bears his new found ... complacently.

He consented to grant an exclu...

(Continued on Page ... Column ...

MAN, Oh, Man. How these exhibitors are putting over Snookums and Stern Brothers' "The Newlyweds and Their Baby." Pages upon pages of space in a big, new sensational tie-up—The Snookums Similarity Contest. Look at the big, front-page smash above, and then turn to the next page for further details.

READY-MO

THIS IS SUNNY McKEEN who plays Snookums in "Snookums Outing," at the Rialto Theater. Mothers and fathers are bringing their babies to his "Similarity Party" at the matinee today, where the winner of $100 will be announced.

SNOOKUMS SET FOR PARTY

His name is Sunny McKeen. Girls and boys and fathers and m...

... order to ... the $100 all ... is necessary to bring a photograph of YOUR Snookums to The Hearst Building 1317 H St. N. W., enter your child on the blank and then wait until after 1 p. m. on Thursday.

Three judges, Mrs. William H. Palmer, "Babs," who writes the fashion stories for The Washington Times, and Daniel Lederman, have been selected. They will look over the Snookums photographs and pick out the winner.

From the looks of things there will be plenty of Washington Snookums competing for the $100 savings account. The Rialto Theater has deposited the $100 and all that remains is to have the name signed on the dotted line when the winner is announced.

And a word about Snookums. He's the screen find of the year, say the wise motion picture solons. He's playing in "Snookums Outing" at the Rialto and was selected by the producers after hundreds and hundreds of Hollywood youngsters has been put through their antics and considered for the part.

Snookums, or Sunny McKeen, is 18 months old. He takes direction like a veteran and puts across many cute tricks of his own that the directors didn't have to write into the script. It is predicted that Snookums will be a prime favorite after this series has been displayed a few months.

Don't forget now to enter your Snookums. He has a chance to win the hundred and besides when you enter him you'll receive a free ticket to the Snookums Similarity party at the Rialto on Thursday afternoon.

SUNNY McKE... Snookums in "Sno... at the Rialto The... $100 to the child ... who is judged ... like him.

... SNOOKUMS TO GET $100

Shortly after 1 p. m. Thursday ... is going to ... my baby ... the exclama... that her ... the "S...

... fered $10... looking west ... Rialto Theater this ... comedy, en... "Outing." ... thrown ... through the ... Washington Times ... entry blank in The Times ... to win a saving ac... of $100.

The way to win is simple enough. Bring your child's picture to The Times, fill out the entry blank in The Times and then wait until Thursday afternoon when the three judges look over the photographs and decide. Perhaps your Snookums will win $100.

Remember that John D. Rockefeller, Judge E. H. Gary and a whole lot of millionaires in the country started on much less than $100. With $100 safely tucked away in a savings account at the Security Savings and Commercial Bank your Snookums will be in a fair way to start a comfortable little sum of money.

The judges selected for the Snookums Similarity Party are "Babs," who writes about the fashions; Mrs. William H. Palmer and Daniel Lederman. Mothers will have a fine chance with two women on the list of judges.

That isn't all. When you enter your child you are entitled to a free seat to the Rialto for the Thursday matinee performance. So just dig one of your Snookums photographs up, a snapshot, cabinet photo or anything that is a good likeness, fill out the blank ... bring it to The Times ... receive a free ... have ...

Snookums Simila...

Present this coupon at the Hearst ... N. W., before Wednesday afternoon ... photograph of your Snookums entry ... Similarity Party." This entitles you ... for the ... Theater for the Thu... forma... the winner ... and a... at that ... which ... ted ... merci... N...

Name ...

... of ...

...ddress ...

Telephone .....

Who'll Win $100

The Ca...

All You ...

A COMPL... Ma... EVERY ... Any Child ... I Enter My ...

NAME ...

ADD... The ...

PRESENT THIS ...

"THE M... "The ... VL...

The Natio...

PICK DUPLICAT... OF SNOOKUMS

... for "Snookum... at the Rialto ... at 1 o'clo... baby ... account of ... striking ... Snookums. Su... who plays ... comed...

These are ... babies who ... three judg... Mrs. William H. Palmer, "Ba... and Daniel Lederman had a ... Hundre... ent in by ... the judg... on the w...

CA... THEATER SEEKS DOUBLE FOR SNOOKUMS.

A double for Snookums, famous movie baby in the Newlywed comedies, is being sought by the Cameo Theater and the Universal Film corporation, and in co-operation with Loser Bros., Penn ave., the movie theater will this week stage a baby show, final judgings to be held Thursday afternoon at the Cameo. Mothers may have their babies between the ages of 2 and 5 photographed free at Glossett's on Monday and Tuesday, the parents of each entry to receive a picture of their ... Three prizes, the first a complete tot's outfit, will be awarded, and in addition each child entered will ... a consolation prize. ... newspapermen a... ons at the Cam... oon.

FOUR CHILDR... IN GERMA...

FREIBURG, Baden ... Oct. 26.—Three children ... student were killed and ... dren were severely in... hurricane which swept ... A switchback railway ... was wrecked, burying ... beneath the wreckage.

Snookums Similarity Par...

Present this coupon at the Hearst Building, 1317 H ... N. W., before Wednesday afternoon at 6 o'clock, w... photograph of your Snookums entry for the "Snook... Similarity Party." This entitles you to one matinee ... for the Rialto Theater for the Thursday, October 25, p... formance. The winner will be selected by three jud... and announced at that performance and will receive $10... which is deposited in the Security Savings and Com... mercial Bank, 701 Ninth St. N. W.

Name of parent.....

Name of child.....

THE WASHINGTON TIMES

They Seek $100 Snookums Prize

THIS is your big opportunity to make the tie-up of your life. Never before have you had the opening for a stunt so novel, so appealing to the public, with so many possibilities of profit for you. This is not a dream. IT HAS BEEN DONE! And you can do it. Get your brain busy now, and step around to your nearest Universal Exchange to book "The Newlyweds" and to get Universal's cooperation on this corking tie-up.

SNOOKUMS ... The Newlyweds

...nookums S...

Present this coupon at the Hearst Building 1317 ... St. N. W., before Wednesday afternoon at 6 o'clock ... with photograph of your Snookums entry for the ... Snookums Similarity Party." This entitles you to ... one matinee pass for the Rialto Theater for the Thurs... day, October 25, performance. The winner will be ... and announced at that perform...

...OU SNOOKUMS PRIZE WAITING

Big babies, little babies, fat ones, lean ones, tall ones and short ones, ... and girls are entering for the "Snookums Similarity Party" to be held at the Rialto Theater ...

... the opinion ... Careful selection has brought ... H. Palmer, Bab, the young woman who writes fashions ... the Times and Herald, and Daniel Lederman.

Tomorrow at 1 o'clock the three judges will have decided from the photographs submitted which baby is the winner of the money deposited in a savings account at the Security Savings and Commercial Bank, Seventh and G Sts. N. W.

All parents have to do is to ... out the blank on this page ... the name of the baby ...

... to get your entry in tonight before 6 p. m.

Snookums, who in real life is Sunny McKeen, is said to be the screen find of the year. His antics before the camera are all that could be desired. His stunts are said to keep even the hard-boiled directors in a constant gale of laughter.

"Snookums Outing" is the title of the picture at the Rialto this week. It deals with three comedy characters, the Newlyweds and Snookums, all made famous by one of the ...

Constance, Gene and Bill, ... eters announced they wer... who is in "Snookums ... seeking the savings acc... their hands full.

...ookums Simi...

THE Cameo Theatre, Pittsburgh, arranged with Glosser Bros., one of the leading department stores, for an advertising tie-up in the Pittsburgh Press. By having the mothers visit the store to have their babies photographed free, and by offering baby outfits as prizes the department store profited immensely, while the stunt brought tremendous business to the theatre.

The Rialto Theatre, Washington, offered a $100 prize for the best "double" for Snookums and insured itself front-page, scare-headline publicity, besides columns and columns of follow-up in The Washington Times. Business hummed and the cash prize paid for itself many times over.

Ali Hartman's Film Fables From Big U

WHEN you talk about keepers of temples of joy, you got to hand it to Ben Antler, of the town of Clifton, the temple called the Strand and the Park of East Rutherford in the land of Jersey, who thought he had signed all the Golden Tablets to make him 100 per cent Universal. Traveling Sheik Lew Levy reminded him that in order to be such he must sign and give his followers the 2-reel Western pictures which Ben did and now he is a full fledged member. (Ben knows the good things.) Selah.

* * *

CADI LEE OCHS returned from his travels in foreign lands looking like a two year old, and full of pep at once plunged into a new enterprise by taking over the Uptown Theatre in Washington Heights, wherein Universal pictures will be shown in all their glory and Lee will add to his popularity by his geniality and friendly smile (Go to it, Lee). Selah.

* * *

CADI EDDY BIMMBERG reports to us that the new temple called the Endicott is now in its full glory and the followers who nightly crowd the place are so pleased when the Cadi shows them Universal pictures that he has to provide an extra ticket taker. Eddy says give them Universal and they all go home happy. How could it be otherwise. (Stick to it, they're winners.) Selah.

* * *

TRAVELLING Sheik Sherwood when calling upon Sam Tammon at the U. S. Temple in the land of Hoboken found that in spite of a difference in weight, that he will have to undergo a course of training to keep up with Sam. He may not be able to hide but you got to go some to catch up to him. Sam is the first one of the 100 per cent Universalites in the land of Jersey (He that hustles always wins.) Selah.

* * *

THE traveling sheiks of Big U attended a festival at the opening of the Dyker Theatre, 86th Street and 5th Avenue in the land of Brooklyn. Cadi Fred Huebner and Eugene Pulsch were lavish in their entertainment, milk and honey flowed, and to such a great variety, that Shiek Kusiel and his ship of the desert were so overheated that the ship emitted flames, which, however the cool night air soon extinguished. The guardian of the gate at the Home Office, Mr. Bartsch and his wife so reported to us. A great time was had by all. (Sigward, get a fireproof ship.) Selah.

* * *

CADI HARRY HARRIS, the keeper of many temples in the land of Manhattan, who is a member of Universal's 100 percenters, caused a great commotion at his temple called the Gotham, when he showed his followers on upper Broadway the great Universal Picture "Outside the Law." The people gathered in great numbers and many were stricken with grief that they were unable to attend this showing, thereby causing the Cadi to promise to show this picture once more in the near future, so Travelling Sheik Joe Weinberg reports. (A good picture is always good.) Selah!

"CHEERFUL FRAUD" COMPLETED AS SECOND DENNY PRODUCTION

(*Continued from page* 15.)

The new Denny pictures are being made on a scale far in advance of his former successes. The lid has been lifted on production costs and consequently, reports Universal, better and more expensive stories, more care in preparation and production, and bigger launching campaigns are features of this year's Denny Productions.

SATURDAY SHOPPERS SEE "PHANTOM" FLEE OVER ROOFS

(*Continued from Page* 30)

the "plants" gazed upward apparently looking for the location of the sound. Soon a group of more than one hundred shoppers were craning their necks in an attempt to see what was happening. At another given signal the "Phantom" made his appearance and fled madly along the cornices of the buildings. When stopped by the wall of a taller building, he faced the crowd bellow and allowed a 20-foot banner, 18-inches wide, to unroll on which was written, "I am the 'Phantom of the Opera' at the Century Theatre next Monday, Tuesday and Wednesday." after a lapse of a minute or two he turned the banner over and the crowd saw "Do not miss 'The Flaming Frontier' at the Century Theatre, Thus., Fri., and Sat.

"THE FLAMING FRONTIER" LAUDED BY CHICAGO HISTORICAL SOCIETY

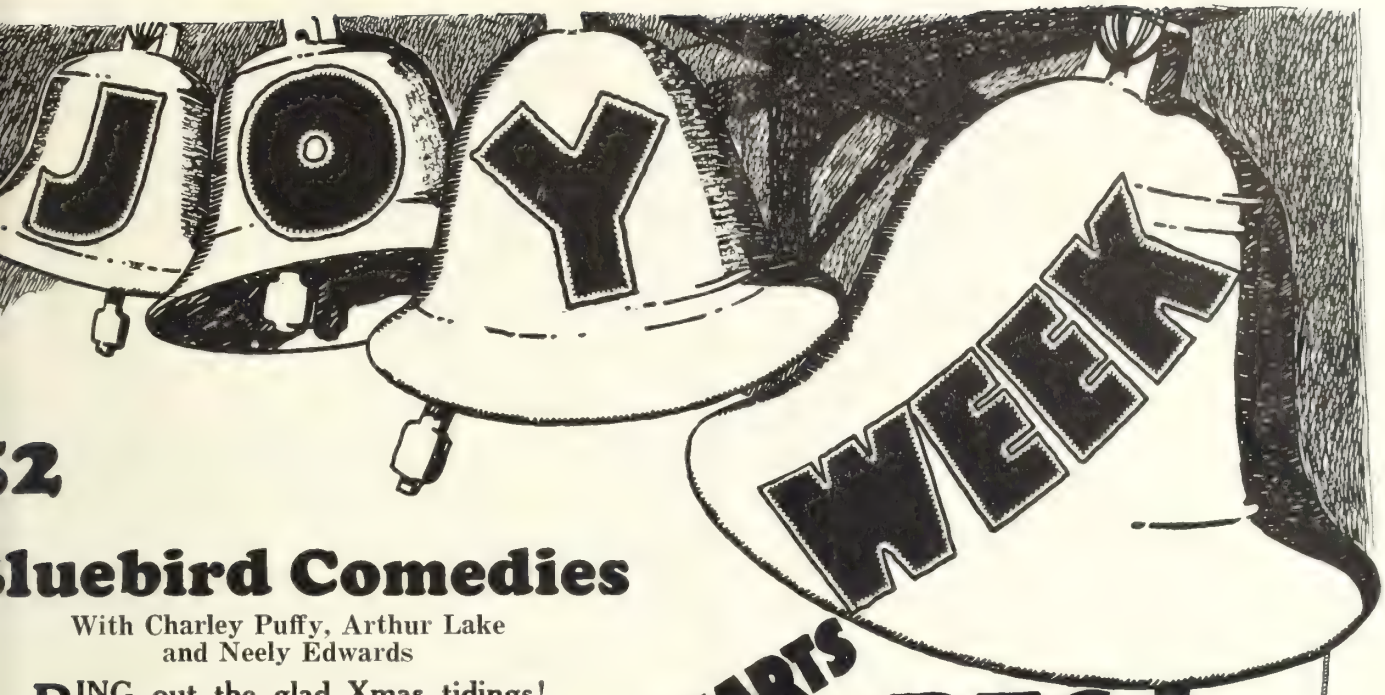
(*Continued from Page* 19)

I am grateful that a picture of this phase of America's development has been pictured for the present and future generations with so much faithfulness and restraint as this one has been, notwithstanding the harrowing nature of the episodes. And, further, I believe that those who have the cause of the Indians at heart will feel that this picture will help that cause. This picture will help to unify our people separated by years as well as by the vast distances of our great country.

"We Want to Make Laemmle Smile Brighter"

(*Continued from Page* 13)

C. Proctor, Sultana.....Williams, Ariz.
L. B. Todd, Liberty.....Blythe, Calif.
C. A. Simons, Liberty.....Needles, Calif.
M. Layton, Safford.....Safford, Ariz.
Mrs. A. L. Wood, Woods.....Chino, Calif.
Henry Warner, Warners Egyptian.....Pasadena, Calif.
A. F. Minor, Loma.....Burbank, Calif.
H. E. Swan, Sun.....Los Angeles, Calif.
Jay Chotiner, Ravenna.....Los Angeles, Calif.
Carl H. Drane, Lark.....Los Angeles, Calif.
G. L. Garibaldi, St. Andrews.....Los Angeles, Calif.
R. M. Robbins, Amusu.....Los Angeles, Calif.
S. M. Lazarus, New Princess.....Los Angeles, Calif.
H. J. Landgraff, Red Mill.....Belvedere Gardens
W. F. Oriani, Electric.....Los Angeles, Calif.
Raymond & Taylor, Georgia.....Los Angeles, Calif.
G. C. Pence, Merryland.....Los Angeles, Calif.
Wm. F. Sobelman, Rampart.....Los Angeles, Calif.
E. M. Masterson, Madrid.....Los Angeles, Calif.
A. M. Levey, Muse.....Los Angeles, Calif.
A. L. Gore, West Coast Theatres, Inc.
J. C. Gore, West Coast Theatres, Inc.
J. H. Goldberg, West Coast Theatres, Inc
Israel Gore, West Coast Theatres, Inc.
B. W. French, Federated Theatres Holding Co. Los Angeles, Calif.
H. Anderson, Pacific Coast Theatres.....Los Angeles, Calif.
Milton B. Arthur, Far West Theatres, Inc. Los Angeles, Calif.
Russell Rogers, National Theatres of Calif. Los Angeles, Calif.
Carl W. Young, Cosmo Theatre.....Glendale, Calif.
H. J. Siler, Whittier Amusement Co.....Whittier, Calif
R. W. Davis, Davis Theatre.....La Mesa, Calif.
L. W. Robbins, Scotts Theatre.....Long Beach, Calif.
Sam Trustman and Harry Trustman, U. S. Theatre San Diego, Calif.
Oliver Dernberger, Palace Theatre.....San Diego, Calif.
G. B. Pantages, Pantages Theatre.....San Diego, Calif.



52

Bluebird Comedies

With Charley Puffy, Arthur Lake
and Neely Edwards

RING out the glad Xmas tidings! Charley Puffy and his little pals are here again in 13 hilarious joy makers! If you know what's good for the B.-O., you'll grab your BLUE BIRDS now!

CHARLEY PUFFY

STARTS DEC. 24

One Reel Each

Released by
UNIVERSAL

Cash Customers Prefer Universal Pictures

See What Readers of Carl Laemmle's Column in The Saturday Evening Post, Photoplay and Liberty Write About the New Productions.

"THE OLD SOAK" IS REAL ENTERTAINMENT

"I HAD the pleasure, and it was a very real one, of seeing your production, 'The Old Soak.' Allow me to add a humble bit of congratulation to what must be a rather ponderous mass of praise on a production that, to me, stands out as one of the few containing all the elements of real entertainment. It typifies the exact sort of picture that I personally enjoy most, but seldom have the good fortune to view. It's an A-1, triple A, cast clear through."

—J. W. S.

"WATCH YOUR WIFE" HAS HUMAN APPEAL

"THAT picture, 'Watch Your Wife,' speaks for itself and speaks in many languages, to many peoples. My opinion, I feel sure, is the same as that of every fan who filled the house tonight. It undoubtedly stands foremost among the class of productions that are most popular and appeal to the sentiment, the love element of the human make-up. This is a picture that doesn't merely skim over the surface, but goes underneath and brings forth an ideal—loyalty to true love under most trying circumstances. That play certainly 'put it over'; it is complete in every respect."

—Henri Yerger, Jr., Jackson, Miss.

"COHENS AND KELLYS" HAS 'EM ALL TOPPED

"WELL, at last I have seen 'The Cohens and Kellys,' which I have been anxiously awaiting. Words cannot tell you how immensely I enjoyed it. It is no wonder it has been given such ovations—it certainly deserves it. It was certainly one torrent of laughter. I laughed so much that my side ached fully two hours after I left the theatre. As a gloom chaser, 'The Cohens and Kellys' has them all topped. I don't believe I have ever seen a funnier picture."

—George Olcese, San Jose, Calif.

"TEXAS STREAK" PLEASES TEXAN

"I HAVE seen Hoot Gibson in 'The Texas Streak.' It was unusually good."

—Miss N. Snodgrass, Coleman, Tex.

"MICHAEL STROGOFF" IS WONDERFUL PICTURE

"BEING a member of the Indiana Indorsers of Photoplays, I had the privilege of viewing 'Michael Strogoff.' It is a wonderful picture."

—Miss Chloe Davis, Indianapolis, Ind.

LAUGHED MOST AT "POKER FACES"

"I SAW your picture, 'Poker Faces,' here today, and enjoyed it very much. It caused me to laugh more heartily than I have done for a long time. My compliments to Edward Everett Horton. He is very good."

—George Ryan, Cincinnati, O.

"MARRIAGE CLAUSE" TRULY WONDERFUL

"JUST returned from seeing 'The Marraige Clause,' and want to say that it is truly a wonderful picture. Billie Dove's acting is as perfect and realistic, especially in the 'sickroom' scene, as she herself is personally beautiful."

—George H. Alcock, Manitowoc, Wis.

PRAISES LAURA LA PLANTE IN "THE MIDNIGHT SUN"

"SEVERAL weeks ago I saw 'The Midnight Sun.' I thought it was wonderful. I'm crazy about Laura LaPlante for three reasons: she can act, she's so pretty and sweet, and she's one of my fellow citizens."

—Miss Pauline Heltzell, St. Louis, Mo.

DENNY PICTURES NEVER DISAPPOINT

"JUST saw "Take It From Me.' It is one of the best that Denny has made, and I assure you one of the best of the current comedies. Denny's comedies have been improving constantly and today are consistently the best on the market. I think everyone connected with their production is to be congratulated, for anyone who knows the picture business at all knows the difficulty of keeping feature comedies up to the standard that is set by an occasional 'hit.' The market is full of seven reelers with little merit that must depend upon former hits for support. But Reginald Denny's pictures never disappoint."

—Merton L. Backus, Madison, Wis.

LAEMMLE SCORES WITH "COMBAT"

"JUST returned from the Palace Theatre of this city after seeing your big picture, 'Combat,' with House Peters, Wanda Hawley, and a splendid supporting cast. Can only say that again Laemmle has scored and has given to the public a worthwhile production under the able direction of Mr. Reynolds. It was fine and I want to compliment your organization on giving us such a real treat for our amusement."

—B. E. Wettstein, Leesburg, Fla.

"FLAMING FRONTIER" BEST SEEN IN YEAR

"SUNDAY I went to New York to see 'The Flaming Frontier,' the picture which I've been longing to see for a long time. You asked for the fan's opinion of the picture, and I take this opportunity to give you mine. I must congratulate you for such a fine picture. I think it's the best picture I've seen this year. The players make it very lifelike by their splendid acting."

—Anthony Guiliano, Mt. Vernon, N. Y.

"RUNAWAY EXPRESS" IS EXCELLENT ALL THROUGH

"I AM writing my opinion of 'The Runaway Express.' It was excellent all through."

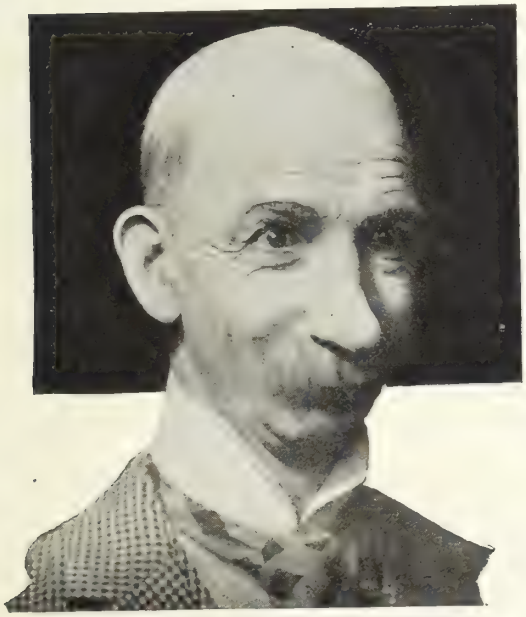
—Miss Grace Ackerson, Chicago, Ill.

JOY WEEK

12 New GUMP COMEDIES

With a countrywide reputation as 100% laugh getters, are just the thing for a week or a year of box-office joy.

STARTS DEC. 24



Samuel Van Ronkel Productions

2 Reels Each

Based on the famous cartoons by Sidney Smith

Released by UNIVERSAL

UNIVERSAL WINDOW CARDS NOW 5c. EACH

Effective November 15th, 1926, UNIVERSAL WINDOW CARDS will be reduced in price so that you can buy ONE or ONE THOUSAND for 5c each!

This is in line with Universal's helping hand policy —a policy that has always considered "putting over" product from every important angle.

The same beautifully colored WINDOW CARDS will continue to be made—the same careful art work—the same showmanship copy will go into every Window Card printed for Universal.

Here is the opportunity of your lifetime!

Grab window space in the best towns, placard these attention-getters in every spot in town at a price that is now within reach of every exhibitor in the land.

Use them unsparingly at this price

and make it the means of stamping the BIGNESS of your theatre on your community in a BIG way!

See your nearest Universal Film Exchange right away and remember it is going to pay you to—

"Give a Thought to Accessories"

"Spangles" Is Excellent Story Of Circus Life

C. S. SEWELL
in Moving Picture World

BASED ON A STORY by that remarkable woman, Nellie Revell, who confined to her bed for a number of years, continued to radiate optimism and good cheer, Universal is offering "Spangles," an excellent romantic melodrama of circus life.

The entire story takes place in and around a traveling circus and the atmosphere of the sawdust arena is exceptionally well-handled. The plot concerns the human side of these people and introduces a pretty little romance, excellent human interest, the fascination of the circus with a number of peeps behind the scenes into the lives, loves and jealousies of the performers, and angles of their every day life. The story holds the interest with well sustained melodramatic tension, cross-currents of plotting and amusing comedy bits and works smoothly up to an excellent punch climax in which the hero is saved from lynching by the arrival of a trained elephant that scatters the crowd.

Marian Nixon in the title role is excellent, adding further to her growing reputation as a fine and very attractive little actress and Pat O'Malley gives a sterling performance as the hero. Hobart Bosworth, always a dependable, makes the minor role of the circus owner stand out and Gladys Brockwell handles well the role of his discarded sweetheart.

In addition to the climax, there is a thrilling chariot race scene and some excellent animal stuff, in fact, we do not remember having seen more convincing scenes and atmosphere and with its pleasing romance and strong human interest, offers splendid entertainment.

(Length: 5,633 ft.)

"Take It From Me" Gives Audience Many Chuckles

From Los Angeles Herald

TAKE it from me—or any member of the enthusiastic first-night audience that crowded the Uptown last night—Reginald Denny's latest success, "Take It From Me," is a laugh-provoker. As usual, romping through a jovial man-about-town role, Denny is characteristically and consistently good.

In this feature, which ushers in the second week of the Uptown's new policy of first-run pictures, the highest praise due is that the plot and characters are impossible, yet real. Reginald's smile is genuine— and contagious. Supported by Blanche Mehaffey, Ben Hendricks jr. and Lee Moran, this sparkling comedy is zestful.

Pity the poor, abused heir to a million or so dollars, who is forced to take over the management of a huge department store, run it for three months and show a profit at the end of that period—or lose the millions.

Of course each wild scheme brings in the money, and Denny gets the store, the money and the girl, but before the last fade-out the audience gets many chuckles.

Others in the cast are Lucien Littlefield, Ethel Wales, Bertram Johns, Jean Tolley, Vera Lewis and Tom O'Brien.

(Length: 6,649 ft.)

"The Flaming Frontier" Has Romance and Thrills Aplenty

KEY HART in the Knoxville, Tenn., Journal

THRILLING, colorful, and intense, "The Flaming Frontier" takes its place among the great film epics of the rugged far west.

"The Flaming Frontier" is Universal's portrayal of Custer's last stand, now showing at the Strand theater. It is a powerful picturization of the forces affecting the far western frontier in the days when Ulysses S. Grant was president and the white man was wresting the Dakotas from the tribes of the north.

In it is the romance of the pony express, the connivery of the Indian agents, the hardships of the pioneers, the tragedy of the redskins driven farther and farther west, the fearlessness of the frontier soldiery, horrors of the Indian massacre, and the dauntless heroism that led the early inhabitants of the American plains to make their homes in a fierce, fighting and untamed region.

The portrayal of Custer's last stand is, of course, the big moment of the picture. The infuriated redskins, numbering thousands, trap the fighting seventh commanded by General Custer, and slay the entire regiment.

Sitting Bull, the terrible medicine man of the Sioux, is the leading spirit among the Indians. The braves flock to the sound of his war drums, as numerous as "the grass of the prairie," and their tepees are like the "trees of the forest." The wild, hysteric, frenzied camp of warriors, their weird war dances, their incantations addressed to their gods of war, their hideous war paint, their flashing tomahawks all are vividly shown. Equally vivid is the horror of the massacre when the host of redskins fall upon the little band of soldiers led by General Custer. The frontier is aflame and nothing can stop that tide of redmen, in whose smouldering breasts is the fire of hatred for the white men who are selling their reservations and driving them from their homes.

The stand made by Custer is the climax. A swift moving and gripping story involving a love affair between a West Point cadet and the daughter of a United States senator, and the attempts of the senator with General Custer's aid to bring to a stop the thievery of the Indian agents, compose the background for the spectacular combat.

An array of Universal stars is in the cast. Hoot Gibson, the hero of many a western of less importance, here has a role of proportions, that of the West Point cadet, pony expressman and fearless scout for Custer. The rugged old Indian fighter is played by Dustin Farnum. The others who figure prominently are Anne Cornwall, Kathleen Key and George Fawcett.

"The Flaming Frontier" has romance and thrills aplenty, therefore it is the kind of picture that everybody will talk about after seeing it. The picture will be shown the remainder of the week.

(Length: 8,829 ft.)

"Poker Faces" Is Best Farce U Ever Turned Out

POLLY PARSONS in
Milwaukee Sentinel

THIS is early fall in the conversation of the film men as well as the style merchants. Summer may not even be here for the layman, but the motion picture exhibitors are now buying next winter's entertainment and film companies are proudly beginning to show their 1926-1927 product.

Universal just recently screened for the press the first of the offerings it will release in September under the general name of "Universal's Greater Movie List." It was "Poker Faces" and, believe me, anyone who can keep a straight face through it has a "poker face" right.

In the face of all the good Denny comedies this company turned out last year, I am not afraid to say that this is the best farce Universal has ever turned out. It augurs well for the rest of the "Greater Movie List," for if "Poker Faces is a fair sample of next year's wares, it is going to be a wonderful laugh year for spectators.

A PAGE OF SYNOPSES

"STRINGS OF STEEL"

Ten-Episode Adventure Picture
Starring WILLIAM DESMOND
Directed by HENRY MACRAE
Story by Philip Dutton Hurn and Oscar Lund

CAST

Ned Brown.....William Desmond
Gloria Van Norton....Eileen Sedgwick
Peter Allen.....Albert J. Smith
Hogan .....Arthur Morrison
Willie Gray.....George Ovey
Theodore N. Vail.....Ted Duncan
Alexander Graham Bell
Alphonse Martel
Bowery Belle.....Grace Cunard

No. 1 "The Voice on the Wire."

ALEXANDER GRAHAM BELL invents the telephone. Ned Brown, a young engineer in the employ of the Excelsior Talking Telephone Co., bitter rival of the Bell Company, is in love with Gloria Norton, the central operator. He is working on the design of a new transmitting device which he shows her.

Peter Allen, Ned's superior, has been accepting money from Jim Hogan, an underworld political power who is ambitious to control the telephone interests, with the understanding that he is to undermine the Excelsior Company at Hogan's bidding. Gloria proudly shows Allen Ned's design. Allen, who is a great boaster and hates to see anyone but himself in the limelight, tells her that Ned stole the drawings from him to make a hit with her. He snatches the drawings from her and Ned, who has overheard knocks him down, but Allen's henchmen jump on Ned. Gloria grabs the drawings and flees to the roof, pursued by Allen. She hangs from a wire over the street, threatening to drop if he comes closer. Ned arrives and knocks out Allen, then goes hand over hand to Gloria's aid. Under the weight of the two the wire breaks and they fall.

"THE RESCUE"

Two-Reel Mustang Picture
Featuring BEN CORBETT and PEE WEE HOLMES

THE town of Piperock holds a beauty contest at the movie theatre, the winner to go to Universal City to be a star. In viewing the western picture shown in connection with the contest Magpie Simpkins and Dirtyshirt Jones become worked up when they see the villain tie the heroine to the railroad tracks.

Susie Harper, winner of the contest, is accompanied to Universal City by Carrie Waite. Magpie and Dirtyshirt make the pilgrimage to Hollywood on horseback and steal into the studio and break up the scene in which Susie is starring.

Thrown off the set, they make their way to another one. Here they see a frantic mother wailing for her lost child. Outside they see the same scoundrel who tied the girl to the railroad track put a child into an automobile and drive off. He happens to be the father of the movie child who has just finished his day's work. Thinking him a kidnapper, they follow him home, snatch up the child and race back to the studio where they return the child to the "Mother." The studio police handle them roughly and throw them out. Susie and Carrie, disliking to see their friends handled this way, quit their jobs and go back home.

"THERE SHE GOES"

Two-Reel Stern Brothers Comedy
Featuring WANDA WILEY

A NEWSPAPER reporter calls on a photographer to get a picture of Chicago Sal. Wanda, who has just been photographed, accidentally exchanges her picture for that of the gun woman and it is published on the front page. As she walks down the main street the town is terrorized. Ambitious to be a dancer, she goes in a stage door to get an engagement. She gets into the dressing room of the leading woman by mistake. The star, in a fury at being seen without her blonde wig, throws her out. She lands in the arms of the manager and asks him for a job, handing him a photograph of Chicago Sal, with her pedigree of crime typed on the border. He calls the police, who chase her all over the city, finally taking her to the station where, for the first time, she gets a look at the picture of the gun woman that she has been carrying. She escapes from the police, returns to the theatre and tears off the blonde wig of the leading woman revealing Chicago Sal and winning for herself a reward and newspaper headlines that send her flying on the way to stardom.

"LOVE'S LABOR LOST"

One-Reel Blue Bird Comedy
Featuring NEELY EDWARDS

NEELY and his young wife are hectored by the omnipresent mother-in-law who breaks the phonograph records when they try to do the Charleston. Neely declares war and rushes from the house when the mother-in-law breaks a ukelele over his head. The old shrew shows the wife a photo of a Follies beauty that she found in Neely's pocket and the two go out to catch him red handed with the other woman.

Neely stops at a florist to buy his wife some flowers. A woman standing near is distracted when her pet monkey loses his toy balloon. Neely takes after the balloon, and after many thrilling adventures, returns, but as he starts to hand it to the lady he slips on a banana peel and explodes it. She faints in his arms just as wife and mother come up and accuse him. The woman comes to life and flees before the wrath of the mother-in-law, who drags Neely home by the ear.

"THE SCRAPPING KID"

Blue Streak Western
Starring ART ACORD
Directed by CLIFFORD SMITH
Story by E. Richard Schayre

CAST

Bill Bradley.....Art Acord
Betsy Brent.....Velma Connor
Mike Brent.....Jimmy Bowdwin
Cliff Barrows.....Edmund Cobb
Sheriff Bolton....Dudley C. Hendricks

(Footage: 4,699.)

BILL BRADLEY, who owns a small house and a one horse corral in the hills, saves the live of Betsy Brent, who looks to be about twelve, and her baby brother Mike, from a forest fire in which their mother has perished. He takes care of the two orphans until news spreads that Betsy is really eighteen.

A committee of citizens, headed by Cliff Barrows, whose father holds a mortgage against Bill's little home and who rubs his hands in the pleasure of anticipating an early foreclosure, calls on Bill and protests against the unrighteousness of keeping a young lady in a bachelor's house. The sheriff's wife offers the girl and her little brother a home, and Bill is left sadly alone, much to the gratification of Cliff Barrows, who makes the most of the situation by calling on the girl, resplendent in flashy riding togs, and trying to make her believe that Bill, who has failed to keep a Sunday appointment with her, is not worthy of her notice.

Bill, however, has been forcibly held in his own house by a trio of outlaws who have found it convenient to avail themselves of his food and shelter for three days preceding their flight across the border. Betsy, believing that Bill is sick, rides to his house and is kidnapped by the outlaws who compel her to accompany them to a cave where their loot is hidden. Bill, downed by a blow from the departing desperados, slowly opens his eyes and sees them as they disappear with the girl over the ridge.

His dog carries a note to the sheriff while Bill pursues and overtakes the outlaws. He battles the three of them and prevents their escape until the arrival of the posse.

A reward of $5,000 for their capture pays off the menacing mortgage and sets him up in married life with Betsy.

Competitors stay awake nights trying to devise ways of meeting

Universal's Complete Service Contract

Exhibitors sleep well at night when they have a

Universal Complete Service Contract

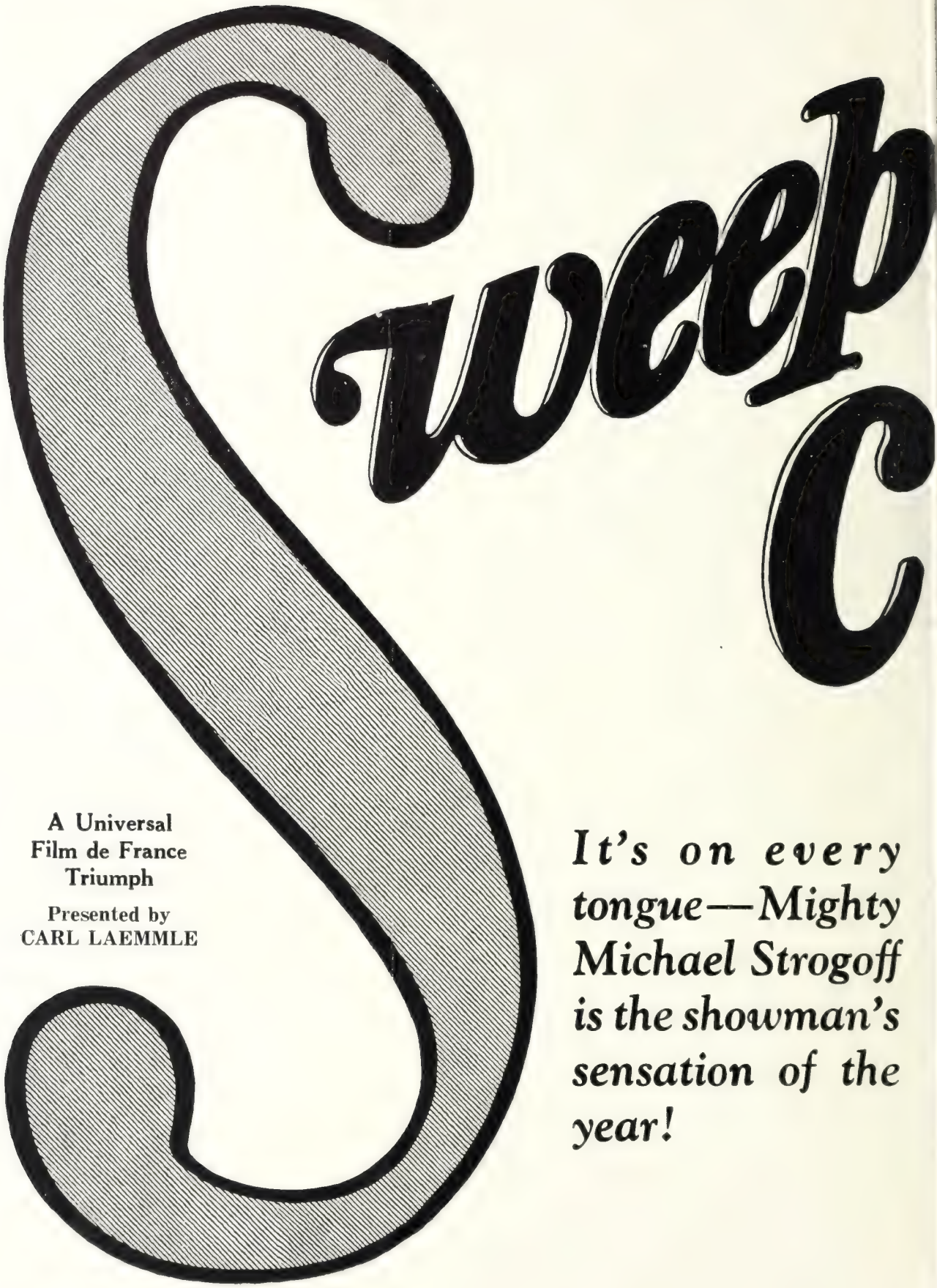
MIGHTY!

UNIVERSAL WEEKLY
Vol. 24 No. 17 Dec. 4, 1926

"Tige"

Buster Brown and Mary Jane
in the
Buster Brown Comedies

Produced by Stern Bros. *Released by* Universal



A Universal
Film de France
Triumph

Presented by
CARL LAEMMLE

It's on every tongue—Mighty Michael Strogoff is the showman's sensation of the year!

ing the ountry!

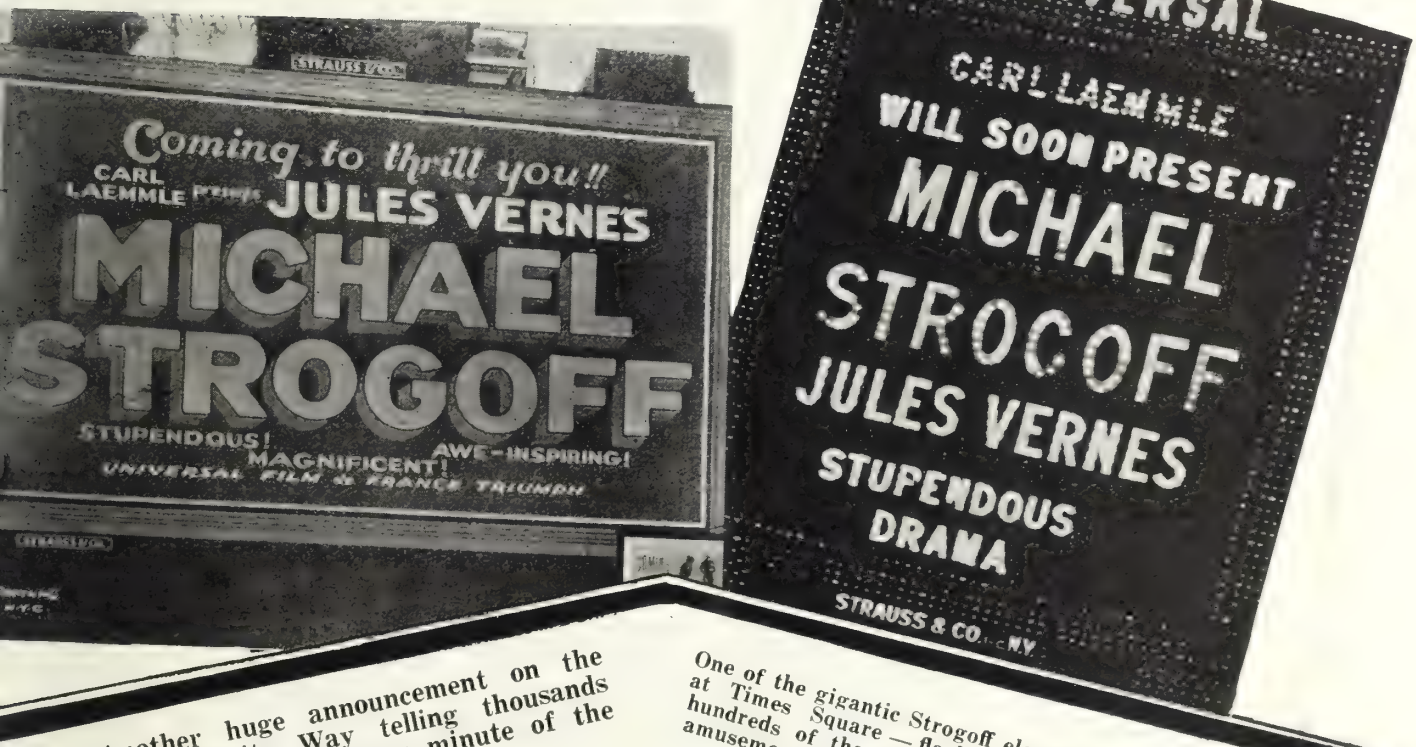
From the Nation's Capital to the Pacific Coast special pre-release runs have electrified the industry! An audience of millions that had read Jules Verne's greatest novel, millions that had seen or heard of the memorable stage play, millions that had read Carl Laemmle's National Advertising—turning up as if by magic to storm box offices in an attendance avalanche! Records smashed, critics gone wild, patrons thrilled as they never were before! IVAN MOSKINE IN MIGHTY "MICHAEL STROGOFF" IS SWEEPING ALL BEFORE HIM! Ride with him to the box-office clean-up!

Broadw

Spreading the message to millions nightly at 48th Street and Broadway!

Mammoth sign at 49th Street and Seventh Avenue shouting Michael Strogoff publicity!

ay Ablaze With It!



Another huge announcement on the Great White Way telling thousands of ticket buyers every minute of the coming of Michael Strogoff!

One of the gigantic Strogoff electrical displays at Times Square — flashing its message to hundreds of thousands daily on the greatest amusement thoroughfare in the world!

Racine G

DAY LETTER	
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

TELE

NEWCOMB CARLTON, PRESIDENT GEORG

The filing time as shown in the date line on full-rate telegrams and day letters, and

Received at

CARL LAEMMLE UNIVERSAL FILM CORN
EVERY BIT A SUCCESS EVERY OUNCE M
BET EXISTANCE GEORGE L LEVINE -
ATTEND MICHAEL STROGOFF REMARK BI
ARMSTRONG MAYOR -- SELDOM HAS
OCCASION SUCH WIDELY ENTHUSIASI
CONGRESSMAN -- ELABORATE SETTIG
EXTRAORDINARY FINE ACTING WORTY
TION ARTHUR FRIEDMAN MGR RIAL
LATE YOU UPON THIS UNPARALELLD
ANYTHING TO EQUAL IT N J BLUME
CIRCUIT INC

oes Wild!

RAM

appears ... this is a telegram. ... words) this is a telegram. ... wise its character is indicated by the symbol appearing after the check.

. E. ATKINS, FIRST VICE-PRESIDENT

time of receipt at destination as shown on all messages, is STANDARD TIME.

N 730 FIFTH AVE NEWYORK NY
MASTERPIECE BIGGEST BOXOFFICE
ALL RACINE TURNED OUT TO
BLE FILM SPECTACLE WILLIAM H
HIS COMMUNITY ACCORDED ANY
IC HOMAGE HENRY ALLEN COOPER
GS GORGEOUS NATURAL COLORS
Y HIGHEST DEGREE OF COMMENDA-
THEATRE RACINE -- CONGRATU-
O MASTERPIECE NEVER YET BEHELD
ERG GEN MGR MILWAUKEE THEATRE

A KNOCKOUT!
IN PHOENIX ARIZ.

Form 1201

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION
TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

PHOENIX COMMENDS MICHAEL STROGOFF
HELD AUDIENCES UNDIVIDED ATTENTION
OPENED CAPACITY BOX OFFICE SUCCESS
ASSURED D S MITCHELL

A WOW! IN DENVER

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

CEIVED AT

STROGOFF OPENING ALADDIN THEATRE
TREMENDOUS UNABLE HANDLE CROWDS
OBLIGED TURN AWAY BUSINESS THE
TALK OF DENVER TODAY G E ROSENWALD

And More a

DAY LETTER	
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

TELE

NEWCOMB CARLTON, PRESIDENT GEORG

The filing time as shown in the date line on full-rate telegrams and day letters is

Received at

FOLLOWING ARE REVIEWS ON MIGHT MIH
grandeur and sweep about the proc
since BIRTH OF A NATION." Washin,o
Strogoff of vast proportions exe
Magnificent coloring. Effects en
"'Michael Strogoff' justified la
money." Washington Times. -- "St
Strogoff' getting warmed up for
Frank Steff

nd Yet More!

RAM

from

ashington

appears ... words) this is a telegram. ... wise its character is indicated by the symbol appearing after the check.

E. ATKINS, FIRST VICE-PRESIDENT

me of rec ... TANDARD TIME.

ITY STROGOFF. "There is a
ction rarely equalled in films
on Herald. -- "'Michael
ted with sweep and directness.
ess." Washington Post. --
sh expenditure of time and
nding around Rialto. Michael
good long run." Evening Star.
Manager Rialto Theatre.

GOFF

Cleaning up

DAY LETTER	
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

TELE

NEWCOMB CARLTON, PRESIDENT GEORGE

The filing time as shown in the date line on full-rate telegrams and day letters, and t

Received at

DesMoines

Kearney,Neb

Eugene,Ore

Everywhere!

RAM

words) this is a telegram. ... wise its character is indicated by the symbol appearing after the check.

. E. ATKINS, FIRST VICE-PRESIDENT

ime of receipt at destination as shown on all messages, is STANDARD TIME.

SCREENED MICHAEL STROGOFF IN BLANKS STRAND ELEVEN OCLOCK LAST NIGHT
BEFORE FOUR HUNDRED EXHIBITORS EXCHANGE MEN MANAGERS GUESTS GREATEST
TRIBUTE TO PICTURE ENTIRE AUDIENCE SAT MOTIONLESS UNTIL ONE A M
ALL SAY WITHOUT DOUBT MOST WONDERFUL PRODUCTION THEY HAVE EVER SEEN

GEORGE C NAYLOR

MICHAEL STROGOFF OPENING EMPRESS KEARNEY TOPPED
ALL PICTURES SHOWN BOTH SHOWS TURNED THEM AWAY
HUNDRED PER CENT AUDIENCE APPEAL C J RIGGS

STROGOFF PREMIERE BREAKS ALL HOUSE RECORDS MCDONALD EUGENE BIGGEST
BOX OFFICE AND AUDIENCE APPEAL UNIVERSALS HISTORY HELD DURING THREE
DAYS HEAVIEST RAINFALL IN YEARS CONVINCED IS BIG IF NOT BIGGER THAN
HUNCHBACK OF NOTRE DAME G E JACKSON

Watch This Column

If you want to be on our mailing list send in your name and address

In September, 1881, at the Academy of Music, New York, Bolossy Kiralfy presented "*Michael Strogoff*" which proved to be the most stupendous stage production the world had ever seen. David Belasco was a young-ster at that time and he, as well as others, since risen to fame in theatrical matters, viewed Kiralfy with awe and admiration. Kiralfy's name was synonomous with magnitude.

"*Michael Strogoff,*" taken from Jules Verne's greatest story, was the wonder of America for ten years. The business it played to passed all calcu-lation. Wherever it was shown, the stage had to be enlarged to receive it. Bolos-Kiralfy is alive today and just recently saw "*Michael Strogoff*" in picture. U-versal ran it off for his especial benefit. T man who was wont to startle the world himself startled, as you will be when you this Universal Film de France Triumph

He saw in this picture an ing things which no stage c ever present—the thousands of scre Tartars rushing into conflict—the fr electrical storm which shook th mountains—the burning of the oil-c river—the magnificent fetes of the —the sensational adventures of Strogoff, the chosen courier of t beset on every hand by danger an free. Kiralfy had loved the pla loves this picture more.

The reception ac "*Michael Strogoff*" and Berlin has been nothi sensational. At a special in formance in Albert Hall, L triumph was repeated. Ernes of London, editor and inte authority, summed up the g when he said, "Mighty is to describe this magnifice

Meantime, do n see "*The Collegian* come your way nor the "*The Newlyweds, wi* "*Buster Brown and His George Do It*" and "T

Car

(To be continue

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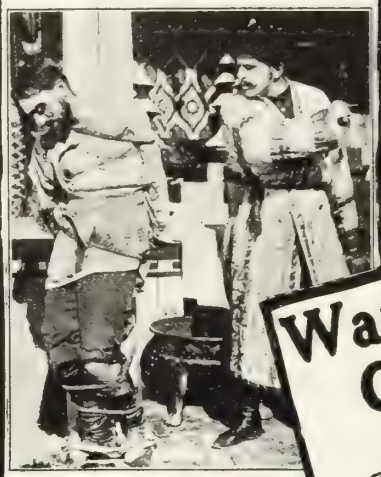
Watch This Column



Scene from "MICHAEL STROGO

"*MICHAEL STROGO* will unquestionably create a sation. At its premier in the world-fam Ufa Palace in Berlin there were 2,0 people there and repeatedly they ar and cheered the marvelous acting a direction. This is most unusual for Ge many and a real tribute to the picture.

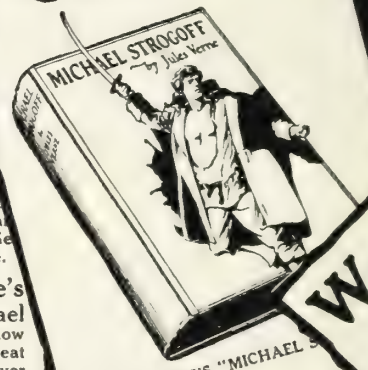
If you recall Jules Verne's famous dramatic novel of "Michael Strogoff, Courier of the Czar," you know what a thrilling tale it is and what a great treat is in store for you. No writer ever had greater power to stir the pulse than Verne, whose three great imaginative stories, "Michael Strogoff," "Twenty Thousand Leagues Under the Sea" and "Around the World in 80 Days" will live as long as memory exists.

IVAN MOSKINE

Every movie-theatre in the country will likely show "*Michael Strogoff*" as an agreeable and exciting change from the regular run of drama, and in which heroism reaches its highest point and a fine young soldier shows what extreme loyalty and unswerving obedience to orders mean. One of Europe's leading actors, Ivan Mousjoukine—whose name has been shortened to IVAN MOSKINE to aid American pronunciation—plays the valiant hero in a superb manner. And in some scenes appear 3000 members of the Latvian Army.

Universal's Greater Movie List is adding great strength to Greater Movie Season, and as rapidly as new productions issue from our coast studios, I am more than ever proud of Universal. You must see HOOT GIBSON in "*The Texas Streak,*" a most unusual Western; also LAURA LA PLANTE with JAMES KIRKWOOD in "*Butterflies in the Rain;*" likewise "*Perch of the Devil*" with MAE BUSCH and PAT O'MALLEY. Write me a letter. Let's correspond on Universal pictures—past and present

Watch This Column



JULES VERNE'S "MICHAEL S

Years ago the powerfu play "*MICHAEL STROGO* from Jules Verne's thrilling novel, cr a sensation throughout the country was pronounced one of the greatest me dramas ever written. The only thing tha prevented it from becoming really great in all respects was the limitation of the stage and its inability to accomodate ef-fective scenery.

UNIVERSAL now announces the screen production of this great story and it becomes doubly strong be-cause of the vast open-air spaces repre-senting the country in and around Siberia where much of the action is laid. In other words, Nature supplies in picture all that the stage-play lacked. I think the produc-tion will meet with world-wide popularity.

A formidable rebellion threatens to wrest the Siberian provinces from the Russian Crown. A Colonel Ogareff, degraded in rank and exiled by the Grand Duke, plots with Tartar chiefs to destroy the Grand Duke. The Czar sends a special and trusted messenger, Captain Michael Strogoff, to deliver a letter of warning to his brother the Grand Duke, and it is around th Courier's adventures in the Siberian wil that the play is written. It is most pict esque, dramatic and thrilling throughou

This is a UNIVERSAL FIL DE FRANCE TRIUMPH an with exceptional players. The by Jules Verne, author o Twenty Thou

GHTY NATIONAL ADVERTISING

TO TELL THE WORLD ABOUT A MIGHTY PICTURE !!

At the left, advertisements, appearing in The Saturday Evening Post.

COLUMN after column is pounding home the immensity of Michael Strogoff. For every telephone in the United States a copy of The Saturday Evening Post is making your public conscious of the mightiness of this splendid production. Building audiences for you far in advance. Tie up with this tremendous campaign for a pile of dollars in the box-office.

THIS WILL OPEN

No. 509.---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

I PICKED up a copy of The Exhibitors Herald the other day and read every word of the box-office reports sent in by exhibitors, published under the heading, "What The Picture Did For Me." There were several pages of these reports.

I always read what these reports say about Universal pictures, but I seldom find time to read what they say about all other pictures. But this time I read them all, and I got an eye opener!

Pictures made by other companies were criticized more severely than any Universal picture ever was. In some cases the writers manifested resentment against some company; in others they simply panned the picture or kicked about the price.

In one column alone, I found such expressions as these:

"Nothing to go wild about."

"A good entertainment ruined by a rotten film."

"We cannot say anything for this picture for the reason that we could not pull them in. Another picture like this and he will be a back number."

YOUR EYES, TOO!

"Worth about one half the price."

"Just a fair program picture worth about one quarter of its cost."

"Just about as bum as this company could make one. The star is one of their best bets if they would give her a chance."

"An ordinary program picture."

"Everybody watched for the punch but didn't see it. Probably got lost before we got it."

"Why do they waste him on pictures like this?"

"Oh what a flop in my pocketbook!"

I wish you would take the time some day to do what I did. Read every single report and then NOTICE THE VERY DIFFERENT THINGS THAT ARE SAID ABOUT UNIVERSAL PICTURES! Now and then some one will report unfavorably on a Universal, but it is such a rare thing that it stands out like a sore thumb.

I dont believe in boosting Universal pictures by telling you how poor the others are, but I cant resist the temptation to urge you to see for yourself just how Universal stands with your own people—the rest of the exhibitors.

Universal delivers year in and year out not just spasmodically. A Universal contract is the solidest thing in the world to tie to!

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
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Vol. XXIV **DECEMBER 4, 1926** **No. 17**

UNIVERSAL MOVIEGRAMS

"SHOW BOAT," the Edna Ferber novel, will be filmed along the Mississippi River amid the actual settings of the book. Charles Kenyon has been chosen by Universal to adapt the story to screen form, while it is probable Mary Philbin and Norman Kerry will play the roles of Magnolia Hawks and Gaylord Ravenal in this newest of Miss Ferber's works.

HOOT GIBSON starts work this week on "Cheyenne Days" under the direction of Reeves Eason, who recently signed a long term contract with Universal. The story, which is being scenarized by S. E. Z. Taylor, is written around the annual Rodeo at Cheyenne, Wyoming, and several scenes of the actual event were filmed last August in anticipation of this feature. Blanche Mehaffey is to be Gibson's leading woman, with Slim Summerville, Glen Tryon and Robert McKim also in the cast.

UNIVERSAL has engaged Harry Sweet to direct the series of comedies written by Octavus Roy Cohen especially for Charles Puffy. These stories deal with the troubles of a fat man trying to reduce. The first story bears the interesting title of "The Prince and the Papa," and the second is "Horns and Orange Blossoms."

UNIVERSAL is to produce "The Yukon Trail," the novel by William McLeod Raine, and is preparing to send a company on location to Canada to film the outdoor scenes for this story, under the direction of Ernst Laemmle.

Second "Collegians" Series Written by Carl Laemmle, Jr.

Popularity of First Series Has Induced Youthful Author To Prepare Second Series With Same Principal Characters

BECAUSE of the enthusiasm with which the first episodes of "The Collegians" were greeted by exhibitors and motion picture critics, Carl Laemmle, Jr., son of the president of Universal Pictures Corporation, has decided to write a second series of stories of college life. The same principle characters and the same general atmosphere as in the first stories will be incorporated in the sequel. The young author of these stories is at present in Universal City and has been closely watching the progress of the filming of the first "Collegians." The last in the series, "Breaking Records," is now being produced under the direction of Wesley Ruggles, who has been chosen to direct the new series.

As in the first group of "The Collegians" the cast of the second will be headed by George Lewis, Dorothy Gulliver, Hayden Stevenson and Eddie Phillips. The series will comprise ten two-reel photoplays, each a complete story in itself dealing with some phase of college life, yet having the same principal characters in each episode. Speed boat races, basketball, ice hockey, football, polo, aquaplaning, swimming and diving, auto races, inter-class rushes and commencement exercises form the background against which the various stories will be picturized. Titles for the entire series have been selected, those of the first two episodes being "Crimson Colors" and "The Winning Five."

Carl Laemmle, Jr., has completed the synopses for the ten stories and is now engaged on detailed preliminary work for the first episode in the second series, so that filming can start immediately upon the completion of "Breaking Records," the tenth and last of the first series of "The Collegains."

MELVILLE BROWN, who is now directing Reginald Denny in "Slow Down," will prepare the script for "Let's Go Home," a comedy of the American Army of Occupation written by Stuart N. Lake, and will direct Denny in it as soon as the star finishes "Fast and Furious" which he is scheduled to do upon completion of "Slow Down."

SO many inquiries have been received as to the correct pronounion of Ivan Moskine's surname that Universal is settling all questions by the announcement of these two simple rules for the proper sounding of the name of the star of "Michael Strogoff," who is soon to arrive in America. The accent is on the first syllable, while the last syllable, "kine," is pronounced to rhyme with "wine" or "mine."—Mos - kine.

HARRY POLLARD and the "Uncle Tom's Cabin" company which he is directing for Universal are now in the South, along the Mississippi filming several of the important sequences of this Harriet Beecher Stowe classic. The company will return to Universal City in about three weeks.

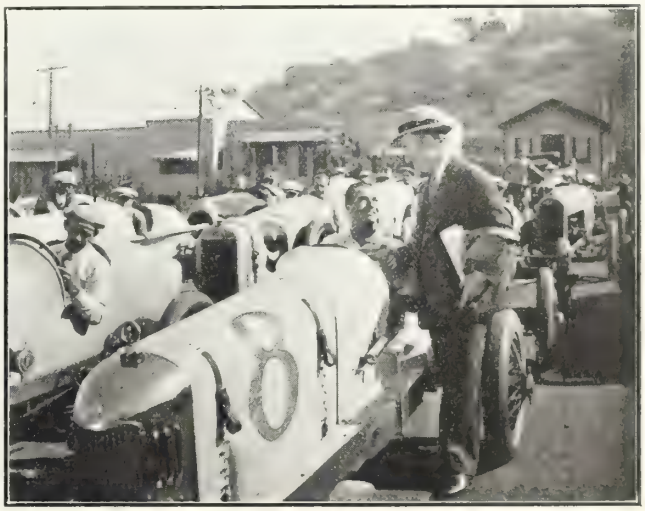
Picture News from Universal City

Paul Berlenbach, the well-known gentleman of the active fists, paid a visit to Universal City on his recent trip to California, where he was particularly interested in watching "The Collegians" company at work. Afterwards he posed for this picture with George Lewis and Hayden Stevenson, the star and featured player in Carl Laemmle, Jr.'s, series of two-reelers.

Harry Pollard, who is directing Universal's great super production of "Uncle Tom's Cabin," and his wife, Marguerita Fischer, who plays the role of "Eliza," leave Los Angeles for the South, where the company is on a long location trip—shooting scenes along the Mississippi River in the actual spots described by Harriet Beecher Stowe in her world-famous novel.

Carl Laemmle and Miss Rosabelle Laemmle give "Junior" a long drink out of the beautiful silver loving cup presented to Mr. Laemmle on his arrival in Los Angeles by the Wampas, Writers' Club and Directors' Association.

Billie Dove is the lovely lady reclining in Huntley Gordon's arms in this scene at a beach club in "The Sensation Seekers," Lois Weber's latest production



There is going to be lots of speed in "Slow Down," Reginald Denny's next super comedy. Charlie Murray is telling Denny he hopes he comes back alive.

"Michael Strogoff" Repeating

Brilliant Premiere in Washington, D. C., Attended by Greatest Gathering of Foreign Diplomats and American Dignitaries Ever Witnessing a Motion Picture.

WITH the same fanfare and brilliance that marked its premiere in the capitals of Europe, "Michael Strogoff," the Universal Film de France, made by the French Societe des Cineromans and acquired for distribution in America by Carl Laemmle, had its big American opening several days ago in the Rialto Theatre, Washington, D. C. In a setting of foreign diplomats, national officials, Army and Navy officers and others of the scintillating society for which Washington is famous, the stirring film importation was presented with all the color and excitement of a big, New York or Los Angeles premiere.

Flood and spot lights bathed the arriving limousines, motion picture cameras clicked in the lobby as the capital's dignitaries and their guests swept into the auditorium, flashlight powder punctuated the surging of the crowd and society reporters craned their necks to note the arrivals at what was recognized as the social event of the week in Washington.

Held under the patronage of the Count de Sartiges, charge d'affaires of the French Republic in the absence of Ambassador Henri Beranger, the "Michael Strogoff" premiere attracted the greatest turnout of foreign plenipotentiaries and U. S. personages that ever attended a motion picture showing. The invitation acceptance list read like the Almanac de Gotha. Of the 200 persons who crowded into the redecorated and re-created Rialto Theatre for the "Strogoff" opening, most of them were persons whose names are well known in this and other countries. Included in this assemblage were several hundred members of the National Press Club and their guests, the cream of newspaperdom—the deans of the profession, from the four corners of the earth, who feel the Washington pulse and interpret America to all nations.

This exceptional audience proved itself no exception to the average audience in the matter of emotion and the appreciation of good entertainment. Caught in the dramatic swirl of events pictured in "Michael Strogoff" and aroused by the gripping climaxes, it applauded the hero's rescues of the heroine with all the abandon of a school girl's matinee crowd.

If distinguished Washington's reception of "Michael Strogoff is a criterion of the picture's future on the American screen, and Universal officials are sure this is so, Carl Laemmle has a valuable property, which will be sensational from coast to coast.

The Washington opening was a double event. In addition to the premiere of the Universal Film de France, it was the re-opening of the Rialto Theatre, which has been redecorated and fitted out with a full size stage which now permits the staging of an elaborate presentation. This marks a new policy for the house, which heretofore had to confine itself to speakers, singers or prologue in one.

Only the lack of space kept the Washington opening of "Michael Strogoff" from equalling in magnitude, the opening of that picture in the European capitols. In Paris where the film's world premiere was held in the Empire Theatre, more than 5000 persons crowded the Avenue de Wagran in front of the theatre and fought with the police for admission. In Berlin, the picture was a big hit, in the Ufa Palast, and immediately followed with a long run in the Mercedes Palast, Berlin's first big popular price house. In London 6000 British dignitaries crowded the Royal Albert Hall and acclaimed the picture as one of the greatest of all times. Universal reports having to turn down thousands of requests for premiere tickets, many of them from persons of national prominence.

"Michael Strogoff" is the latest bid for fame on the part of the Societe des Cineromans, the big French producing company headed by Jean Sapene of the Paris Matin. It was directed by V. Tourjansky who now is in America. Louis Nalpas, who stands head and shoulders above all others on the Continent, was the art director. High praise was accorded to these two men by those who saw the picture in Washington. No less an authority than the reviewer of the Washington Herald characterized the picture in the following words:

"There is a grandeur and sweep about the production that rarely has been equalled in the films since 'The Birth of a Nation'".

In the words of *The Washington Post*:—

"'Michael Strogoff' is a film of vast proportions executed with sweep and directness."

The attendants of the newly reopened Rialto Theatre, Washington, D. C., where "Michael Strogoff" was given its big American premiere, were all dressed in Russian costumes.

Other published comments were in similar vein, while audience comment and the pronunciamentos of the various Washington exhibitors who dotted the assemblage definitely established the popularity and impressiveness of the film. From the "Wonderful" of Jules Brylawsky to the "I'll take it at any price" of another well-known exhibitor, the appraisals of filmmen indicated another bulls - eye for Carl Laemmle in his choice of this importation.

Ivan Moskine, the star of "Michael Strogoff" is an American

European Success in America

Spectacular Super Production To Begin Extended Run at Advanced Prices at George M. Cohan Theatre, New York, on December 5th with Gorgeous Opening Performance.

favorite over night by reason of his appearance in this production. Rarely, if ever, seen in the country before, his work in the Jules Verne epic met with laudation from every quarter of the big Rialto. The favorable reaction to this star's work calls attention to Carl Laemmle's astuteness in signing Moskine up for Universal pictures on the strength of his portrayal of "Michael Strogoff." Moskine, when he arrives in the United States late this year, will find the American public his fast friends and ready to welcome him into the galaxy of distinguished foreign stars and directors whom America has clasped to her bosom.

The presentation put on at the Rialto to accompany the picture had as its highlight the music score by Rox Rommell and his orchestra. Rommel is a newcomer to Washington and the East and the critical audience listened with pleasurable anticipation to his careful and well adapted musical background for the film. There were additional presentation features, including a Russian baritone, and a Bacchanalian dance by the Pemberton dancers.

Following the official premiere, "Michael Strogoff" continued in the Rialto for an exteended run. Late reports state that it is breaking all records for the house.

THE mighty spectacle, "Michael Strogoff," will open for an extended Broadway run at $2.20 top at the George M. Cohan Theatre on Sunday, December 5th. One of the most elaborate premieres ever given a Universal picture has been planned for the gripping Jules Verne production which was filmed by the French Societe des Cineromans and being released in America by Universal. A highly distinguished audience will pass judgment on this offering which has already won the applause of Paris, London, Berlin and Washington, D. C.

A brilliant score has been prepared for the picture by Dr. Edward Kilenyi, noted orchestra leader and composer, who also scored "The Midnight Sun." The Russian music which he is using so perfectly fits the picture—the story of Russia during the Tartar invasion—that he believes were the composers living today, they could not have written music which would have been more expressive of the action. He is making use of many old Russian folk-songs which are little known in this country as well as the works of the famous Russian composers such as Tschaikowsky, Rubenstein, Glinka, Cui and Karganoff. He is also using several, of his own original composition, throughout the score. Dr. Kilenyi will personally conduct the orchestra of thirty pieces engaged for the showing.

Critics Praise "Strogoff"

NEWSPAPER reaction to the American premiere of "Michael Strogoff" in Washington, D. C., was lavish in superlatives. Comparing it to "The Birth of a Nation" and characterizing it as one of "Unending public favor" the Washington critics definitely stamped their approval on the big production and predicted a great future for it on the American screen.

Examples of their wholehearted comments are reproduced herewith:

The Evening Star:

"Standing room was much in evidence around the Rialto yesterday when 'Michael Strogoff' which had its first American showing yesterday was getting warmed up for what appears to be a good long run.

"As a spectacle 'Michael Strogoff' ranks with the best. The color photography makes the most of the lavish costumes and brilliant scenery."

The Washington Post:

"'Michael Strogoff' is a film of vast proportions executed with sweep and directness. From the standpoint of pic-

(*Continued on Page* 34.)

Part of the distinguished audience attending the premiere of "Michael Strogoff" at the Rialto Theatre, Washington, D. C., which proved the most brilliant social event of the week.

Editors Attend Opening

THE American premiere in the Rialto Theatre, Washington, D. C., of "Michael Strogoff," the big Universal Film de France, which Carl Laemmle is now launching in the United States, was attended by a large group of Universal home office executives and trade paper editors from New York.

Included in the party which made the trip to Washington, were Arthur James, editor of *Motion Pictures Today*, and Mrs. James; J. S. Spargo, New York editor of the *Exhibitors Herald;* L. C. Moen, associate editor of the *Motion Picture News;* Charles Hastings, associate editor of the *Moving Picture World*, and James Cron, advertising manager of *Daily Review.*

From the Universal home office were Lou B. Metzger, general sales manager, and Mrs. Metzger; Joe Weil, director of exploitation; J. A. Carrier, manager of theatres; Earl Kramer, sales director, Joe Friedman, general manager of the

(*Continued on Page* 34.)

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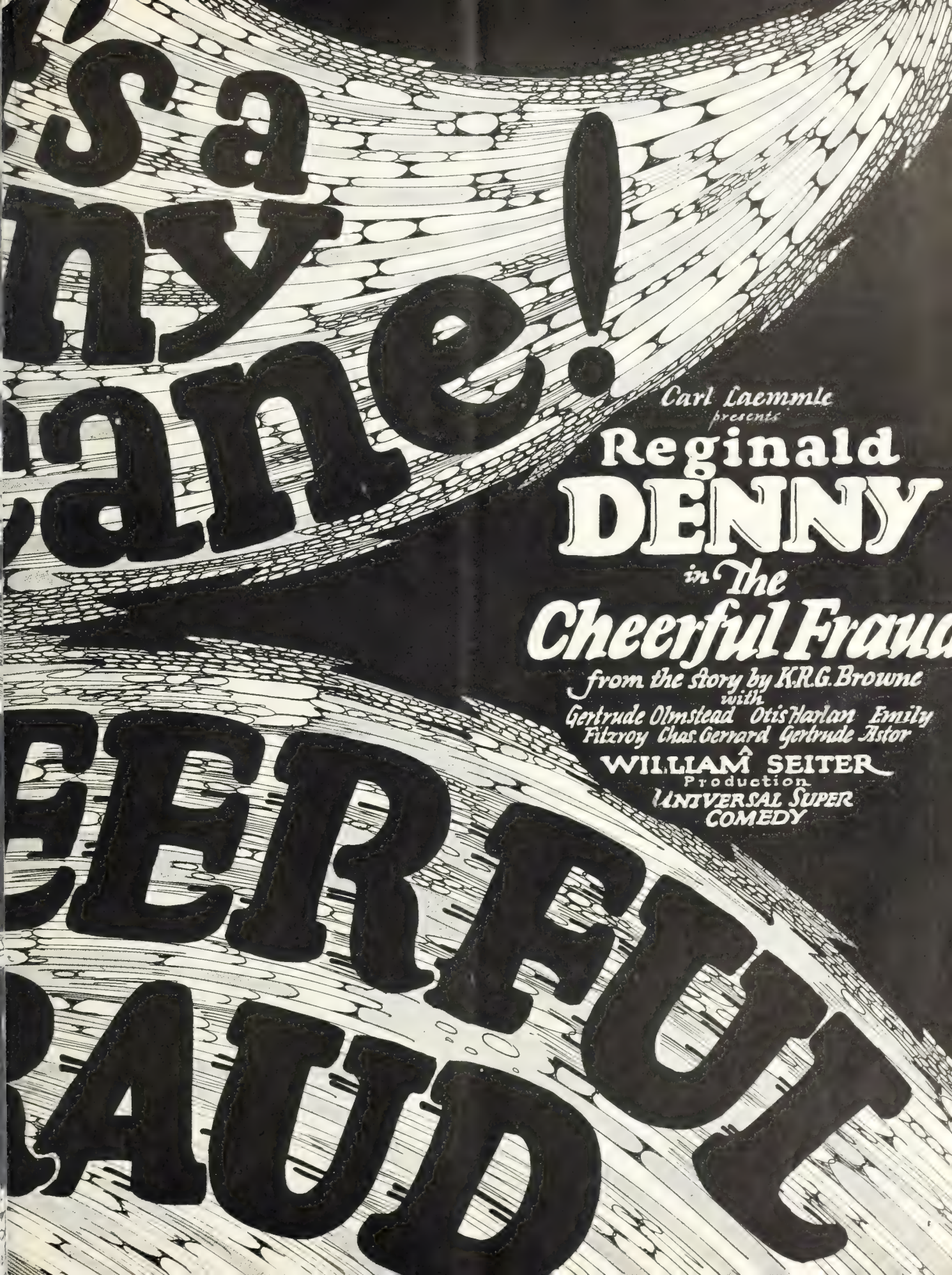
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Carl Laemmle
presents
Reginald
DENNY
in The
Cheerful Fraud
from the story by K.R.G. Browne
with
Gertrude Olmstead Otis Harlan Emily
Fitzroy Chas. Gerrard Gertrude Astor
WILLIAM SEITER
Production
UNIVERSAL SUPER
COMEDY
EERFUL
RAUD

Y-A-A-A-y MAC!

Read what Fred J. McConnell, editor of Exhibitors Daily Review, says:

IN THE BIG MONEY

Everything in the way of short reel pictures. Has been measured in terms of the "Leather Pushers."

The Reginald Denny two-reelers made such records. As to surprise the entire industry.

But I think that "The Collegians." Produced by Carl Laemmle, Jr. Will set records. ..That the "Leather Pushers" never attained.

I have seen five of these pictures. And they get better as they go along. They look like they cost fifty thousand dollars apiece. And they probably did.

There's nothing too good for the American public. As the wise Showman knows.

Watch "The Collegians." They're "All American" in the box-office race.

Carl Laemmle Juniors

Great Series Starring

George Lewis

with Hayden Stevenson and Dorothy Gulliver

10 of them

2 reels each

UNIVERSAL
Junior Jewels

The COLLEGIANS

Ernst Laemmle Slated to Direct "The Yukon Trail"

ERNST LAEMMLE has won a big promotion at Universal City. Because of the excellence of his work in directing westerns, he has been chosen to direct one of the big specials on Universal's next year's program, according to an announcement from Carl Laemmle, president of Universal. His first big directorial feature will be "The Yukon Trail" by William McCleod Raine, which is one of the spectacular outdoor features on Universal's recently announced program.

The picture will be made on an elaborate scale and entails an extended location trip into the wilds of Canada in the midst of the snow season. The company will leave for the far north January 2, according to the present schedule. The film will have an all-star cast and will be headed by a recognized star of the virile type of picture.

The adaptation from Raine's novel is being made by S. E. Z. Taylor.

Laemmle started on the Universal lot five years ago as a second assistant director. He worked up gradually until a year ago he was directing two-reel Westerns. The past year he was elevated to the direction of Westerns and also worked as assistant director to Ernst Lubitsch on one picture. On his return to Universal he completed his schedule of Westerns. The unusually high grade of his pictures and the artistic sense he showed in them brought about his elevation to the feature class.

Boy Watches "Rolling Home" Through 4 Shows

WE always knew Reginald Denny was extraordinarily popular with fans, both old and young. We have had many letters telling that the writers had seen his pictures two and three times, but we think Billy Haynes of Frankfort, Ind., holds the long distance record. H. W. Walker, manager of the Princess Theatre, Frankfort, sent us the following clipping from the Frankfort Morning Times, telling about him:

"Billy Haynes, eight-year-old son of 'Cap' Haynes of Frankfort, was more than interested in the filming of 'Rolling Home' and the singing of the Blue and White trio at the Princess Theatre here Sunday.

"Billy went to the first show at the theatre, being on time for the start at 2 o'clock. When he failed to return for supper his parents became alarmed and instituted a search. Later police were notified and officers looked for him in every part of the city.

"At 10 o'clock Sunday night the boy was found. He still had his seat at the Princess. As the Sunday show was continuous he remained and saw all four performances. He stated that he did not fall asleep, but was just interested."

Great Popularity For "Collegians"

"I PREDICT 'The Collegians' will be the most popular series of 2-reel comedies to date.

"Our showing of the first number was well received, and we are deluged with requests for the date of the next of the series. Their appeal is general, because of their wholesomeness and because they breathe with the life and youth of the college town."

—H. E. Huffman
Aladdin Theatre Corp.
Denver, Colo.

More Showmen Who Want to Make Laemmle Smile

SINCE publishing a list of the exhibitors in the Los Angeles and San Francisco territories who had signed the Laemmle Welcome scrolls, in the Weekly of November 20th, we have received additional names. These are given below:

Miss M. M. Costigan, Orpheum, Flagstaff, Ariz.
L. Long, Mystic, Willcox, Ariz.
Nick Diamos, Lyric Amusement Co., Tucson, Ariz.
Chas. Alden, Martin, Globe, Ariz.
G. K. Nenes, Liberty, Miami, Ariz.
Grace Pawley, Egyptian, Indio, Cal.
G. A. Cox, Rainbow, Glendale, Ariz.
L. Cadwell, Liberty, Holbrook, Ariz.
D. J. M. Christy, Imperial, Imperial, Cal.
F. W. Critcher, Garden, La Habra, Cal.
H. L. Wilbur, Alician Court, Fullerton. Cal.
C. E. Walker, Princess, Santa Ana, Cal.
W. H. Scott, Elysium, Oceanside, Cal.
L. Stutz, Granada, La Jolla, Cal.
R. G. Ericsson, Strand, Ocean Beach, Cal.
C. S. Mason, Seville, Chula Vista, Cal.
A. H. Duncan, Temple, National City, Cal.
C. E. Zimmerman, Gardena, Gardena, Cal.
E. E. Beattie, Norwalk, Norwalk, Cal.
B. E. Loper, Gateway, Glendale, Cal.
R. C. McManus, Tivoli, Sawtelle, Cal.
L. W. Robbins, Scotts, Huntington Beach, Cal.
J. P. Hansen, Home, Long Beach, Cal.
J. Riede, California, Long Beach, Cal.
Mrs. A. L. Woods, Woods, Chino, Cal.
C. W. Blake, Gaiety, Los Angeles.
Adolph Thaeler, Dayton, Los Angeles.

(*Continued on page* 34.)

Laemmle Signs Many Contracts At Universal City

FOLLOWING close on his announcement of Universal's tremendous $14,500,000 production program for 1927, Carl Laemmle, president, recently announced the signing of 21 contracts with motion picture talent, both players and directors.

This wholesale signing included renewed contracts with:

Melville Brown who is directing Reginald Denny in "Slow Down"; Reginald Denny; Harry Pollard who is directing "Uncle Tom's Cabin"; Mary Philbin; Paul Leni, who will direct "The Cat and the Canary"; George Siegmann who is playing Simon Legree in "Uncle Tom's Cabin"; Marian Nixon; Hoot Gibson who will star in "Nine Points of the Law"; Lynn Reynolds who directed Gibson in "The Silent Rider"; Emory Johnson and his mother Emilie Johnson who are writing an original for Mr. Johnson's direction; George Lewis, who is starring in "The Collegians"; Raymond Keane; Joan Alden, "Miss Chicago", and Barbara Kent, "Miss Hollywood."

New contracts have been signed with:

Joseph Poland, associate scenario editor with E. J. Montagne; Conrad Veidt who will be starred in a series of specials; Reeves Eason who will direct Hoot Gibson in "Nine Points of the Law"; Ivan Moskine, the star of "Michael Strogoff", and Owen Train, noted foreign actor.

Dupont Picture To Have Premiere In Berlin Theatre

FOR the first time in the history of motion pictures, an American-made production will have its world premiere in Europe.

The picture is "Love Me And The World Is Mine", the Universal super production directed by E. A. Dupont, the UFA directorial star, and it will have its first public showing in Berlin.

Because of the immense popularity of Dupont's other pictures, and the popularity of Mary Philbin and Norman Kerry in Europe as well, advance bookings of "Love Me And the World Is Mine" are reported to exceed that of any other picture this year in France and Germany.

E. A. Dupont is now in Germany and will attend the premiere of his first American effort before returning to Hollywood to fulfill his contracts here.

C. W. Deming, president of the Universal City Club, on behalf of the club, presents Carl Laemmle with the plate which is to be placed on the door of the room at the Orthopedic Hospital, Los Angeles, endowed for Mr. Laemmle. This photograph was taken in the recently completed Universal City Club house where a party was given for Mr. Laemmle on his arrival in California.

International Newsreel Moves To More Spacious Quarters

AFTER having spent a dozen years in the quarters at 226 William Street, the Motion Picture Department of International Newsreel will, on November 27th, move to new quarters at 251 West 19th Street, New York City. Not only will the executive, editorial, accounting and other motion picture departments now at 226 William Street be moved, but the laboratory at Long Island City together with the vaults, will, after November 27th, be housed under the one roof at 251 West 19th Street.

For the time being, the Still Photograph Department of International Newsreel will remain in the present quarters at 226 William Street, with the New York American and the Evening Journal. The Still and Movie Departments will be linked up by private telephone wires and by half-hourly messenger service.

International Newsreel will occupy the entire first floor, mezzanine and basement at 251 West 19th Street.

When International Newsreel, of which William Randolph Hearst is president and Edgar B. Hatrick, vice-president and general manager, was organized in 1913, tiny quarters were taken at 200 William Street. The following year more elaborate offices were needed, and a couple of rooms were secured on the sixth floor of 226 William Street. From that time on International Newsreel has been spreading out until it has recently occupied the whole floor. Now two floors and a mezzanine are necessary to accommodate the fast-growing business.

"The first great news event that was ever covered in motion pictures," said Mr. Hatrick, "was the inauguration of President Wilson in 1913. That picture was made by the News Photographic Department of the International News Service, the forerunner of International Newsreel. The inauguration took place, of course, on March 4th, and the following day Broadway theatres were showing the pictures. Warner Brothers, who at that time had the United Film Exchanges, distributed this film, and it created a tremendous sensation. It was on the strength of this, the first real news picture, that the Hearst-Selig News Pictorial made its appearance the following year, released through the General Film Company. It was devoted wholly to news and was really the first newsreel, although prior to that there had been weekly magazines.

"The Hearst-Selig News Pictorial name was later discarded in favor of Hearst-Vitagraph Pictorial which was in turn followed by Hearst International News Pictorial. The latter organization also gathered all the film for the Hearst Pathe News and distributed it through Pathe. Following the disolution of Hearst Pathe, International took over the newsreel franchise of the Universal Film Company, issuing three editions a week, Hearst News, Universal Current Events, and the Screen Telegram. Later on these three units were reduced to two a week and consolidated under the present name of International Newsreel.

International Sets New Speed Record In Kansas City, Mo.

WHEN President Coolidge delivered his epochal address at Kansas City on Thursday, November 11th, International Newsreel broke all records in getting the film on the screen in Kansas City. Less than two hours after the President ceased speaking motion pictures of the entire dedication exercises were being shown.

The following telegram was received by E. B. Hatrick, general manager of International Newsreel, from Samuel Carver, manager of the Liberty Theatre in Kansas City:

"Congratulations to International Newsreel for new speed record accomplished in taking pictures of the dedication of the Liberty Memorial, Kansas City, with President Coolidge. Within two hours after the shooting these scenes, the Liberty Theatre had them on the screen. President Coolidge's speech and the complete exercises were finished at twelve-five noon and shown on the screen at two o'clock in the afternoon. I think this establishes a world record for news film service."

Leni Designs Sets

A HIGHLY fantastic and novel group of settings have been designed by Paul Leni, noted UFA director, for "The Cat and the Canary," his first American picture, on which he is now working at Universal City. Leni was formerly an art director, and always designs his own sets.

To All Exhibitors:

YOU'D be surprised at the number of exhibitors who have written us in past years saying that Universal Joy Week—which comes in with the joyous spirit of Christmas on December 24th —is one of the best money-making ideas they have ever seen.

They tell us: "With the gayety of Christmas in the air people respond like magic to the appeal of Joy Week—and to the knowledge that we are featuring the pick of the comedies that week to fill their cup of good cheer to overflowing. We get packed houses while the other fellow playing 'just pictures' wonders what it's all about!"

Of course, Universal has that habit of getting ideas that are "different"—and money-makers for exhibitors. And this year we are celebrating Universal Joy Week with the greatest line-up of comedies in our history—or, for that matter, in the history of any organization in this business.

Think of it:

One organization—Universal— able to give you "THE COLLEGIANS"—the most sensational two-reel series knockout since "The Leather Pushers"—SNOOKUMS, in "The Newlyweds and Their Baby," Buster Brown, Andy Gump, "Let George Do It," by the famous George McManus, Tuttle Western Comedies—the only Western comedies on the market—Charles Puffy, that fast-coming comedian!

YOU BET IT'S JOY WEEK—FOR US, AND FOR YOU!

If you haven't been aboard for the profits and good will of UNIVERSAL JOY WEEK in the past—for the sake of all that is sensible DON'T MISS THIS YEAR!

With a line-up like that our exchange managers and salesmen are going to double their efforts to render you exploitation assistance and cooperation. We've done our part by making the PICTURES, we'll do our part with SEAT-SELLING HELP—

Now do your part—and insure a week of unalloyed JOY for you, for us, and for the patrons for whom we all work.

May your Christmas be merry, your Merry Christmas just the start of JOY WEEK, and your Joy Week the omen of a more joyous year to come.

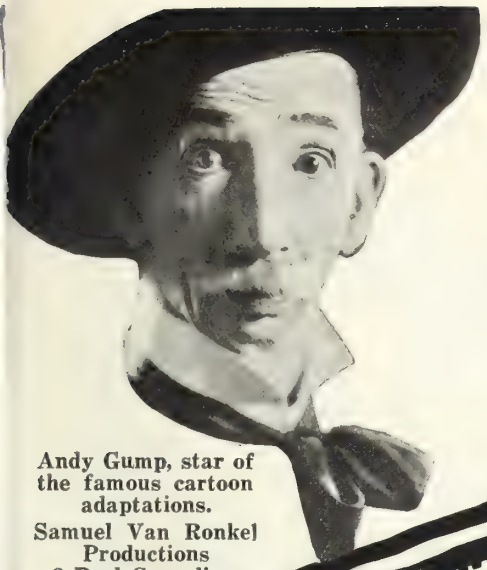
Cordially,

UNIVERSAL SALES ORGANIZATION

Oh Boy!

December 24th starts UNIVERSALS

George McManus, famous cartoonist creator of "Let George Do It"
2 Reel Comedies
Produced by Stern Bros.



Andy Gump, star of the famous cartoon adaptations.
Samuel Van Ronkel Productions
2 Reel Comedies

IT'S Joy Week in the old town when you play this line-up! Santa Claus has a big bulging bag of brand new gags for you and your customers. Don't be content with wishing your patrons a Merry Christmas — give them one by booking and playing comedies. . . .

Released by UNIVERSAL

Snookums, the delightful baby in "The Newlyweds and Their Baby" 2 Reel Comedies
Produced by Stern Brothers

Buster Brown and Mary Jane starring in Stern Brothers' "Buster Brown Comedies"
2 Reel Junior Jewels

This money truck was used on the streets of Denver for four days during the showing of "Take It From Me" at the America.

"Take It From Me" Exploited With Press Book Idea in Denver

COULD you spend a million dollars in thirty days and not give or throw it away?

That question was put up to the citizens of Denver and for the best answer in one hundred words the America Theatre gave $10. in gold. A second prize of a three-months pass and ten pairs of tickets to the theatre were also offered.

This stunt was used to start the first Denny super-comedy, "Take It From Me," off to big business, for in this picture Reginald Denny is confronted with the problem of getting rid of $1,000,000 in thirty days.

Following a suggestion in the Universal press book for this stunt, Charles E. Lounsbury, Universal exploiteer in Denver, arranged for a "money truck" to parade the streets during the first four days the picture was running. He borrowed a big White truck on which he loaded bags marked with dollar signs as shown in the photograph above. A pretty costumed girl sat with the driver to occasionally toss out pennies.

The Sunday of the final game of the World Series was the second day of the "Take It From Me" run. Lounsbury arranged with the Denver Post, which had been publicizing the theatre's contest, to plant his ballyhoo in front of the Post Building where 5000 fans gathered to watch the paper's scoreboard. The newspaper announced in ten-point type in a double-column space that the truck would be in front of their building Sunday morning and that money would be given away to children. In all, the theatre scattered $5.00 worth of pennies and received many times that amount of publicity.

The stunt was also advertised through paper napkins distributed in downtown restaurants. One thousand of these were used.

The contest aroused wide interest in Denver and brought in hundreds of answers, some of which were most ingenious. Lounsbury reports that from the success of this stunt in Denver he believes it will go over big anywhere in the country. It is a fascinating game to spend $1,000,000 in a month, even when it is only on paper.

"Midnight Sun" Held Three Weeks In Akron House

AKRON, Ohio took so kindly to "The Midnight Sun" that it kept the Universal special at the Waldorf Theatre for three weeks. But to get it started on its popular career, managers Ike Freidman and Milt Bryer called in A. J. Sharick, from Cleveland, one of Carl Laemmle's exploitation men, to do his stuff.

Sharick used the Zippers tie-up which Joe Weil, director of exploitation for Universal, arranged when the picture was first released. A very attractive window card shows Laura La Plante putting on a pair of Zippers which are a special brand of galoshes manufactured by the Goodrich Rubber Co. This tie-up was good for several window displays donated by merchants featuring Zipper boots.

Another of the Home Office tie-ups, "Midnight Sun Yellow," brought four more windows. These were in dress shops, department store and a silk shop.

The Shumaker Tea Company distributed 10,000 sample packages of tea, each package bearing a tag with advertising about the picture and the tea company on it.

A midnight matinee which opened the run was attended by an especially invited list of celebrities including all notables visiting in Akron at the time. From leading men and women the managers secured statements which were later used in advertising. The big ad which announced the beginning of the third week of the run quoted reviews on the picture from three Akron critics.

Two thousand of the tabloid newspapers prepared as an accessory for this picture were given away on the night of the opening by newsboys shouting: "Get your copy of 'The Midnight Sun,' Akron's new tabloid newspaper."

J. W. Kelley, who manages the Princess Theatre in Berlin, N. H., put through this crackerjack window display for "Poker Faces."

This is the way they do things in Australia. On the second day of the run of "The Midnight Sun" at the Crystal Palace, Sydney, this double page spread appeared in the Sunday Sun.

Children Draw Silverstreak For "Silent Flyer" Tickets

WHEN "The Silent Flyer," the Universal serial produced in the snow country with Malcolm McGregor, Louise Lorraine and Silverstreak, the wonderful dog, in the leading roles was booked into the Columbia Theatre in Sharon, Pa., J. C. Fisher, the manager, tied up with the Sharon News-Telegraph for a contest which drew space in the center of the front page of the paper. The opening story, under a two bank head, announced prizes of tickets to the Columbia Theatre for the ten children who drew and colored the best heads of Silverstreak. A line cut of the dog's head was run in the paper for several days and to do away with the chance of this being traced one of the rules of the contest was that the entries be bigger than the original.

This contest drew publicity stories each day that it ran beside increased advertising space on the theatre, for the paper shared in this also. Before the prizes were finally awarded every child in Sharon knew about the extraordinary new serial and most of them were on hand to see the opening episode. And they continued to come for the next nine weeks.

THE NEWS-TELEGRAPH

The Only Paper in Mercer County Receiving Full Leased U. P. Wire Service

SHARON, PA., SATURDAY EVENING, OCTOBER 30, 1926

The Weather

WINNERS IN DOG DRAWING CONTE

SPECIAL PHOTOPLAY PRESENTATION

SILENT FLYER

Starring SILVERSTREAK King of Dog Actors

THE SENSATIONAL CHAPTER PLAY

ADDED — NEWS — COMEDY — FABLES — NOVELTIES

Free Tickets For Those Who Draw

YOUNG SHARON ARTISTS TO DRAW DOG FILM STAR

News-Telegraph Offers Free Tickets to Those Who Make Best Reproductions.

This Is a Picture of

"SILVERSTREAK"

The Film Dog Star Coming to

THE COLUMBIA THEATRE

CAN YOU DRAW?

TEN FREE TICKETS

"THE SILENT FLYER"

COLUMBIA THEATER THURSDAY

A story of a new invention, a desperate gang of crooks and of a dog's devotion and cunning in the protection of its master and his trust.

Through his tie-up with the Sharon News-Telegraph on a dog drawing contest, J. C. Fisher secured this space in the newspaper, one story of which was directly in the center of the front page.

Spooky Prologue And Ballyhoo Used For "Mystery Club"

A CLEVER prologue for "The Mystery Club" which lasted about two minutes was devised by B. D. Hooton, manager of the America Theatre, Denver, and Charles E. Lounsbury, Universal exploiteer, when the picture played the America.

With a green spot trained on the curtain an arm suddenly was thrust out through the folds. A second later a man stealthily emerged. He was dressed in "burglar clothes" and muttered a few lines in a spooky tone. Then behind him, through folds of the curtain, appeared six or seven more white arms with fists clutching daggers and pistols trained on the man. A second later several pistol shots rang out and the picture was flashed as the curtains parted and the man made his exit.

A ballyhoo was constructed on a White truck borrowed for the occasion. Banners on three sides advertised the picture while an old witch was hunched over a huge caldron suspended from three beams. In the caldron she stirred red and green fire, the effect being a ghostly glow. The driver of the truck was dressed in a white sheet, and was flanked on each side by huge cut-out black cats. The truck did its work at night. Of course, all this had no connection with the picture, but since the play date was the week before Hallowe'en it was timely and tied up well with the title.

What Patrons Say About Universal Pictures

Excerpts from Letters to Carl Laemmle Written by Readers of His Column in The Saturday Evening Post, Liberty and Photoplay.

"RUNAWAY EXPRESS" IS RED-BLOODED THRILLER

"AGAIN had the pleasure of witnessing one of your big pictures, 'The Runaway Express' with Jack Daugherty and Blanche Mehaffey and can't tell you how much all of us enjoyed it. It was a red blooded thriller from start to finish, and enjoyed by the overflow house which greeted its debut in Leesburg."
—B. B. Wettstein, Leesburg, Fla.

CALLS "POKER FACES" UNUSUAL COMEDY

"I HAD the privilege of seeing 'Poker Faces' yesterday. I want to tell you it was such an unusual comedy, clean, really funny and so different from the usual 'slapstick' so-called comedies, that I hope you will continue in your efforts along this line."
—Mrs. Martin E. McKee, Cincinnati, O.

"THE MIDNIGHT SUN" WINS MUCH PRAISE

"I HAVE just seen several of your Universal Pictures. The best one was 'The Midnight Sun,' Laura La Plante does the best work of her career in this picture. She is marvelously beautiful. Pat O'Malley as a Russian Duke does some fine work and Raymond Keane shows great promise. Besides being very handsome, he plays with a certain finesse and sincerity which is winning him many laurels. Although having seen him but once, he is on my list of favorites."
—Miss Vivian Stephens, Perry, O.

"THE STILL ALARM" IS STUPENDOUS PICTURE

"QUITE recently I saw 'The Still Alarm' and thought it the most stupendous and thrilling fire picture I had ever viewed."
—David McNeil, Philadelphia, Pa.

"FLAMING FRONTIER" DRAWS HIM 3 TIMES

"I MUST tell you that I have seen 'The Flaming Frontier' a second time, and I am going to see it a third time, if possible. That's how much I have enjoyed it."
—Geo. A. Olcese, San Jose, Calif.

"THE MYSTERY CLUB" IS ONE OF BEST

"ONE of the finest mystery pictures I had the pleasure to see this year is 'The Mystery Club.' It is my opinion that a more pleasing production for real entertainment could not be produced. It is the kind of feature that holds the attention of the audience from the beginning to the very end."
—Milo L. Zeman, Cedar Rapids, Iowa.

"MARRIAGE CLAUSE" SIMPLY MARVELOUS

"RECENTLY I had the very great pleasure of seeing 'The Marriage Clause,' a Universal Jewel, and it was indeed a jewel. I simply cannot tell you how wonderful I think Lois Weber is as a director, and the interesting, smooth-moving scenario of 'The Marriage Clause' was to me a joy. The near-deathbed scene was simply marvelous and certainly gave my case-hardened self a mighty thrill. It is not often that a climax reaches such a degree of tensity, then breaks, and again works up to a greater tenseness, making one hold his breath with the suspense created by the wonderful acting of everyone participating in the scene."
—Miss Lillie Jungquist, Rawlins, Wyo.

"PHANTOM BULLET" ANOTHER GREAT ONE

"'THE PHANTOM BULLET' was another great one for Hoot Gibson."
—A. F. Lebel, Lowell, Mass.

"TEXAS STREAK" IS HOOT'S DANDIEST

"'THE TEXAS STREAK' was the dandiest picture Hoot ever made."
—Miss Maria E. Blatine, Canon City, Colo.

RATES "COMBAT" GOOD MELODRAMA

"'COMBAT' was a good melodrama."
—R. P. Campbell, Baltimore, Md.

CERTAINLY DID ENJOY "WHOLE TOWN'S TALKING"

"LAST week I saw Edward Everett Horton and Virginia Lee Corbin in one of the best comedies this season — 'The Whole Town's Talking.' I certainly did enjoy this picture very much. When it comes to making good pictures, Universal has them all beaten. The supporting cast deserves much credit."
—Frank P. Stanton, Jersey City, N. J.

"TAKE IT FROM ME" SURPASSES ALL

"JUST the other evening I had the pleasure of seeing Reginald Denny in his latest picture, 'Take It From Me,' at its first appearance in St. Louis, and I surely enjoyed it very, very much indeed. I seldom miss any of Denny's pictures, and I really believe 'Take It From Me' surpasses all others."
—Miss Elizabeth Blesch, St. Louis, Mo.

DENNY WINS OVER BORED MOVIE PATRON

"I SAW Reginald Denny in 'Skinner's Dress Suit' and surely did enjoy myself. My father simply never goes to a show as he always gets so bored by them, but after I saw it I sent him, rather I took him to see it. Actually I never have seen him enjoy a thing more than he did that picture. As a matter of fact, we went to the first show in the evening and he insisted upon staying and seeing it over again the second time."
—Miss M. Morrison, Cleveland Heights, O.

"CHIP OF THE FLYING U" HAS THRILLS AND FUN

"LAST week I saw Hoot Gibson in 'Chip of the Flying U.' I believe it is Hoot's best so far. It had thrills, humor, pathos and good plot. The scene where Hoot jumps from the carriage to the back of the runaway horse was both thrilling and dangerous."
—Duncan Boss, Paterson, N. J.

"HER BIG NIGHT" IS EXCEEDINGLY GOOD

"'HER BIG NIGHT' is exceedingly good. Surely in a class by itself."
—Miss Fannie G. Hyman, Denver, Colo.

Grab this one for Joy Week

Dec. 24th

Snookums Christmas Party

A two-reel comedy knockout that will win nothing but kind words from your audience and subsequent profits to your box-office.

It's a December natural with the biggest little screen star the industry has seen in many, many a moon. You've seen him in his other laugh makers — get this one and listen to them scream with laughter!

The Newlyweds and Their Baby!

Stern Brothers Productions

13 of them 2 reels each

Released by UNIVERSAL

JACK DEMPSEY

riding the crest of a wave of popularity!

Thousands of columns of newspaper publicity have already been published about him. Thousands and thousands of columns will be published every week. Now is the time to cash in BIG on this publicity with the most popular champion's great series of ten two-reel action pictures — "FIGHT AND WIN!"

Released by Universal

— and every one a smashing big winner. Boys, this series is a gift from the box-office Gods. Get It!

Sterns Buys Another Famous Cartoon Strip, "Keeping Up With Joneses," for 1927-28 Series

"KEEPING UP WITH THE JONESES," Pop Momand's popular cartoon strip, appearing in the New York Telegram and hundreds of other newspapers throughout the country, is to be adapted to the screen by the Stern Film Corporation, it was announced early this week. Screen rights to the strip were obtained by the Stern Brothers in a deal which has just been closed and which involves a fancy figure. Abe Stern initiated the deal before his departure for Los Angeles, where he recently joined his brother, Julius Stern, head of the comedy producing organization, to plan for next year's product.

The Pop Momand comics will be made as a series of high grade two-reelers for the 1927-1928 market and are pointed out by the Sterns as an indication of the unusual quality which they will offer for the coming year. It is expected that "Keeping Up With the Joneses" will top the remarkable records set by the Buster Brown Comedies and "The Newlyweds and Their Baby" comedies, also made from popular cartoon strips. The Sterns also are putting out still another cartoon strip adaptation this season, "Let George Do It" series, which is just catching its stride in the field and rapidly overtaking "The Newlyweds," the other George McManus cartoon adaptation.

"Keeping Up With the Joneses" is considered an ideal film vehicle because the comedy humor of Momand's strip revolves around an average American family and its vanities. In the characters of this strip every fan will see his neighbors reflected. His neighbors will see him. They will laugh at each others' foibles, which is the basis of all humor. The Momand strip is a feature in the many papers that now are running it, including in addition to the New York Telegram, such important dailies as the Chicago Daily News, the Boston Globe, the Pittsburgh Chronicle-Dispatch, the Cincinnati Times-Star, the Washington Star, the Dallas Times-Herald, the Halifax Chronicle and the Los Angeles Express.

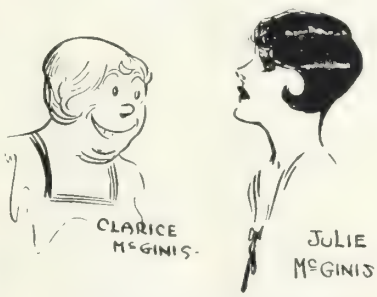
The strip has been published daily for 13 years.

Pop Momand and his famous creation.

a truly remarkable record for a comic strip, and it is still as popular as ever. Momand from time to time had many offers from film companies for the screen rights to the strip, but turned them all down until he saw the high class way in which the Stern Brothers adapted R. F. Outcault's "Buster Brown," and George McManus' "The Newlyweds and Their Baby" and "Let George Do It." He was convinced that the Sterns would give his strip the maximum care in production and that the resulting comedies would be successful from the start.

The acquisition of "Keeping Up With The Joneses" places the Stern Brothers in an enviable position for next year's product. With a third "Buster Brown" series, a second "Newlyweds and Their Baby" series another "Let George Do It" series, and other equally as important material, not yet announced, the new Nomand strip assures the Sterns a firm hold on their enviable position in the short comedy field. The Momand strip brings the additional value of wide-spread exploitation tie-ups all over the country, in cooperation with the newspapers using the strip.

Stern Brothers now are conceded to be the outstanding exponents of adapted newspaper comedy strip. That this type of comedy is popular with picture fans, when well handled, is well attested by the remarkable progress of the Stern Film Corporation during the last two years, or since they started the Buster Brown series. Stern Brothers comedies now are the rule, rather than the exception, in first-run houses.



Leading figures in the "Keeping Up With the Joneses" cartoon strip.

Film Titles Tell Story of Romance Of Laura and Bill

WITH Laura La Plante, the pretty Universal star, and William Seiter, the director, now blushing bride and grinning groom, respectively, one may discover a peculiar significance in the titles of their recent pictures.

They first met during the filming of "Dangerous Innocence."

He courted her while directing her in "The Teaser."

He saw her as a cinema wife in "Skinner's Dress Suit" in which she co-starred with Reginald Denny, and proposed.

Just before the wedding she starred in "The Love Thrill."

He is to direct her after the honeymoon in "Brides Will Be Brides."

And "Beware of Widows" is on schedule as one of his productions in the near future!

At present Laura is playing the leading role in "The Cat and the Canary," the famous mystery play which will be Paul Leni's first American production.

Priest at Loyola University Calls "Strogoff" Ideal Picture

"Michael Strogoff" Was Recently Screened for the Jesuit Fathers at Loyola University Chicago, and Appealed So Strongly to Them That the Rev. T. J. Livingstone Wrote the Following Appreciation of the Mighty Picture.

IT has come at last—the ideal screen picture. Its author is the great Jules Verne, the man whose marvelous imagination anticipated the submarine, the automobile, the flying machine, the hydroplane, the telephone and the wondrous possibilities of electric light and motor power.

In "Michael Strogoff, the Courier of the Czar," he set his imagination to envisage the various difficulties, dangers and adventures of a courier carrying a dispatch from Moscow to Irkutsk in Siberia, a distance of some three thousand miles. On the safe delivery of this dispatch depends the safety of that city and the life of the Grand Duke, brother of the Czar.

The result is a scenario unequaled in interest and variety, ready for filming; and the filming by Film de France Company is worthy of the illustrious author of the story.

Every character has been judiciously selected so that each really looks as well as acts his part—the Czar, the Courier, Ogareff the traitor, the gypsies, Tartars and peasants, the lordly Khan and the lovely and courageous Nadia—all look and act as beseems their parts.

The action is continuous and thrilling, without a pause or break, from the opening ball in the gorgeous imperial palace at Moscow to the terrible combat between the traitor Ogareff and the Czar's gallant Courier at Irkutsk. One incident follows another in swift succession and in wondrous variety, while the interest grows apace until one hardly marvels at the spectacles of a burning river, the surface of which had been flooded with oil.

Nor is the story lacking in scenes that grip the heart, as when the Courier, mindful of his trust. refuses to risk his life in combat when provoked even by a blow, thus incurring the stigma of cowardice; or when he pretends not to know his own mother for fear of betraying his identity; or again when the claims of nature overpower his sense of duty at the sight of his mother about to be tortured by the knout to make her point out her son, and Strogoff, snatching the scourge from the hands of the torturer, proclaims that he is her son and the Courier of the Czar, though the penalty is loss of sight.

As for spectacle, amidst the almost bewildering variety, two scenes stand out prominent: the ball scene at the imperial palace with the elegant dresses and costumes of the ladies and officials, all beautifully tinted and the gorgeously colored encampment of the Khan, the Tartar chief, in front of which wondrous feats of horsemanship are exhibited and various oriental dances are performed.

No one but a genius like Jules Verne could have combined such a variety of scenery, adventure, pathos and plot into one concordant whole and make it run along as smoothly and as easy to understand as a child's fairy tale.

A great treat awaits all those who witness this really marvelous production in which thousands take part.

CRITICS PRAISE 'STROGOFF'

(*Continued from Page* 19.)

turization, 'Michael Strogoff' has some stupendous scenes—but of greater appeal than these to the lover of the photo-film is the magnificent coloring brought out first and last by the photographers. The effects are endless and full of beauty to the eye and mind.

"The passing Tartar show put on for the benefit of the 'spy' before his eyes are seared from his head is capable alone, with that incident for its climax, of sustaining the photoplay in unending public favor."

The Washington Times:

"'Michael Strogoff' seems to have justified, from all accounts, the daring of these producers, their lavish expenditure of time and money."

The Washington Herald:

"There is a grandeur and sweep about the production that rarely has been equalled in the films since the 'Birth of a Nation.' The spirit of the Tartar horde has been admirably caught in the scenes which recount the invasions, the battle at Omsk, the assault on Irkutsk and the victory celebration in the Grand Khan's camp. Ivan Moskine, who plays the role of Strogoff, is an European actor of established reputation, but in this film he makes his American debut. His characterization is superb. Nathalie Kovenko, who plays opposite him in the role of Nadia, will very likely remind many film fans of Greta Garbo. Chakatouny in the role of Ogareff, is as despicable as one could ask. The other roles are more than capably filled."

EDITORS ATTEND OPENING

(*Continued from Pape* 19.)

Big U exchange; Sidney Singerman, program manager; Sam Sedran, purchasing agent, and Henry Clay Bate, assistant publicity director. Among the special Universal men on the ground were W. L. Doudlah, manager of the Rialto; Corbin Shield, publicity manager of the theatre; and two members of Universal's exploitation field staff, Bob Wood of Philadelphia and Charles Lowenberg of Cincinnati.

MORE SHOWMEN WHO WANT TO MAKE LAEMMLE SMILE

(*Continued from Page* 23.)

Schulkin & Cohen, Rialto, Los Angeles.
Clarence Rovinak, Rimpau, Los Angeles.
J. S. Randall, Arrow, Los Angeles.
M. Newburg, Encells, Los Angeles.
R. W. McKinney, McKinney's Regent, Los Angeles.
M. H. Berg, Bandbox, Los Angeles.
Wm. Haas, Ambassador, Los Angeles.
B. H. Lustig, Dreamland, Los Angeles.
Schwartz Bros., Garden and Ivy, Los Angeles.
M. Bertz, New Star, Los Angeles.
C. G. Davis, Star, Los Angeles.
W. J. Edwards, Virginia, Los Angeles.
John Carnakis, Virginia, Bakersfield, Cal.
S. Pouris, Rex, Bakersfield, Cal.
J. G. Knapp, Colton, Colton, Cal.
Foster Jackson, California, Corona, Cal.
A. L. Sanborn, Rialto, El Monte, Cal.
R. W. Lamphere, Elsinore, Elsinore, Cal.
H. C. Stearns, Barnes, Fillmore, Cal.
Campodonico Bros., Crescent, Guadalupe, Cal.
Wm. Martin, Hemet, Hemet, Cal.
Walter Calvert, Lompoc, Lompoc, Cal.
M. C. Cue, Moorpark, Moorpark, Cal.
R. J. Williams, Lyric, Oxnard, Cal.
R. N. Taylor, Lyric, Pomona, Cal.
Roy C. Hunt, Rubidoux, Riverside, Cal.
Harry C. Dorsey, Gaiety, Santa Maria, Cal.
Stephen D. Brown, Mission, Santa Paula, Cal.
C. E. Wallace, Forum, Barstow, Cal.
Alex. C. Krater, American Legion Hall, Independence, Cal.
John Q. Marshall, Cartago, Cal.
Dick Lemucchi, New Mission, E. Bakersfield, Cal.
I. W. Bace, Ford City, Taft, Cal.

"Strogoff" Biggest Of All Pictures

"WE have screened 'Michael Strogoff.'"

"I have seen a great many pictures, big pictures and so-called big road attractions, but to my mind, all these are faded out of the picture in comparison with 'Michael Strogoff.'

"It is impossible to find sufficient adjectives to express its magnitude, and impressive colored sequences, also the truly remarkable manner in which the tremendous action of the story is shown. It immediately imprints itself on one's mind as the biggest picture of all time, a thrilling and mighty spectacle."

—W. A. Sault, Manager, Canadian Universal Film Co., Ltd., St. Johns, Canada.

TAKE IT FROM THE BOX OFFICE REPORTS

"'Take It From Me' proved SUPER BOX OFFICE ATTRACTION. Business exceeded even opening week, which is PROOF CONCLUSIVE of DENNY BOX OFFICE DRAW. If 'Take It From Me' criterion other super Denny Comedies this year's product, WE WANT TO PLAY THEM ALL."

—J. H. Goldberg, Booking Mgr.
West Coast Theatres, Inc.

"TAKE IT FROM ME"

IS SOME COMEDY!

Carl Laemmle presents

REGINALD DENNY

in the Broadway Stage Success by Will B. Johnstone and Will R. Anderson

Take It From Me

A WILLIAM A. SEITER PRODUCTION

UNIVERSAL SUPER COMEDY

"Michael Strogoff" Rated "Exceptional" By National Board of Review Magazine

(Reprinted from the Issue of November, 1926)

THE film version of Jules Verne's best, if not best known novel, yields a stirring melodrama with all the swiftness of action over wide territory and varying scenes such as only the motion picture can portray. The main feature of the plot is the task of Michael Strogoff, the courier of the Czar, to bear an important military message through the Tartar lines across Siberia. This affords ample opportunity for hairbreadth escapes, thrilling rides and encounters with picturesque Tartar hordes.

At a time when foreign films are exercising such a marked influence upon so many American pictures it is interesting to see the process reversed. For it is quite obvious that the makers of Michael Strogoff have looked long and admiringly at the work of some of our popular directors. Thus spectacles and battle scenes alternate with much hard riding on the part of the hero in regular Western fashion and the climax comes in an approved movie fight with much damage to the furniture. It is rather startling to see a European hero sentimentalizing over his horse almost to the point of kissing it and to find him crashing over the balustrades and catapulting down a long flight of stairs in his final argument with the villain.

But the picture has a native flavor too, notably in the camera shots of desolate Russian countrysides or primitive river ferries and in the scenes of peasant village life, and it is perhaps this native flavor combined with American methods which somehow turns this melodrama into a bit of convincing story telling.

One of the scenes most artistically satisfying is a grand ball at the court of Czar Alexander the Second. While the ball is at its height, with all the guests participating in an animated dance that is like a swift gallop, the Czar receives the news that the Tartar hordes are laying waste the country. A vision of war and destruction comes to him in which he alternately sees the maurauding Tartars charging down on his defenseless people and the heedlees dancers dashing through the ballroom. The contrast, with its connotation of "after us the deluge," is most effective.

But the high light of the picture comes when Strogoff is captured and brought before the great Tartar Khan where he is holding court in the midst of his vast picturesque encampment. Strogoff is condemned to be blinded according to an oracular consultation of the Koran. Before this sentence is carried out, however, the Khan orders that Strogoff be shown all the wonders and the pageantry of the Tartar hosts. A beautiful and elaborate spectacle is staged with feats of Tartar horsemanship, juggling and acrobatic performances, and a native dance. These scenes are exceedingly well done with color photography and iift the picture into the class of super spectacles. They are more than a mere movie spectacle because they give the impression of an authentic picture of the barbaric, colorful Tartar civilization which at one time dominated central Asia.

(Length: 9,315 feet)

"The Old Soak" Called "Splendid" by Mae Tinee

GOOD Morning!

Every house holds its story.

Ever think of that as you pass the closed doors and curtained windows of city homes or lift yourself on an elbow to gaze out at the twinkling lights of tiny towns through which your sleeper's speeding? In every house people like you, confronted by Life. Sadness and sweetness and strivings and secrets in every house, be it ever so tiny.

"The Old Soak" lives in a house in a small village. He is an inventor of things that nobody needs, and he doesn't work at his profession. The gladdest words to his ears and the ones that are saddest to his family are the two—"Al's here!" Al being the town bootlegger.

Hawley's daughter is pretty well fed up on him. His son, Clement, engaged to a chorus girl in New York, loves him, but is ashamed of him and puts off bringing his girl home to visit. A craven streak of which he becomes ashamed after a while spurs him to tell his Ina a flowery tale in which the "Hawley estate" is much mentioned. A weak streak prompts him to do something else that almost spoils his life for his father and the dear little mother who has loved and forgiven that father for thirty years.

His Ina, however, being the kind of chorus girl that most folks don't believe exists, comes into the story strongly on her own. I could tell you some more, but I won't.

"The Old Soak" is just a splendid heartsome little tale of some typical American folks with a fine character actor, Jean Hersholt, being starred for the first time in his life. His characterization must greatly please those who backed him for the venture, for it is a memorable one—as human as human can be.—*Chicago Tribune.*

Little Billy in "Oh, Baby" Is Riot Says Reviewer

THE idea of a farce built around an impersonation is not new to either stage or screen, but it is both original and hilariously funny as it is worked out in Harley Knoles' story, "Oh, Baby."

In this instance the impersonator is a midget prize fight manager who is dressed up and passed off as the small daughter of his friend, who is trying to please a rich aunt.

And the way Little Billy, a dimunitive of vaudeville fame, and the one who played a baby in "The Unholy Three," portrays a curled and ribboned little girl is a riot. This midget star is a capable actor and his facial expressions are a positive joy when combined with his getup.

The action comes in when a championship match demands his presence at the ringside and he finds it almost impossible to get away from the supposed aunt who has been capitivated by "her."

Although the balance of the cast do good work they are all entirely overshadowed by Little Billy. However, they include Madge Kennedy, seen for the first time in many a movie moon; Creighton Hale, David Butler, Flora Finch and Ethel Shannon.—*Milwaukee Sentinel.*

Reproduction of the vividly colored banner on "Take It From Me."

BANNERS

Are Path-Makers To Your Box-Office

UNIVERSAL'S line of advertising accessories is endless. Every item is planned carefully and with the fullest consideration of exploitation for Universal's Exhibitors always in mind. BANNERS play a great part in the success of the Successful Exhibitors. Banners have been called daylight electric signs—they can be seen from a distance and they attract so forcefully!

Use them every chance you get! Buy several on every SERIAL you play—because it means at the price you pay they cost you only 20 cents for each episode. Place them up weeks before you run the serial and then during the following 10 weeks.

Use them when playing "The Collegians," the Denny Productions, the Gibsons and the Supers. Banners work 24 hours a day—as long as you string 'em up!

A marvelous Bargain for only $2.00

At the Universal Exchange That Serves You

IT'S THE

The FOURTH COMM

HEART PUNCH

IN THE PICTURE THAT PUTS PEP IN THE BOX OFFICE

with **BELLE BENNETT**

Mary Carr, Henry Victor, June Marlowe and other box-office stars. Directed by Emory Johnson. Story by Emilie Johnson

An Emory Johnson Production **Presented by Carl Laemmle**

A UNIVERSAL SUPER PRODUCTION

ANDMENT

A PAGE OF SYNOPSES

"FOUR SQUARE STEVE"

Two-Reel Mustang Picture
Featuring **EDMUND COBB**

JACK BRISK, a roaming cowboy who has had to shoot his horse when the animal broke a leg, is hoofing it with a pack mule when he is accosted by Dick Elder, a dapper ranchman of dubious reputation, who leers at the walking cowboy. Elder then meets Molly Mason of the Cross L Ranch, whom he plans to marry. He forces a kiss from the girl, creating some commotion which causes his horse to run away. He suggests going double on her horse. She objects. He tries to force matters again. Jack walks up and knocks him out. Jack and Mollie ride double to the ranch where he gets a job.

Elder sends Mollie a note; "Your father is badly hurt. Come to Mike Logan's shack at once." Mollie goes and is trapped. Elder agrees to let her see her father as soon as she marries him. Her father finds the note and calls the cowboys who ride to her rescue. Jack on the fleetest horse reaches the hut first, breaks through the roof and fights with Mike Logan while Elder escapes with the girl, whom he forces into a cable car in which they reach the other side of a chasm. Jack, following, climbs down and up the chasm walls, meeting them on the other side where he fights with Elder, knocking him out. He throws the limp form of Elder into the car and sends it back to the waiting posse while he engages the admiring Mollie in love talk that appears to be successful.

"MOTOR TROUBLE"

Two-Reel Stern Brothers Comedy
Starring **CHARLES KING**

CHARLEY, just married to a girl whose mother he has not met, has everything that a wife could desire except food and money. After an unsuccessful attempt to steal the neighbors' milk he decides to go to work, and accordingly answers the advertisement of Mrs. Armstrong Butt, a social climber, for a chauffeur, although he has never driven a car. He takes her for a wild ride and gets stuck in a mud hole. He tells her to get out and push while he steers. She falls in the mud and then attacks him furiously, chasing him down the street until he eludes her by running through his own back yard and into the house to the bath where he begins to take a shower.

She goes to the front door, knowing it to be her daughter's address. Charley's wife lets her in and she goes to the bath room, where she begins to undress. She sees the chauffeur, who wraps the shower sheet around him and runs down stairs, the mother-in-law following and throwing things. She corners him in the living room and begins to beat him up when the daughter recognizes her husband. The mother-in-law apologizes. Charley comes to embrace her and steps on her toe. She knocks him down.

"WISE OR OTHERWISE"

One-Reel Blue-Bird Comedy
Starring **CHARLES PUFFY**

AFTER a sanitary wedding at which the guests are sprayed with a disinfectant to prevent their catching the marriage disease, Puffy and Elsie settle down to enjoy their dubious bliss, which comes to an end when a stranger enters the peaceful scene and whispers to Elsie that her husband is the notorious Bluebeard, who has a fad for killing wives the third day out.

When Puffy comes into the room innocently sharpening a carving knife, she flees from the evil looking weapon into the arms of the mysterious stranger who tells her that he has made a mistake about her husband being Bluebeard. He goes to Puffy and tells him that Elsie is the infamous Borgia woman who poisons every man she meets and warns him not to eat or drink anything she gives him. Elsie comes on with sandwiches and Puffy claims to be sick. She runs for a glass of water in which she puts a pill. He runs out of the house. The stranger tells her that he was right the first time. Her husband is Bluebeard. She rushes out too. Puffy and Elsie jump in the same car at the same time and speed away. When they recognize each other they both jump off. The stranger is seen in the arms of his keeper being carried back to the insane asylum.

"STRINGS OF STEEL"

A Ten-Episode Adventure Picture.
Starring **WILLIAM DESMOND**

No. 2—"The First Central"

NED BROWN and Gloria Van Norton fall to an awning and their lives are saved. To escape the henchmen of Peter Allen, who are lurking in the crowd, they jump in a hansom. Gloria advises Ned to offer his new transmitter to the Bell Company. He interviews the general manager, who cannot use his invention but engages him to conduct a test of the Blake transmitter, which they count on to revolutionize telephony and give them the advantage over their competitor. Battling Burns, a disloyal Bell employee who is spying for Hogan, tips off the latter, who goes to the Bell Company and tells them he is going to take up his loan, and ruin the company unless the transmitter test proves successful. Then he orders Allen and his gang to make sure the test is a failure. Allen's henchmen pursue Ned to Fort George where the test is to be made. Gloria, who has been informed of Ned's "finish" by the boastful and exultant Battling Burns, follows in a buckboard, determined to save Ned. As she approaches the heights of Fort George her horses bolt. Ned sees and pursues, jumping into her buckboard just as it swerves and goes over a precipice.

"SNOOKUMS' MERRY CHRISTMAS"

A Two-Reel Stern Brothers Comedy

THE Newlyweds take Snookums on a Christmas shopping tour. Snookums in his cart, with Dovey his horse, shoplifts all the toy locomotives and cars he can lay his hands on, trailing them behind him in a long string. Dovey buys a Christmas tree and tries to get it home through the crowds. After a lot of striving the tree is trampled by the mob. He buys another. The Newlyweds get on a bus. Dovey, who has rested the tree by the roadside where there are evergreens growing, pulls up a growing tree by the roots, but discovers his mistake and plants it again in time to catch the bus with the Christmas tree. As he climbs the stairs to the top of the bus, the tree gathers all the hats of the passengers and Dovey is the center of grief and anger. He finally gets home with the tree, decorated with all kinds of ornaments that have been snatched by the branches from passers by. Snookums is put to bed while they set up the tree.

A burglar, trying to elude capture, gets into the bed room. Dovey discovers the thug and holds him at the point of a gun, but Snookums has taken a liking to the burglar and Dovey compels him to play Santa Claus. The yegg starts down the chimney. A cop sees him and follows him into the house. Dovey pleads with the cop to let Santa distribute the presents. The cop agrees and the burglar takes advantage and escapes. To save the day Dovey gets another Santa Claus suit which he puts on, with the result that he is badly beaten up by the cop who is chasing the burglar. At last the crook is discovered, but Snookums has fallen asleep in his arms and the Newlyweds prevail upon the officer to wait until he wakes up.

A Boost for "U"

PETERSBURG, W. VA.—To THE EDITOR: Universal's Complete Service Contract is a live and let live proposition for the small exhibitor. Universal pictures are consistently good. Don't be afraid to sign on their dotted line.—H. E. J. OATES, Bridge theatre, Petersburg, W. Va.

Exhibitor's Herald
Nov. 13th 1926

And still they come—

only last week—

Cranfill H. Cox, of the Crystal Theatre, Gilmer, Tex., sent this red-hot letter: "Am thoroly convinced it is entirely flawless and equitable, and can not see why any exhibitor should not buy prod-

Joi-

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COM

STEPPING STONES TO EXHIBITOR SUCCESS

Carl Laemmle's Universal National Advertising Campaign!

The columns reproduced below have appeared in the Saturday Evening Post.

UNIVERSAL WEEKLY

VOL. 24 DEC. 25, 1926 NO. 10

Patrons Ask for Them!

"Audience in one continuous uproar. Have no equal insofar as wholesome entertainment box-office value is concerned. Patrons greatly enthusiastic inquiring as to showing next release."

—says Howard Waugh, Alhambra Theatre, Milwaukee, Wis.

From the famous cartoons by R. F. Outcault.

STERN BROTHERS Productions

12 of them **2** reels each

UNIVERSAL Junior Jewels

Buster Brown Comedies

7 from Hoot GIBSON

7 with action and speed and Box office punch——

7 with riding that is riding——

7 with the famous Universal Ranch Riders——

7 with great Universal's producing organization and resources behind them——

7 with real Western stories made by Western directors who know how——

7 with Hoot Gibson—the best out-and-out Western star in the business——

7 by the organization which year in and year out has been giving you the cream of Western pictures——

THE SILENT RIDER

A Lynn Reynolds production — Hoot's next is a rip-tearin' knockout. Ask for it at your Universal Exchange — You'll book it on sight!

CLIMB ABOA

LAUGH MONTH wit

The feature comedy series that gives you

300 newspapers—Here they are! R

The Age Herald, Birmingham, Ala.
The Times, Florence, Ala.
The Advertiser, Montgomery, Ala.
The Bulletin, Edmonton, Alta., Can.
The Herald, Calgary, Alta., Can.
Daily Review, Bisbee, Ariz.
The Dispatch, Douglas, Ariz.
Arizona Record, Globe, Ariz.
The Republican, Phoenix, Ariz.
The Star, Tucson, Ariz.
Southwest American, Ft. Smith, Ark.
The New Era, Hot Springs, Ark.
The Democrat, Little Rock, Ark.
The Commercial, Pine Blun, Ark.
The News, Nelson, B. C., Can.
The Province, Vancouver, B. C., Can.
The Times, Victoria, B. C., Can.
The Californian, Bakersfield, Calif.
The Republican, Fresno, Calif.
The Times, Los Angeles, Calif.
The Sun, Merced, Calif.
The Union, San Diego, Calif.
The Press, Santa Barbara, Calif.
The Chronicle, San Francisco, Calif.
The Post, Denver, Colo.
The Telegraph, Colorado Springs, Colo.

The Post, Bridgeport, Conn.
The Courant, Hartford, Conn.
Times Leader, New Haven, Conn.
The Day, New London, Conn.
The American, Waterbury, Conn.
The Post, Washington, D. C.
The Journal, Daytona, Fla.
The Tropical News, Ft. Myers, Fla.
The Journal, Jacksonville, Fla.
Citizen, Key West, Fla.
The Reporter Star, Orlando, Fla.
The Journal, Pensecola, Fla.
The Record, St. Augustine, Fla.
The Times, St. Petersburg, Fla.
The Herald, Sarasota, Fla.
The Times, Tampa, Fla.
The Times, West Palm Beach, Fla.
The Constitution, Atlanta, Ga.
The Chronicle, Augusta, Ga.
The Ledger, Columbus, Ga.
The Telegraph, Macon, Ga.
The News-Tribune, Rome, Ga.
The Press, Savannah, Ga.
The Statesman, Boise, Idaho.
The Tribune, Pocatello, Idaho.
The News, Twin Falls, Idaho.
Export Advertising Agcy., 608 So. Dearborn St., Chicago, Ill.

The Journal, Evansville, Ind.
The New Sentinel, Ft. Wayne, Ind.
The Journal, Sioux City, Ia.
The Traveler, Arkansas City, Kan.
The Globe, Atchison, Kan.
The News, Coffeyville, Kan.
The Gazette, Emporia, Kan.
The News, Hutchinson, Kan.
The Kansan, Kansas City, Kan.
The Sun, Parsons, Kan.
The Sun, Pittsburgh, Kan.
The Capital, Topeka, Kan.
The Beacon, Wichita, Kan.
News Pub. Co., Bowling Green, Ky.
The Leader, Lexington, Ky.
The Courier Journal, Louisville, Ky.
The Messenger, Owensboro, Ky.
The Sun, Paducah, Ky.
The Town Talk, Alexandria, La.
State Times, Baton Rouge, La.
News Star, Monroe, La.
The Times Picayune, New Orleans, La.

The Journal, Shreveport, La.
Press Herald, Portland, Me.
The Tribune, Winnipeg, Man., Can.
The Sun, Baltimore, Md.
Times Alleghenian, Cumberland, Md.
The News, Frederick, Md.
Herald, Hagerstown, Md.
The Traveler, Boston, Mass.
The Herald, Fall River, Mass.
The Times, New Bedford, Mass.
The News, Springfield, Mass.
The Telegram, Worcester, Mass.
The Free Press, Detroit, Mich.
The Citizen Patriot, Jackson, Mich.
The News-Tribune, Duluth, Minn.
The Journal, Minneapolis, Minn.
American, Hattiesburg, Miss.
The News, Jackson, Miss.
The Leader, Laurel, Miss.
The Journal, Kansas City, Mo.
The Gazette, St. Joseph, Mo.
The Globe Democrat, St. Louis, Mo.
Standard, Anaconda, Mont.
The Gazette, Billings, Mont.
The Chronicle Pub. Co., Bozeman, Mont.

The Tribune, Great Falls, Mont.
Independent, Helena, Mont.
The Enterprise, Livingston, Mont.
The Missoulian, Missoula, Mont.
The Star, Lincoln, Nebr.
The World Herald, Omaha, Nebr.
Monitor Patriot, Concord, N. Hampshire.
The Union Leader, Manchester, N. Hampshire

Knickerbocker Press, Albany, N. Y.
Evening Sun, Binghamton, N. Y.
The Express, Buffalo, N. Y.
Star Gazette, Elmira, N. Y.
Morning Herald, Gloversville, N. Y.
The Tribune Times, Hornell, N. Y.
Journal News, Ithaca, N. Y.
The Journal, Jamestown, N. Y.
Republican Journal, Ogdensburg, N. Y.

Evening Herald, Olean, N. Y.
The Eve. Star, Poughkeepsie, N. Y.
The Saratogian, Saratoga, N. Y.
Post Standard, Syracuse, N. Y.
Observer Dispatch, Utica, N. Y.
The Times, Watertown, N. Y.
The State Journal, Reno, Nev.
The Times, Asheville, N. C.
The Observer, Charlotte, N. C.
The Herald, Durham, N. C.
The Observer, Fayetteville, N. C.
The News, Greensboro, N. C.
The Dispatch, Henderson, N. C.
The News-Observer, Raleigh, N. C.
The Telegram, Rocky Mount, N. C.
The Star, Wilmington, N. C.
The Twin City Sentinel, Winston-Salem, N. C.

The Journal, Devils Lake, N. C.
The Forum, Fargo, N. D.
The Sun, Jamestown, N. D.
The Herald, Grand Forks, N. D.
The Pioneer, Mandan, N. D.
The Herald, Halifax, Nova Scotia, Can.

Beacon Journal, Akron, O.
Review Pub. Co., Alliance, O.
The Star Beacon, Ashabula, O.
The Messenger, Athens, O.
The Telegraph-Forum, Bucyrus, O.
The Jeffersonian, Cambridge, O.
The News, Canton, O.
The News, Cleveland, O.
State Journal, Columbus, O.
The Journal, Dayton, O.
Review-Tribune, East Liverpool, O.
The Republican, Findlay, O.
The News, Hamilton, O.
The Register Pub. Co., Ironton, O.
The Democrat, Kenton, O.
The Republican Gazette, Lima, O.
The News, Mansfield, O.
The Times, Marietta, O.
The Star, Marion, O.

RD!

ANDY GUMP

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The Journal, Middletown, O.
American Tribune, Newark, O.
The Evening Times, Portsmouth, O.
The News, Salem, O.
The News, Springfield, O.
Herald Prtg. Co., Steubenville, O.
The Blade, Toledo, O.
The Vindicator, Youngstown, O.
The Times Recorder, Zanesville, O.
The Ardmoreite, Ardmore, Okla.
The Enterprise, Barlesville, Okla.
The Eagle, Enid, Okla.
The Phoenix, Muskogee, Okla.
The News, Ponca City, Okla.
The Oklahoman, Oklahoma City, Okla.
The Times, Okmulgee, Okla.
The Tribune, Tulsa, Okla.
The Expositor, Brantford, Ont., Can.
The Spectator, Hamilton, Ont., Can.
The Standard, Kingston, Ont., Can.
The Advertiser, London, Ont., Can.
The Citizen, Ottawa, Ont., Can.
The Standard, St. Catherines, Ont., Can.
Times Journal, St. Thomas, Ont., Can.
The Telegram, Toronto, Ont., Can.
The Oregonian, Portland, Ore.
The Era, Bradford, Pa.
The Dispatch Herald, Erie, Pa.
The Herald, Franklin, Pa.
Record Argus, Greenville, Pa.
The Tribune, Johnstown, Pa.
The New Era, Lancaster, Pa.
The News, New Castle, Pa.
The Eve. Pub. Ledger, Philadelphia, Pa.
The Post, Pittsburgh, Pa.
The Herald, Sharon, Pa.
Times Pub. Co., Warren, Pa.
The Times, Pawtucket, R. I.
The Tribune, Providence, R. I.
The Call, Woonsocket, R. I.
The Herald, Prince Albert, Sask., Can.
The Phoenix, Saskatoon, Sask., Can.
News-Courier, Charleston, S. C.
The Herald, Spartanburg, S. C.
The American, Aberdeen, S. D.
Pioneer Times, Deadwood, S. D.
The Huronite, Huron, S. D.
The Republican, Mitchell, S. D.
The Argus Leader, Sioux Falls, S. D.
Tankton Prtg. Co., Tankton, S. D.
The Herald Courier, Bristol, Tenn.
The News, Chattanooga, Tenn.
Journal Tribune, Knoxville, Tenn.
The Kingsport Pub. Co., Kingsport, Tenn.
The Banner, Nashville, Tenn.
The Statesman, Austin, Tex.
Herald, Brownsville, Texas.
Star Telegram, Ft. Worth, Texas.
Commercial Appeal, Memphis, Tenn.
The Chronicle, Houston, Tex.
The News, Port Arthur, Tex.
The Express, San Antonio, Tex.
The Times Herald, Waco, Tex.
The Tribune, Salt Lake City, Utah.
The News-Advance, Lynchburg, Va.
The Press, New Port News, Va.
Virginian Pilot, Norfolk, Va.
The News Leader, Richmond, Va.
World News, Roanoka, Va.
Spokesmans Review, Spokane, Wash.
The Times, Seattle, Wash.
The Telegraph, Bluefield, W. Va.
The Gazette, Charleston, W. Va.
Telegram, Clarksburg, W. Va.
The West Virginian, Fairmont, W. Va.
Herald Dispatch, Huntington, W. Va.
The Journal, Martinsburg, W. Va.
The Post, Morgantown, W. V.
The News, Parkersburg, W. Va.
The News, Wheeling, W. Va.
The Herald, Casper, Wyoming.
Tribune Pub. Co., Cheyenne, Wyoming.
Republican Pub. Co., Laramie, Wyo.
The State, Columbia, S. C.
The News, Greenville, S. C.
The Post, Sheridan, Wyo.
The Register, Danville, Va.
The Times, El Paso, Tex.

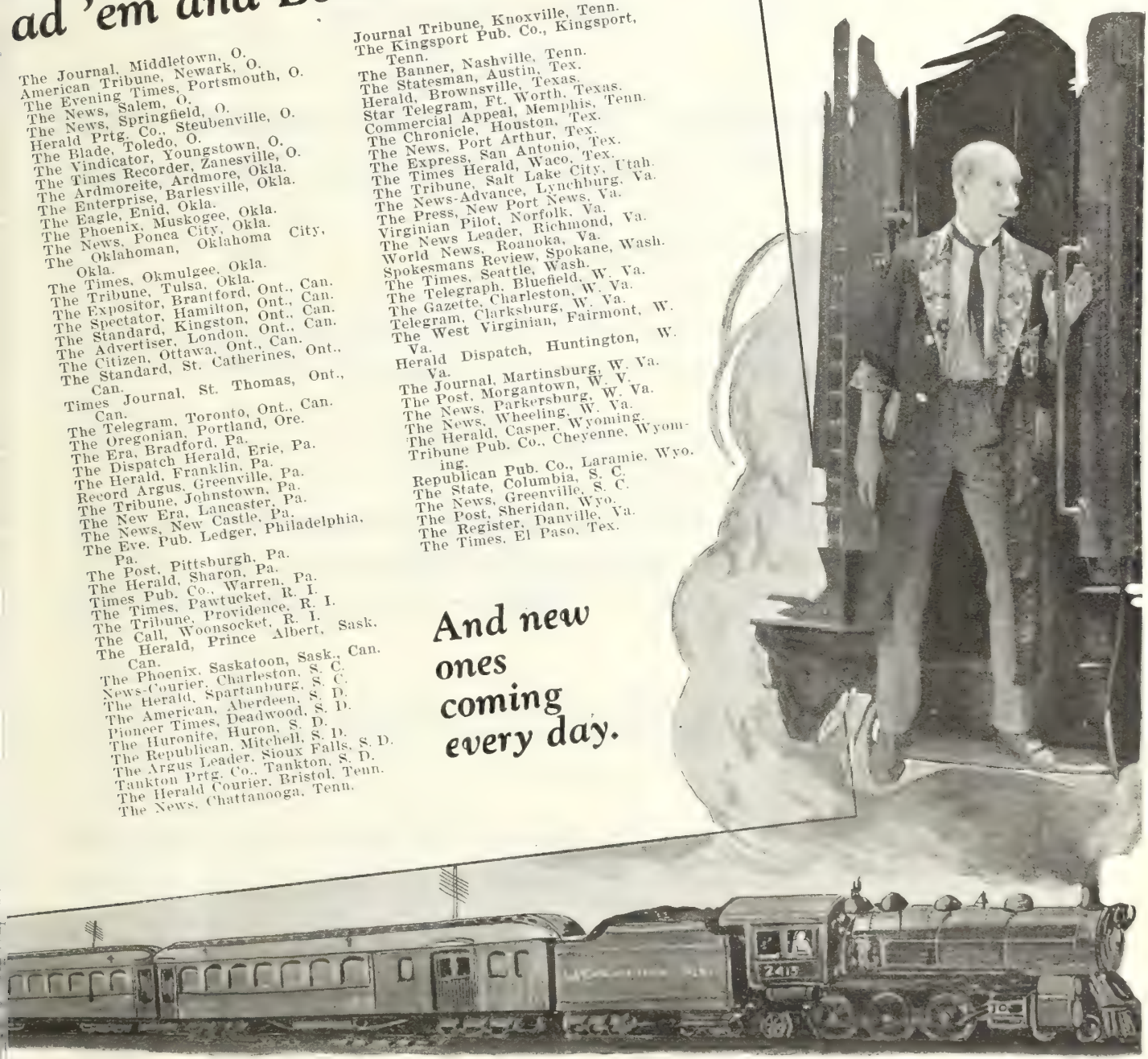
And new ones coming every day.

New Series of 12

Made from the famous newspaper cartoon strip by Sidney Smith

Produced by
Samuel Van Ronkel

Released by
UNIVERSAL



The Return Of

No. 512,---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

YOU remember the amazing success you had with the "The Riddle Rider" of course.

That was some serial!

I think it did more to revive interest in serials than anything that has happened in many a season.

And how it did click at the box office!

Well, following the nation-sweeping success of "The Riddle Rider," we received innumerable suggestions from exhibitors and others urging us to "follow it up with something along the same line."

That's why we now offer, "The Return of the Riddle Rider."

This title gives you the benefit of the huge value created by the original title—and in addition to that, it is a good title in itself.

As for the new serial, well, if anything it is better than "The Riddle Rider." It is packed with the kind of stunts

The Riddle Rider

you have always wanted in serials and it has a good story to hold it together.

William Desmond again plays the dashing, romantic, colorful role of Randolph Parker, the small-town editor, who leads the fight against big, crooked interests, and when you see him in this, you will hear the same wild roar of delight which echoed through your house when you showed the other picture.

Lola Todd plays the leading role opposite Mr. Desmond, and she will make a place for herself in your affections with her excellent work.

Others in the cast who contribute splendidly toward the success of the serial are Henry Barrows, Tom London, Grace Cunard, Lewis Dayton, Norbert Myles and Scotty Mattraw, the fat office-boy, who helps to foil the villain just when he needs foiling.

Remember, the story is by Arthur B. Reeve and Fred J. McConnell, and the direction by Robert Hill and Jay Marchant.

If you played "The Riddle Rider," all you have to do is to say that he's coming back. If you didn't play it, you lost a great chance to clean up, but you can partly make up for it by booking "The Return of the Riddle Rider."

Universa

CARL LAEMMLE presents

The Cheerfu

al Does It!

The first feature made by a producer other than Paramount to play the magnificent

PARAMOUNT THEATRE

New York is a

Reginald Denny

UNIVERSAL SUPER-COMEDY

"The Cheerful Fraud" booked in for the week of Dec. 26th—That tells the BIGGEST booking news the industry has heard in many a season!

The BIGGEST comedy of the year, with the BIGGEST star on the screen, in the BIGGEST theatre in the world, for the BIGGEST week of the show year!

WILLIAM A. SEITER PRODUCTION

Adapted by Rex Taylor from story by K. R. G. Browne with Gertrude Olmstead, Otis Harlan, Emily Fitzroy, Charles Gerrard, Gertrude Astor.

l Fraud

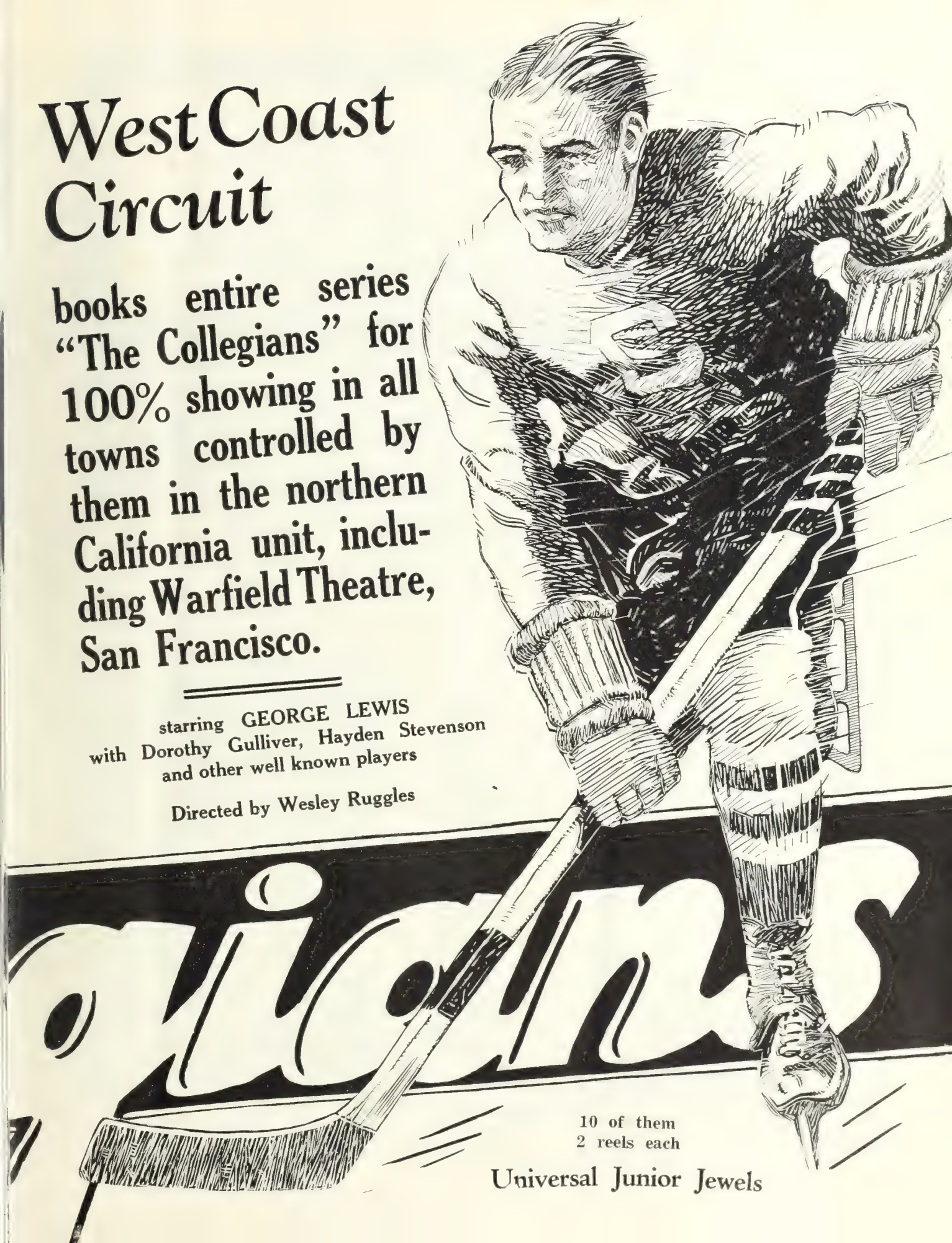
Booking Time!
for
Carl Laemmle Jr's
The Coffee

West Coast Circuit

books entire series "The Collegians" for 100% showing in all towns controlled by them in the northern California unit, including Warfield Theatre, San Francisco.

starring GEORGE LEWIS
with Dorothy Gulliver, Hayden Stevenson
and other well known players

Directed by Wesley Ruggles



10 of them
2 reels each

Universal Junior Jewels

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~Editor
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Vol. XXIV **DECEMBER 25, 1926** **No. 20**

UNIVERSAL MOVIEGRAMS

EDWARD MEAGHER, who has completed the adaptation of James Oliver Curwood's "Back to God's Country" for Lynn Reynolds, has been assigned by Universal to adapt "Thunder Hoofs" by Sylvia Frances Seid, for the use of Henry MacRae.

* * *

IVAN MOSKINE, star of the Universal-Film de France triumph, "Michael Strogoff," arrived in New York on, Monday on the S. S. Berengaria, and left almost directly for Universal City.

* * *

WILLIAM DESMOND, star of the Universal serials, "The Riddle Rider" and "The Return of the Riddle Rider," is occupying his time between pictures with a tour of the Keith vaudeville houses in a sketch entitled "The Dude Bandit." He is supported by beautiful Mary McIvor.

* * *

IT is highly probable that all of Hoot Gibson's seven pictures for Universal's next season will be by Peter B. Kyne. Two of them were purchased this week,— "Bread Upon the Waters" and "The Lion and the Lamb." They will undoubtedly be given moving picture titles before release. The picture on which Gibson is now working, "Cheyenne Days," has been changed to "The Denver Dude."

* * *

EMORY JOHNSON, who directed "The Fourth Commandment," will start production at Universal City in a short time on a big police story written by his mother, Emilie Johnson. The title chosen is "The Arm of the Law."

"Alumni" Banquet to Honor Carl Laemmle on His Birthday

CARL LAEMMLE, veteran film producer, will be the honor guest and Mary Pickford and Douglas Fairbanks will be host and hostess at a "Sixty Year" dinner to be given by the employees of Universal City, January 17th. The date is the sixtieth birthday of the founder and president of Universal Pictures Corporation and, moreover, begins his twenty-first year in the film industry.

The dinner will be in the form of an "alumni" banquet to the players and directors of the industry who were associated with Mr. Laemmle in the first days of his career as a film producer and Mary Pickford, famous in Mr. Laemmle's pictures in those days before her name was known to the public, will preside at the banquet.

The invitation to Mr. and Mrs. Fairbanks from the employees of Universal was quite spectacular, and their method of acceptance was no less unusual. An airplane flew over "Pickfair," swooped down close to the house and dropped the invitation, which was signed by virtually every employee of Universal, explaining the nature of the dinner and asking Miss Pickford to act as hostess in memory of her former association with the producer.

The reply arrived at Universal City within the hour in the form a "title card" addressed to "the employees of Universal." With the acceptance of Miss Pickford, preparations for the banquet, which had been kept a secret from Mr. Laemmle until then, began in earnest, and indications point to one of the most interesting events in the history of the industry.

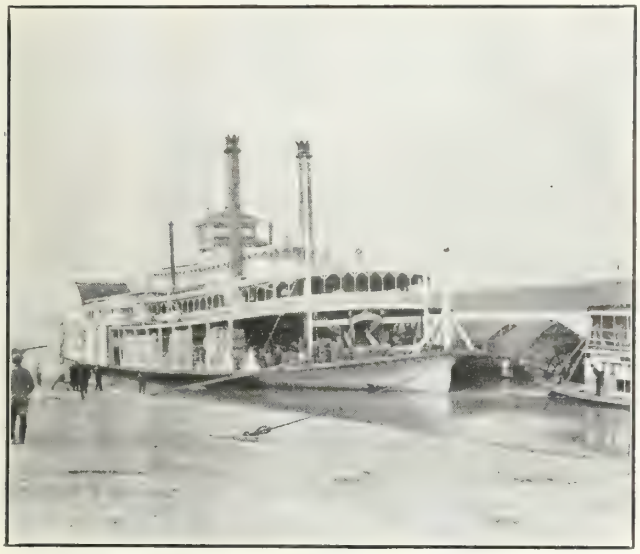
The honor guests will be those players, directors, writers and executives who were with Mr. Laemmle ten years ago or more. The imposing list includes most of the famous names in filmdom: Miss Pickford, Lois Weber, Robert Leonard, Mae Murray, John Ford, Grace Cunard, Rupert Julian, Francis Ford, Cleo Madison, Ella Hall, Marguerita Fischer, Harry Pollard, J. Farrell MacDonald, Hobart Henley, Herbert Brenon, Rosemary Theby, King Baggot, Al Christie, Alan Dwan, Lon Chaney, Violet Mersereau, Stuart Paton, Emory Johnson, Harry Myers, Marie Walcamp, Belle Bennett and scores of others.

Features of the program of the banquet will be the showing of film made fifteeen years ago and more, particularly a two-reel "drama" starring Mary Pickford which was produced in Habana, Cuba in the days when the General Film company was attempting to restrain Laemmle from using the motion picture camera by legal methods and the producer was forced to make his pictures under cover.

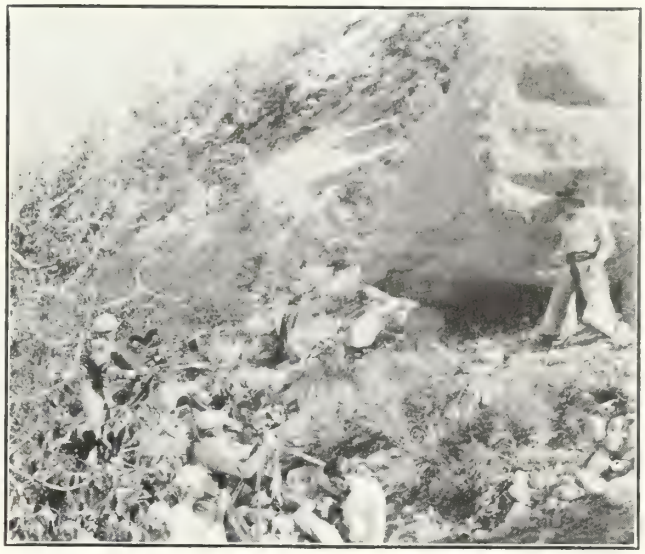
Universal Service

THE Universal Moviegrams and Special Story, usually printed on this page of the Universal Weekly, are part of the service which goes with a Universal contract. Published in the local papers of your town, they give advance information about your programs. We think they are reaching every newspaper in America, but if, by chance, your paper is not getting them, let us know—for they are part of the Universal service due you.

Picture News of Universal Pictures



The venerable Kate Adams, "the river belle," succumbs to the lure of the movies and signs with Carl Laemmle to appear in exterior scenes of "Uncle Tom's Cabin," Harry Pollard's superproduction.



Looks like Hoot Gibson has fallen into a machine gun nest but it is really only the cameramen shooting him in "The Silent Rider." Director Lynn Reynolds is mixed up in the foliage somewhere too.

O-o-o look what Marion Nixon found in her living room on Christmas morning! But what we want to know is, where do you get those stockings.

Edmund Cobb, Universal Mustang star, is a fancy roper. He's tossing a "telescope" here.

"The Love Thrill" company used the "prop" Christmas tree for their celebration. Director Millarde Webb, Tom Moore and Bryant Washburn are the Santas.

"Held by the Law" Wins High Praise At Club Preview

THAT "Held by the Law," the Universal-Jewel production, directed by Edward Laemmle, will be one of the best box-office attractions of the 1927 season when it is released soon after the first of the year, was the almost universal prediction of newspaper critics and high studio officials who attended a preview of the film at the Writers' Club, Los Angeles.

Sheriff William I. Traeger of Los Angeles County, was guest of honor at a dinner presided over by Carl Laemmle that preceded the showing of the picture attended by nearly one hundred of the leading film critics and studio executives in the industry.

Among those present were: Marguerite de la Motte, Johnnie Walker, Ralph Lewis and Robert Ober, of the cast; Mr. and Mrs. Edward Laemmle, Miss Rosabelle Laemmle, Carl Laemmle, Sheriff Traeger, Doctor Kilgore, John Bowers, Mr. and Mrs. Sigmund Moos, Mr. and Mrs. Harry Wurtzel, Mr. and Mrs. Edward Montagne, Mr. and Mrs. Tom Reed, Jack Ross, Tom Waller, Mr. and Mrs. Jimmie Starr, Mrs. Florence Lawrence and many others.

Company Shooting "Uncle Tom's Cabin" Returning to Studio

ALL is happy in Natchez, Mississippi, where Universal's "Uncle Tom's Cabin" troupe is shooting the final scenes on its two months' location trip in the South.

According to word just received from Harry Pollard, director, the company has succeeded in rushing work to such a degree that it will return to Universal City in time to do some long delayed Christmas shopping.

Several sequences remain to be shot including sequences at the St. Clair mansion and the Simon Legree estate. During the trip the company shot scenes in Memphis, Tenn., but spent most of the time on board the steamer *Kate Adams* filming scenes along the Mississippi river near Natchez.

Arthur Edmund Carewe, having completed his location work, returned two weeks ago to play an important role in Laura LaPlante's starring vehicle, "The Cat and the Canary," directed by Paul Leni.

Returning Monday, in addition to a large technical staff, are Marguerite Fischer, John Roche, Lassie Lou Ahern, Virginia Gray, James Lowe, J. Gordon Russell, Seymour Zeliff, Lucien Littlefield and others.

Publix Books "Cheerful Fraud" For New Paramount Theatre

"THE CHEERFUL FRAUD," Reginald Denny's latest Universal production, has been booked into the big new Paramount Theatre, Broadway, New York, it is announced by Lou B. Metzger, general sales manager for Universal. It is the first outside production to be booked into the new house. It will be shown there during the week of December 25th, Christmas week.

Reginald Denny

The new Denny picture was booked on sight. It is hailed by all who have seen it as the funniest and most entertaining picture ever made by Denny. It was adapted by Harvey Thew from a novel by K. R. G. Browne, and was directed by William A. Seiter, with such popular players as Gertrude Olmsted, Otis Harlan, Gertrude Astor, Emily Fitzroy and Charles Gerrard in the supporting roles.

Denny's work in the new production is said to establish him definitely as the ace-farceur of the screen. Universal reports that the demand for bookings on this production exceeds anything ever met with before in the history of that organization.

"The Cheerful Fraud" is the forerunner of a series of super-Denny productions now in the making at Universal City for release during the coming year.

"The Cheerful Fraud" will officially reach the screen January 16th. Prior to that date, however, it will have been shown in a number of key cities, following the big premiere presentation in the Paramount Theatre. Universal executives confidently predict that this Denny success will play in more than 8,000 theatres during the coming months.

"This is the Denny picture we have been looking for," said Metzger enthusiastically, upon pre-viewing the production. "This has everything a super-Denny picture should have — rapid-fire humor and laughs, a good story, heart interest, drama, suspense, and a well-dressed locale and personnel. Denny already is regarded on all sides as the best farceur on the screen. In this latest production he eclipses all of his former efforts. He is reported to us by many exhibitors as without peer in box-office drawing power. 'The Cheerful Fraud' is my idea of ideal box-office fare. It is Denny at his Denniest."

Anthony Heads Title Department At Universal City

WALTER ANTHONY has been assigned to the head of the title writing department at Universal City, according to announcement from Carl Laemmle, president, Universal Pictures Corp. Formerly this department was under the jurisdiction of the editorial department, but it has now been made a separate unit.

Anthony is a former journalist as well as a magazine writer and an authority on music. His syndicated articles appear regularly in the press of the United States. He is under a long term contract to Universal and has titled practically every Jewel and super-production on the Universal program during the past few years.

Universal Assigns European Critic To Sloman Unit

AN important addition to the Edward Sloman-Paul Kohner production unit at Universal City was announced recently with the signing of Bela Sekely, Ph. D., as literary advisor to Kohner.

Sekely has for the past three years been literary advisor at the Metro-Goldwyn-Mayer studios, where he aided in the technical end of the production of eighty pictures, or practically the entire output of feature productions at that studio during the three-year period.

Sekely was born in Hungary and for a number of years was recognized as one of the leading critics on the Continent. He published two novels and several short stories in his native country and then came to the United States where he accepted a position as critic on the *New York Sun*. When war was declared, he was sent overseas as war correspondent for that paper. At the close of the war he enrolled in the Sorbonne and took an extensive course in the technique of the drama.

Another big ONE from Universal

[COPY of Inter-Office Telegram from the Coast]

Saw HELD BY LAW again Writers Club Went over very big Positive have something worthwhile Dont be afraid to make a lot of noise Get behind this one

CARL LAEMMLE

An Edward Laemmle roduction

Hits! Hits!

HER BIG NIGHT

LAURA LA PLANTE.
A MELVILLE W. BROWN
Production.

"Clean, clever, and drew extra business. Better yet, pleased all."
—S. T. Theatre, Parker, S. D.

POKER FACES

EDWARD EVERETT HORTON,
LAURA LA PLANTE.
A HARRY POLLARD Production

"Give us more of them and we will pay our bills and income tax too."
—Majestic Theatre, Roseburg, Ore.

The OLD SOAK

JEAN HERSHOLT.
An EDWARD SLOMAN Production.

"A very good picture that pleased everyone."
—Star Theatre, Nashville, Mich.

U

The MARRIAGE CLAUSE

BILLIE DOVE,
FRANCIS X.
BUSHMAN.

A LOIS WEBER
Production.

"More compliments on this than on any other picture in months."

—Princess Theatre,
Buchanan, Mich.

The TEXAS STREAK

HOOT GIBSON.
Blanche Mehaffey.
A LYNN REYNOLDS Production

"Another good Gibson. Decidedly different. Pleasing, and then some."

—Lyric Theatre,
London, Tenn.

SPANGLES

MARIAN NIXON and PAT O'MALLEY. From a special story by NELLIE REVELL. Directed by FRANK O'CONNOR.

"A very good picture. It drew and everyone was pleased."

—Rex Theatre,
Franklin, Neb.

**Yes Sir!
Universal
Delivers
EVERY
Time!**

niversal's Greater Movie List

"THE FLAMING FRONTIER" went over with a bang. In fact, it exceeded my fondest expectations.

—A. R. Zimmer, General Manager, Capitol Enterprises, Kansas City, Mo.

A UNIVERSAL SUPER-PRODUCTION

Presented by CARL LAEMMLE
with
HOOT GIBSON,
DUSTIN FARNUM,
Anne Cornwall, Kathleen Key,
and thousands of others.

An Edward Sedgwick Production

The Flaming Frontier

"Held by the Law" will have audiences everywhere on the edge of their chairs.

Strong Line-Up of Box-Office Winners Scheduled for Spring Release by Universal

Popular Stars, Clever Directors and Famous Authors Guarantee Success—Pre-views Indicate This Is the Greatest Array of Pictures Ever Released by Universal.

AN exceptional array of Universal Jewels has just been announced by Carl Laemmle for release during the early part of 1927. Nineteen Jewel productions, including five Hoot Gibson Jewels, and two special pictures, "Michael Strogoff" and "The Cheerful Fraud" make up the list.

This line-up is hailed as the greatest list of Universal pictures ever scheduled for consecutive release. It includes productions by Universal's leading stars and made by the pick of Universal directorial talent. The two "specials" include the great Universal Film de France production adapted by the Societe des Cineromans from the famous Jules Verne romance, "Michael Strogoff," and an uproarious Reginald Denny picture, made from K. R. G. Browne's funny story, "The Cheerful Fraud."

Coming on the heels of the many box-office successes put out by Universal during the last six months, the announced schedule for 1927 is considered by Universal executives and others who have seen the pictures as further proof that the Universal product is constantly improving and that the current output of that company is clicking profitably at the box-office.

The 1927 line-up includes productions starring Laura La Plante, the petite blonde star whose ascendancy in the movie firmament during the past year or so has been notable. The list also includes such favorites as Mary Philbin, Norman Kerry, Hoot Gibson, Marion Nixon, Pat O'Malley, Billie Dove, Mae Busch, Huntley Gordon, and other film celebrities. Reginald Denny, Universal's ace star, whose Universal productions take second place to none in entertainment value and popularity, is represented in the Spring schedule by "The Cheerful Fraud," which enjoys the distinction of being the first outside picture booked into the new Paramount Theatre on Broadway. Denny also may complete another special production in time for release during the latter months of the early 1927 season. He is at work on this picture now, under the title, "Slow Down," which probably will be changed.

The newly announced Universal Jewels represent the pick in big names in so far as authors are concerned. Never has that company put out a series of pictures from such famous pens. Included in this list of authors are Gertrude Atherton, Johnstone McCulley, George Broadhurst, Ralph Boston, Andrew Soutar, Gabrielle Reuter, Arthur Somers Roche, Owen Davis, A. Brode, Ernest Pascal, George Weston, Bayard Veiller, John Taintor Foote, Byron Morgan, B. M. Bower, Katherine Newlin Burt, George Ogden, Lynn Reynolds, and others equally prominent.

Universal's directorial line-up on the announced product reads like a citation of medal winners. It includes King Baggot, Edward Sloman, Scott Sidney, Herbert Blache, Lois Weber, Edward Laemmle, Melville W. Brown, Harley Knoles, Lynn Reynolds, Wesley Ruggles, George B. Seitz, and others.

"Michael Strogoff," the super production now enjoying a long run in the George M. Cohan Theatre, Broadway, and which also has established entertainment records in many other American cities as well as in European capitals, will officially reach the American screen January 8th. "The Cheerful Fraud," is scheduled for release January 16th.

The list of 19 Universal Jewel productions, in the order of their release, are as follows:

"The Silent Rider," a Hoot Gibson Jewel, adapted from Katherine Newlin Burt's story, "The Red Headed Husband," and directed by Lynn Reynolds, with a cast including Blanche Mehaffey, Ethan Laidlaw, Otis Harlan, Wendell Phillips Franklin and others. A first-rate Gibson western, scheduled for release January 2nd.

"Oh, Baby," a hilarious comedy written and directed by Harley Knoles, and made with Little Billy as the central character, and a cast also including Madge Kennedy, Creighton Hale, Flora Finch, Ethel Shannon and David Butler. This picture has much humorous prize-fight atmosphere, with Little Billy as the diminutive manager of a "pork and beaner." It will be released January 16th.

"The Ice Flood," a George B. Seitz Production, a great out-of-doors drama from the story by Johnstone McCulley, with Kenneth Harlan and Viola Dana as the co-stars. This is hailed as a "big punch" picture. It will be released January 23rd. The cast includes Frank Hagney, Fred Kohler, DeWitt Jennings, Kitty Barlow and James Gordon.

"Butterflies in the Rain," an Edward Sloman Production, made from Andrew Soutar's widely read story. Laura La Plante and James Kirkwood are co-starred, with a cast including Dorothy Cummings, Robert Ober, Oscar Beregi, and a dozen other popular players. Soutar is one of England's foremost writers. This story has appeared in hundreds of news-

(*Continued on Page* 32)

SNOOKUMS—

the Big Noise in Comedies any month but a WOW for LAUGH MONTH

The NEWLYWEDS and Their BABY

Adapted from George McManus' Famous Cartoons

Produced by STERN BROTHERS

13 of Them
2 Reels Each

Released by UNIVERSAL

"If some other exchanges had these two reelers, they would make features of them. The best two-reel features on the market."

—R. A. Preuss, Arvada Theatre, Arvada, Col.

Mount Vesuvius In Eruption Shown By International

THE awe-inspiring spectacle of Mount Vesuvius in eruption is graphically pictured in the current issue of International Newsreel, Number 100, now being shown at leading theatres throughout the country. After a long period of inactivity, restless old Vesuvius again broke forth in one of the most spectacular eruptions the volcano has indulged in, in many years.

Umberto Romagnoli, manager of International Newsreel's Italian Bureau, accompanied by several assistants, left Rome for Naples when the first clouds of smoke and flame began to shoot skyward from Vesuvius. Climbing up the mountainside to the very edge of the crater, the intrepid cameramen succeeded in getting some amazingly thrilling pictures. They secured close-up views of the great stream of molten lava as it burst from the crater and, snakelike, wriggled down the mountain, crushing before it all buildings that stood in its way and stamping out all vegetation. They also secured wonderful views of the great columns of fire and flame shooting into the air, and of the shower of rock and sand similar to that which buried Pompeii just at the dawn of the Christian era.

Although they had several narrow escapes in taking these remarkable pictures, the cameramen were uninjured.

Another thrilling picture in the current issue of International Newsreel is a parachute jump made in Los Angeles by Heard McLellan, veteran daredevil of the air. When McLellan went aloft in an airplane, he had attached to him a motion picture camera, electrically driven, with the lens pointing toward the earth. As soon as he slipped overboard from the airplane, McLellan set the camera in motion. The result is a fantastic nightmare of a picture which first shows to the spectator the topsy-turvy scene as the jumper turns over and over before finding his equilibrium and then the grandeur of the view as he descends slowly to the earth with the parachute landing him in safety. It is one of the most wonderful pictures ever shown.

Noted Japanese Visit Universal City

UNIVERSAL CITY was host recently to four prominent Japanese. They were especially interested in the artistic effects on the Paul Leni set where he was directing Laura La Plante in "The Cat and the Canary."

The men were T. Satch, of the South Manchuria Railway Co. Tairen, Manchuria, China; Kinzaburo Hashima, mechanical engineer, Japanese Government Railways, Sapporo, Japan; H. Watanabe, the Miyako Shimbun, Tokyo, and T. Chiba, representing Toyo Seikwa Kabushiki Kaisha, Gotenyama, Tokyo.

$14,000 Racer Used by Denny

REGINALD DENNY is driving one of the world's fastest racing cars in his current Universal starring vehicle which Melville Brown is directing. It is an exceptionally beautiful car and is owned by Eddie Miller, noted designer of racing cars. It is a "Miller Special" built at a cost of $14,000. On a recent tryout at Daytona Beach it reached the tremendous speed of 146 miles an hour.

The Denny picture has not yet been titled. The supporting cast includes Barbara Worth, Claude Gillingwater, Armand Kaliz, Hank Mann, Charles K. French, Wilson Benge, Robert E. Homan, Kingsley Benedict, Leo Nomis and sixteen of the most famous racers in the West including Eddie Hearne, Fred Lecklider, Cliff Bergere, and Ted Simpson.

Reynolds Selected To Direct "Big Gun" As Biggest Super

LYNN REYNOLDS has been definitely chosen to direct "The Big Gun," planned as Universal's biggest super-production of next year, so Carl Laemmle, president of the company, has announced.

Reynolds has been directing for Universal for the past year. He is a specialist in spectacular productions and is considered the perfect selection for this thrilling story of the American navy.

Cooperation of the U. S. War Department has been secured and the picture will be made with the American fleet as a background. Most of the production will be filmed at Annapolis. "The Big Gun" has been adapted from a novelette by Richard Barry, well-known magazine writer.

Universal Chief In South America Visits New York

MONROE ISEN, supervisor of all Universal Exchanges in Argentine, Brazil, Chile, Peru, Bolivia, Paraguay and Uruguay, arrived in New York the first of this week for his annual visit and conference with Universal home office chiefs, in connection with the launching of the coming year's product, which in South America takes place in April instead of September. He gave an interesting account of the wide-spread theatre building operations now going on in South America stating that the new, modern houses going up are rapidly changing the movie map of the southern continent.

He told of the Cine Florida, a big 2200-seat house costing $500,000 recently opened in Buenos Aires by Humberto Cairo, one of the leading exhibitors of Argentine and one of Universal's staunchest customers. The theatre is strictly American in style, and uses a double-feature program, with a continuous show.

Isen attributes the current theatre growth to Universal's advent into the South American market five years ago when the small theatre owner for the first time had his hands untied and could expand his holdings. The theatre growth was slow at first but in the last year has reached the point where exhibitors are investing heavily in new theatres of first-run and high class accommodations.

Universal is the best organized distributor in South America, he says. Universal stars are exceptionally popular with Reginald Denny leading with a tremendous following, states Isen. Hoot Gibson, too, and Laura La Plante are very popular.

Patrons in South America have been educated to brand names, he reports, to the extent that a poster in front of a theatre announcing the presentation of a Universal Jewel Production means a full box-office without fail, whatever special advertising is done on the specific pictures.

Isen is highly enthusiastic over film conditions there and predicts a continued and steady growth. He will return to Buenos Aires after the first of the year.

"Cheerful Fraud" Rated Best Comedy

THE Italian Society of Literature has gone on record as considering "The Cheerful Fraud" the best comedy it has ever witnessed, according to a letter received this week by Carl Laemmle, president, Universal Pictures Corp.

In the cold gray dawn of the morning after, Quinn Martin said in his review in N.Y. World:

"As a thriller it is magnificent . . . . charged with menace . . . unrelenting in its mad pace. A true transcript of the play which for two seasons kept audiences on chair edges and sent innocent hundreds to their homes dreaming of the horrors of the murderous Tartars, the sacrifices of that gallant Captain of the Czar's regiment. You will be likely to get a kick such as you do not encounter often in a picture play. You will not want to leave until the very end."

—and now a week later his pen still thrills to the rush and excitement of Mighty Michael Strogoff.

rip-and-tear, hit-
ting, and of its
sight this
'Em
ery

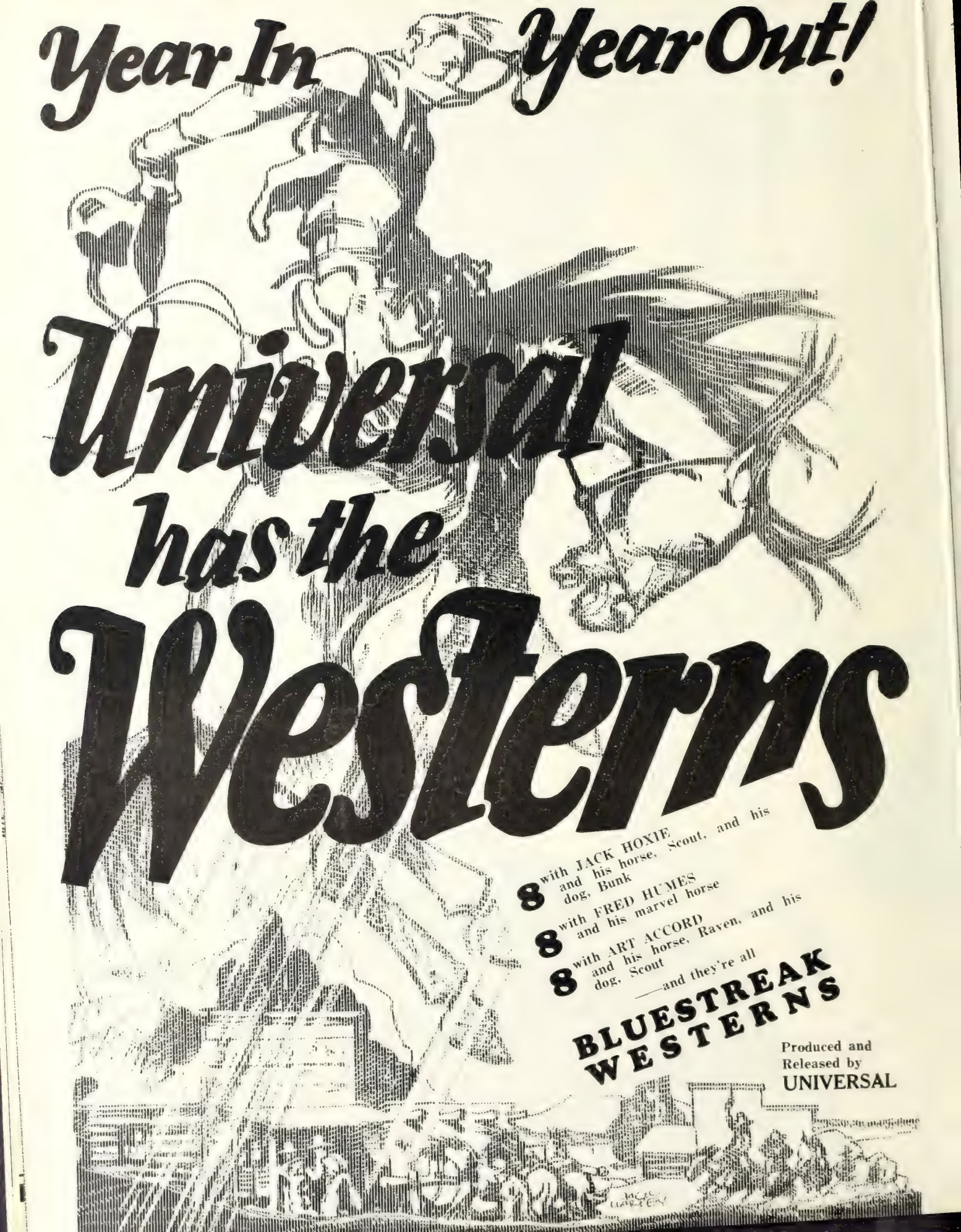
"A thriller, 'Michael Strogoff,' and-run, thrill-'em-again story te kind it is highly successful. Even t week of Louise Brooks, the beautiful, in and Leave 'Em' at the Paramount; of Wallace in 'Old Ironsides' and of the leader of the revolution the armored cruiser 'Potemkin' does not dim the mem ory of that daring, handsome Strogoff, despatch bear- er of an earlier Russian Czar, as, beset with all the natural obstacles of a courier who is crossing the dan- gerous frontier out of the Russian steppes into the Si- berian wastes, he races onward to duty and to ro- mantic bliss."

MIGHTY!
MICHAEL STROGOFF

Universal Film de France Triumph

Presented by Carl Laemmle

Year In Year Out!



Universal has the Westerns

8 with JACK HOXIE and his horse, Scout, and his dog, Bunk

8 with FRED HUMES and his marvel horse

8 with ART ACCORD and his horse, Raven, and his dog, Scout

—and they're all

BLUESTREAK WESTERNS

Produced and Released by
UNIVERSAL

Rube Goldberg's "Mike and Ike" Cartoons Purchased by Sterns for 1927 Comedy Series

"MIKE AND IKE," Rube Goldberg's internationally popular comic strip characters, known to the New York public through the New York Mail and to every other community in the country through other leading newspapers, will appear on the screen next season as a high-class Stern Brothers Comedy series. Arrangements were completed between the Stern Brothers and Goldberg several months ago, but it was not until this week that definite production plans were ready to be announced.

"Mike and Ike—They Look Alike," has been published in hundreds of newspapers and followers of this brace of comedy characters run into millions. Their predicaments, brought about by their resemblance and the laughable errors of mistaken identity, are being transferred to the screen in 100 per cent laugh-value form by the Sterns. Charles King, one of that comedy producing company's best known stars, is co-featured in the series with Charles Dorety, well known in the screen comedy field. These two men have perfected an identical makeup which lends itself completely to the spirit and humor of the Rube Goldberg cartoon characters.

As announced this week by Beno Rubel, secretary and New York representative of the Stern Film Corporation, "Mike and Ike" will be made on a par with the Buster Brown Comedies, "The Newlyweds and Their Baby" comedies and the "Let George Do It" comedies, the three Stern Brothers series, adapted from comic strips, which now are the talk of the industry. Roland Asher, well known comedy story writer and gag-man, has been engaged by the Sterns to adapt the Goldberg creations to the screen. Work has been done on the first of the series, under the direction of Francis Corby, the man responsible for the excellent "Let George Do It" comedies of recent release.

Rube Goldberg, famous cartoonist, creator of "Mike and Ike."

Two popular comediennes are being used in the series, with a third in prospect. The first two-reeler of the series has pretty Ethlyne Clair, of Mrs. Newlywed fame, as the sweetheart of one of the character leads. Madalynne Field also has an important role. In succeeding two-reelers of the series it is expected that Thelma Daniels, one of Hollywood's prettiest blondes, will also be cast. She recently signed a long-term contract with the Sterns.

In a recent conference between Goldberg and Rubel, plans were completed for the cartoonist to join the production forces at the Stern Brothers studio this winter and cooperate in the screen adaptation of his characters. The Sterns deserve a feather in their cap for being the first to finally win Rube Goldberg over to the screen, and in winning his active and participating interest in screen comedy production they have added an important figure to the industry.

Goldberg has expressed himself enthusiastically over his arrangements with the Sterns.

"After I saw what bully comedies they were putting out from the George McManus strips, 'The Newlyweds and Their Baby' and 'Let George Do It,' I felt that this firm was the one to do justice to my strips. I am looking forward with great anticipation to the outcome. I predict an excellent series."

Julius Stern, president of the Stern Film Corporation, and his brother, Abe Stern, vice-president of the producing company, are now in Hollywood bending their full efforts toward the making of new series for the coming season. Having gained their place in the sun with the new Stern Brothers Comedies, they assert they are going out to better their own record and make series for 1927-1928 that will be sensational in their entertainment value and box-office drawing power.

"Mike and Ike" are now going to add screen fame to their tremendous newspaper renown.

Putting Over "Laugh

Exhibitors Should Start Now To Capture Exploitation Prizes

SCORES of exhibitors are going to try to capture prizes in the Laugh Month Exploitation contest this year, according to indications reaching the headquarters of the National Laugh Month Committee. Attracted by the possibility of winning cash awards for themselves as well as increased business and prestige for their theatres, dozens of exhibitors already have signified their intention of putting on exploitation campaigns boosting Laugh Month in general and short subjects in particular during January.

An example of the tenor of the majority of letters and entries already received is the communication of Haring & Blumenthal, with offices at 1440 Broadway, New York, and controlling several first-run theatres in Northern New Jersey. David Schaeffer, of that organization, writes:

"We want to state that not only do we endorse Laugh Month as a great box-office attraction, but also as a great move to impress the importance of short subjects on the public.

"We participated 100 percent last year, through which efforts we captured one of the first prizes offered for the best exploitation campaign. We will try to double our efforts this year, if same is possible."

The Committee points out that the exhibitor who intends to participate in Laugh Month should begin laying his plans as early as possible—no later than NOW, if he has not already started. In connection with this thought, several exploitation ideas, most of which are elaborated upon in the Laugh Month press sheet, are suggested as requiring immediate attention by the showman.

For instance, as soon as he reads this, the exhibitor can plan to dress the inside of his house for Laugh Month. He can clothe his ushers or usherettes in clown costumes, and they can carry on their belts a small showcard placard announcing the big comedy carnival. He can have his sign painter make "HA" and "HO" compo board cutout signs in various sizes, from a foot high to six or seven feet high, in assorted colors. These he can hang about the theatre anywhere he sees fit, spreading them around liberally, and standing the biggest ones in selected spots on the floor. These signs can be moved outside the theatre and around the front when the proper time comes.

Cloth pennant

On his screen he should start running the Laugh Month trailer or slide. The trailer is not long enough to become tiresome even if run for two weeks or more. In itself it contains a good laugh.

He can begin work on other exploitation. Suggested ideas are the use of "Laughing Records." They are known as "Okey Laughing Records" and can be obtained at almost any phonograph store. The Columbia and Victor people also issue laughing records. These can be placed in a phonograph with a repeat attachment and the apparatus set up behind a cut-out poster of a laughing face. Both the one-sheet and three-sheet Laugh Month posters are adaptable to this.

There are many angles to the idea of conducting laughing contests. One in particular is the stunt of offering an award to any man or woman who can sit through your show without laughing. This is a good gag for the audience as well as for the exhibitor. Another angle is to conduct a laughing contest on your stage, offering awards to folks having the most natural laugh. If you can put this over it will prove a "wow." Still another phase is to "plant" one of those high-pitched, shrieking laughers in your audience. This is really worth while in getting your audience worked up to laughing heartily.

A "Clown Carnival" is productive—and funny. Get the kids of your town to dress in home-made clown costumes, or in any outlandish garb that suits their fancy, and offer free tickets for the funniest get-ups. If possible, get the kids to parade through the main streets of your town to the theatre.

The comedy "Amateur Night" is a "natural" for Laugh Month. Merely allow anyone who wants to try, three or five minutes in any effort he cares to employ to make the audience laugh. This is a great gag, especially if you can get a good announcer and if, in your house, the mention of local names means anything to you.

The foregoing are only a few ideas that the showman can start working on NOW. If he desires, he can divide Laugh Month into four big weeks—"Comedy Week," "Sunshine Week," "Fun Week," "Happiness Week"—and he can adapt individual stunts and angles to each different week. Other labels he can tack on the Laugh Month idea are: "Great Laugh Carnival,"

Canvas banner, ten feet long by three feet deep

Month"

"Monster Joy Jubilee, "Big Fun Frolic", "Laugh and Grow Fit Celebration." and many others.

Accessories

THE National Laugh Month Committee announces that a full line of special Laugh Month accessories is now available to exhibitors who are going to participate in Laugh Month—January. In connection with its announcement of the accessories available, the Committee states that exhibitors will be supplied with any or all of the special Laugh Month Mats FREE. Cuts of these illustrations which are adaptable for use in newspaper ads, heralds, theatre programs, etc., will be furnished exhibitors at cost.

All of the accessories are illustrated and described fully in the Laugh Month press sheet, which is being mailed to every exhibitor in the country this week.

There are fifteen special Laugh Month mats, running in size from a small thumbnail up to eight columns. If the exhibitor wants mats at once he can obtain them WITHOUT COST from the Western Newspaper Union, with offices at 210 South Desplaines St., Chicago; 239 West 39th St., New York, and 500 Howard St., San Francisco. The exhibitor should write to the office nearest him, requesting that the mats be sent.

Three-sheet

Ad cut

The flashy Laugh Month banners are printed on canvas in two colors. They are ten feet long by three feet deep, and are equipped with five eyelets for hanging. The cost is $1.25 each. The cloth pennants are 29 inches deep, printed in assorted colors, and have eyelets for hanging. The price is 12 cents each. Three-sheet posters in color sell for 27 cents each, and one-sheets for 15 cents each. Banners, posters and pennants should be ordered from the Sweeney Lithograph Company, Belleville, N. J.

Trailers boosting Laugh Month (a laugh in themselves) will be furnished free on request to regular users of the service of National Screen Service, Inc. The cost of the trailer to non-users of service is $1.00. Regular users may merely request the Laugh Month trailer of their booker; others can obtain them from National Screen Service., Inc., at any of the following addresses: 126 West 46th St., New York; 845 South Wabash Ave., Chicago, or 1922 South Vermont Avenue, Los Angeles.

A special De Luxe Trailer will be supplied to those theatre requesting it. National Screen Service, at nominal cost, will incorporate into this De Luxe Laugh Month trailer the theatre's complete billing for any given period during Laugh Month. Merely send along your Laugh Month billings (the wording you want) with your order to National Screen Service, Inc.

Laugh Month buttons, a great bet for the kids, with a laughing face printed in maroon on a white background, may be obtained from the Bastian Brothers Company, Rochester, N. Y., at the following prices: 500 for $4.50; 1,000 for $8.00; 2,500 at $7.75 per thousand; 5,000 at $7,50 per thousand; 10,000 at $7.35 per thousand.

Slides will be furnished for 15 cents each by the Excelsior Illustrating Company, 216 Sixth Avenue, New York.

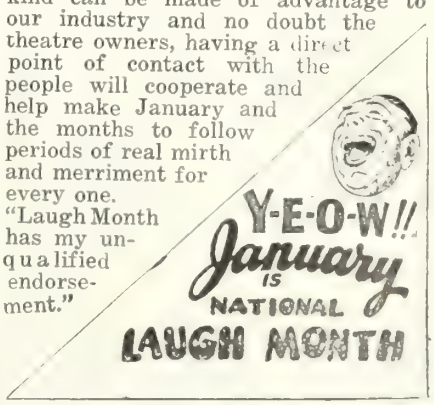
Window cards are available through the Ellray Printing Co., 5 East 20th St., New York City. They are 5 cents each in lots of ten or more and 7 cents each in lots of less than 10. These two-color cards are printed on four-ply poster board.

Seider Endorses Laugh Month

JOSEPH M. SEIDER, Chairman of the Administrative Committee of the Motion Picture Theatre Owners of America, has this to say of the Laugh Month campaign:

"Anything that causes people to laugh ought to make them happier, and happy people are always good citizens.

"Laughter is relaxation that means renewal of energy. Therefore National Laugh Month can be made constructive as well as amusing. Moves of this kind can be made of advantage to our industry and no doubt the theatre owners, having a direct point of contact with the people will cooperate and help make January and the months to follow periods of real mirth and merriment for every one. "Laugh Month has my unqualified endorsement."



Ad cut

Universal Comedies hav

Snookums in "The Newlyweds and Their Baby" Comedies.

Buster, Mary Jane and Tige in Buster Brown Comedies.

Charlie Puffy in Bluebird Comedies.

And Gump in the Gump Comedies.

George McManus, creator of "The Newlyweds and Their Baby" and "Let George Do It" Comedies.

because Universal Comedie

e that box office click!

13 "SNOOKUMS" in "The Newly-weds and Their Baby"
Based on the famous cartoons by George McManus
Produced by Stern Brothers 2 reels each

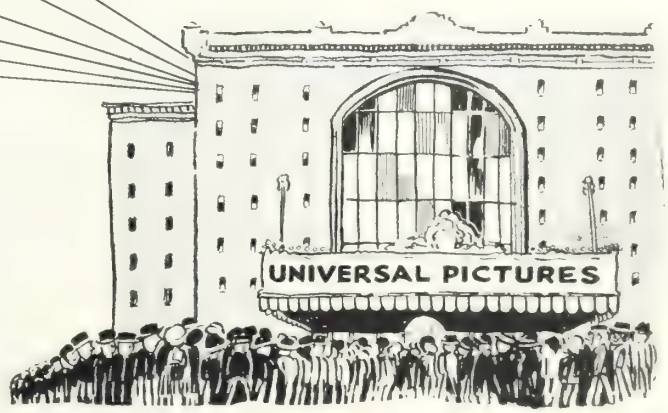
12 Buster Brown Comedies
From the famous cartoons by R. F. Outcault
Produced by Stern Brothers 2 reels each
Universal Junior Jewels

13 "Let George Do It" Comedies
From George McManus' celebrated cartoons
Produced by Stern Brothers 2 reels each

12 Andy Gump Comedies
Based on the popular cartoons by Sidney Smith
Samuel Van Ronkel Productions 2 reels each

13 "Excuse Maker" Comedies
Produced by Stern Brothers 2 reels each

52 Bluebird Comedies
Featuring Charles Puffy, Arthur Lake,
Neely Edwards and "Slim" Summerville
Produced and released by Universal 1 reel each



s are sure made for laughter!

Just Two of an Endless Line of UNIVERSAL ACCESSORIES—

Facsimile of 24 Sheet and Banner

UNIVERSAL NEVER STOPS PLANNING—for your sake! The greatest artists prepare the art work—the greatest writers prepare the copy of all Universal accessories. The line of accessories is endless. WINDOW CARDS are now only 5c each—HERALDS, gorgeously colored, are now from $3.00 to $3.75 per thousand according to quantity. BANNERS, LOBBY PHOTOS, POSTERS, NOVELTIES, etc., etc.,are all made *for you!*

Get ACQUAINTED WITH THE ACCESSORY MANAGER OF YOUR UNIVERSAL EXCHANGE—— and place your orders early so we can serve you properly, efficiently, accurately and PROMPTLY!

UNIVERSAL Has the Accessories!

"Come in and see how I got this" invited the sign attached to the crippled cowboy's knee in front of O. L. Meister's White House Theatre, Milwaukee, when Jack Hoxie in "Red Hot Leather" played there. These two wax figures were at the right of the entrance as can be seen in the photograph at the right. Cut-out riders on the balcony dramatized the relay race, which is the climax of the picture.

Newspaper Weights Advertise Pictures At Uptown Theatre

WHEN "Take It From Me" played the Uptown Theatre in Los Angeles, the West Coast outlying house which was recently converted into a first run, someone thought of providing newsboys with hard wood bricks to hold down their papers. On these were printed advertising about the picture. The bricks proved so successful—for everyone stopping at a newsstand to buy a paper, and those attempting to read the headlines as they passed by read the theatre's announcement — and they were so popular with the newsboys, that a new set was made up for "Poker Faces."

At the request of the newsies, however, they were changed from the size of ordinary bricks to bars eight columns wide by three inches deep. These also gave the theatre a much better flash.

The "bricks" have now become a permanent exploitation feature of Uptown campaigns. Each week new stickers are printed to cover these little billboards, and when "The Mystery Club," played there the bricks were practically all the exploitation that was done.

Laura La Plante Double Given "Her Big Night" In Cleveland

THERE is a little girl in Cleveland who no longer thinks that the Cinderella story is a fairy tale. She's just had the biggest night in her life—all because she happens to look more like Laura La Plante than anyone else in her city and Keith's Palace had booked Laura in "Her Big Night."

Some time before the picture was due to open, the Cleveland Press, following the suggestion in the practical Universal press sheet proposed by A. J. Sharick, exploitation man, started a big campaign to find the young woman who most closely resembled the famous Universal beauty. When she was located she was given "The Big Night of Her Life."

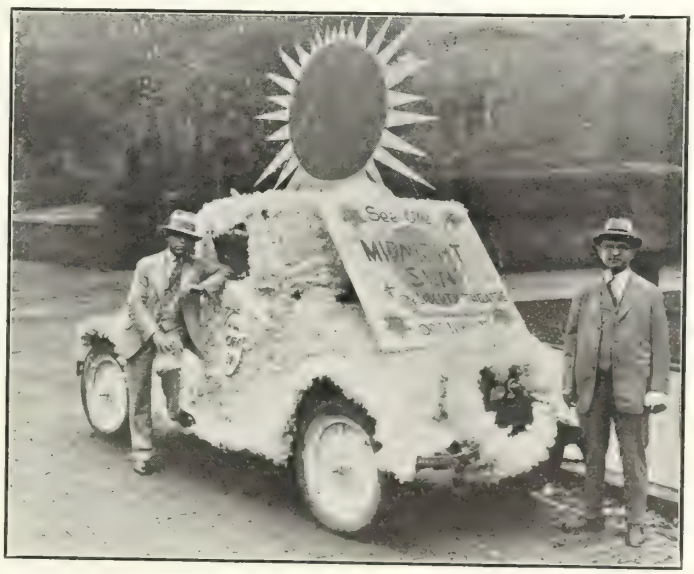
She started out on this fairy-like day in a special Nash car driven by a liveried chauffeur. She was motored to the May store where she was permitted to pick out the wardrobe for "her big night" — evening gown, slippers and stockings. The May company's leading woman buyer escorted her on her on her shopping tour.

The afternoon was spent at Keith's Palace which gave her a box party. At 8:30 she made a personal appearance on the stage and was introduced to the audience.

At six o'clock a special dinner was given her at the Statler Hotel where a parlor suite and a personal maid had been placed at her disposal all day and night.

In the evening she and her party were entertained by the Ohio Theatre where Otis Skinner was playing. Her box was attraction for all eyes until the performance began.

(*Continued on Page* 32)



This beautiful ballyhoo advertised "The Midnight Sun" at the Liberty Theatre, Cumberland, Md. At the right is Thomas H. Burke, owner of the house.

Famous Nursery Characters Used on "Buster" Co-op Page

ONE of the most attractive co-operative pages ever put out was run recently in the Marion, Ohio, Star in connection with the showing of the Buster Brown Comedies, produced by Stern Brothers for Universal release, at the Grand Theatre, Marion. The page was suggested to the Star by A. J. Sharick, exploitation man from Universal's Cleveland Exchange.

In each of the nine advertisements making up the page was an excellent line drawing of some famous nursery character. There was Little Miss Muffet running away from the spider, Jack Spratt and his fat wife, Little Boy Blue, the Cat and the Fiddle, and Tom, Tom, the Piper's Son. Each advertiser tied up the drawing with his product in his copy.

The children of Marion, that is, any boy or girl under fifteen, were invited to color these sketches as they appeared on the page and send them to the Star. For the best work there was a first prize of an American Crayon Drawing Outfit. The second was a smaller drawing outfit and the third five pairs of tickets to the Grand during the showing of the Buster Brown comedy and ten fourth prizes consisted of one pair of tickets each.

Each advertiser's space in this cooperative page in the Marion, Ohio, Star for the Buster Brown Comedies contained a drawing of a famous character of nursery days and prizes were offered to children who colored them most attractively.

School Children Advised to See "Michael Strogoff"

AN immense cut-out book on the marquee of the Lyric Theatre announced to Bridgeport, Conn., that mighty "Michael Strogoff" was playing inside. This cut-out was a striking one which could be seen for blocks away.

A walking sandwich book also told of the Universal Film de France special which was having a pre-release showing in Bridgeport, and the local Liggett drug store featured a display of the Grosset and Dunlap edition of the Jules Verne thriller.

Due to the fact that Bridgeport is the winter headquarters of the Ringling Brothers circus, Leonard Cantor, Universal exploitation man, was able to secure two Cossacks, wearing real Russian uniforms, to distribute Michael Strogoff's calling cards, suggesting a rendezvous at the Lyric Theatre. The Cossacks rode beautiful Arabian horses, also secured from the circus, decked out with elaborate trappings.

The superintendent of the schools was so impressed with the educational value of the production, which closely follows the Verne masterpiece, that he recommended the picture to all the schools and suggested that the children view it at the matinee after school. This not only brought big matinees but developed hundreds of little boosters for "Michael Strogoff" in Bridgeport homes.

The public library also felt that this was a production with which they should cooperate and so made a big display with 30 stills and a number of copies of the book. They also distributed book marks advertising the production.

The Metropolitan Theatre in Baltimore hooked up "The Trap" with a local bandit in this card.

"Take It From Me" Exploited In Dallas By Two Newspapers

BOTH the News and Dispatch in Dallas, Texas, assisted Reginald Denny to go over big in "Take It From Me" at the Old Mill Theatre. Al Levers, who manages this house for the Saenger Amusement Co., and C. T. Charack, Universal exploiteer, arranged a free Saturday morning showing for the Little Knights and Ladies Club, the News' club for its junior readers, and in return received a large amount of publicity, both stories and art, on the picture. The News also made use of the Denny cut-up puzzle from the Universal press book as their weekly puzzle contest during the time that "Take It From Me" was playing at the Old Mill.

For the children's theatre party a local candy company donated a case of candy bars and the theatre gave them Denny booster buttons, a Universal accessory, and rotogravure post cards of the star with the theatere's imprint on the back.

The Dispatch ran a "Write a title for this picture" contest with $2.50 and ten tickets as prizes daily for the best captions for stills from the Denny picture.

Through a tie-up with a large bakery in Dallas, 10,000 inserts containing Denny's endorsement of their bread and an ad for the picture at the Old Mill were wrapped with bread leaving the bakery during the week "Take It From Me" was running in Dallas. This went into many homes which would not otherwise have been reached.

"Give me the good old ones!"

says Philip Rand,
REX THEATRE, Salmon, Ida.

SPORTING YOUTH: Reginald Denny—I brought this out of the old archives; dusted it off and had the town crier announce the greatest auto-racing comedy-drama ever screened, for in truth it is the greatest. It has all the ingredients for a sparkling movie punch—comedy, romance, speed, love scene between Denny and Laura La-Plante up in the tree was mighty pretty and something new. The chaperone bouncing around in the speeding auto, and the drunken sport crossing the track during the race, were screams. Then the race—Gosh, for two reels the gasping, thrilled audience roared out their enthusiasm until the roof of the little old Rex was dancing a Charleston all over the block. The mayor of the town said that this was the very finest play that he had ever seen, and he has seen hundreds of them. Old? Yep! Four years old. What of it? Did more business on it at advanced prices, 40-20, than on any 1926 play I have run. Give me the good old ones; someone else can have the latest up-to-the-second-released "lemons." . . . Carl—you may slip me a reprint of this every two years.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Exhibitor's Herald
DEC. 4, 1926

PHIL RAND knows his onions! He plays pictures for profit—not for splurge. And he realizes that for down-to-the-ground, tried-and-proved sure-fire profits, you can't beat the old Universal pictures that have won their box-office spurs. Here are a few to start on:

Two of Lon Chaney's:
"Outside the Law"
"The Trap"

Two with Valentino:
"The Delicious Little Devil"
"All Night"

And:
"The Cohens and Kellys"
"Sporting Youth"
"The Signal Tower"

Universal
Pictures-Of Course!

STRONG LINE-UP OF BOX-OFFICE WINNERS SCHEDULED FOR SPRING RELEASE BY UNIVERSAL

(*Continued from Page* 17.)

papers throughout the world, and is internationally popular. The picture will be released February 6th.

"The Denver Dude," for release February 13th, is another Hoot Gibson Jewel, made as a Lynn Reynolds Production. It was also written by Reynolds, and formerly was known as "Cheyenne Days." The cast includes Blanche Mehaffey, Robert McKim, Howard Truesdale, Rolfe Sedan, Grace Cunard, Harry Todd, Martha Brundage, Joe Tickson and George Summerville.

"The Wrong Mr. Wright," for release February 27th, is a masterful screen adaptation of the great stage play by George Broadhurst. Scott Sidney directed it with Jean Hersholt in the leading role. The cast includes Walter Hiers, Robert Anderson, Dorothy Devore, Enid Bennett, Edgar Kennedy, Mathilde Comont, Jay Belasco and Buddy, the dog. This cast is one of the best ever seen in a motion picture and the production is rated as A-1 by Universal executives.

"Perch of the Devil," is a King Baggot Production from Gertrude Atherton's sensational novel. Pat O'Malley and Mae Busch are co-starred with a cast including Jane Winton, Theodore Von Eltz, Mario Carillo, Lincoln Steadman, Gertrude Oakman, Martha Franklin and George Kuwa. The production will be released March 6th.

"The Mystery Club" is a splendid screen adaptation of the celebrated Arthur Somers Roche story "The Crimes of the Arm Chair Club." Herbert Blache made it with an exceptional cast including Matt Moore, Edith Roberts and Mildred Harris. In the cast are Charles Lane, Warner Oland, Henry Herbert, Charles Puffy, Nat Carr, Jed Prouty, Alfred Allen, Sidney Bracey, Monte Montague and others. The picture will reach the screen March 13th. It already has been pre-released in several cities and has met with unusual success, being hailed as one of the best mystery pictures ever made.

"Sensation Seekers," Carl Laemmle's screen adaptation of the Ernest Pascal book sensation "Egypt and the Lord," was made by Lois Weber with Billie Dove and Huntley Gordon as the co-stars. It is an ultra-modern story and Universal has given to it a dressing of the most exotic and glittering sort. In the cast are such excellent players as Raymond Bloomer, Peggy Montgomery, Phillips Smalley, Edith Yorke, Cora Williams, and a dozen others. It will be released March 20th.

"Ace High" is another Hoot Gibson Jewel, although it probably will reach the screen under another title due to a conflict. It is a Lynn Reynolds Production made from a story by Reynolds. It will be released April 3rd.

"Held by the Law," an Edward Laemmle Production from an original story by Bayard Veiller, is hailed as one of the best crook dramas ever put on the screen. It co-stars Johnnie Walker and Marguerie de la Motte. Eddie Laemmle, who made "The Still Alarm." "The Whole Town's Talking" and other successes, has passed all his previous records with this one, it is reported from Universal City where the picture has just been pre-viewed. It will be released April 10th.

"Taxi! Taxi!" due to be released April 24th, is a hilarious farce-comedy made by Melville Brown from a story by George Weston. This story was exceptionally popular when it appeared in the Saturday Evening Post and Brown, one of the best farceurs now in the directorial field, has done himself proud with this production. Marion Nixon and Edward Everett Horton are co-starred, with a cast including Burr McIntosh, Edward Martindel, William V. Mong, Lucien Littlefield and Freeman Wood. Where is has been pre-released, this picture has registered 100 per cent as a laugh riot, it is reported.

"The Love Thrill," is another big Laura La Plante picture, directed by Millarde Webb from a story by Webb and Joseph Mitchell. Miss La Plante is supported by such popular players as Tom Moore, Bryant Washburn, Jocelyn Lee, Arthur Hoyt, Nat Carr and Finch Smiles. This picture, which has just been completed on the Coast, is promised as the best La Plante picture even made and the equal of any light comedy production being offered this season. It will be released May 8th.

"The Prairie King," the next Hoot Gibson Jewel, also a Lynn Reynolds Production, is being adapted from George Ogden's book, "Cow Jerry," and is being made as a Gibson picture of the highest entertainment value. It will be released May 15th.

"Down the Stretch," recently completed by King Baggot, is a fast moving picture, taken from Gerald Beaumont's Red Book Magazine story "The Money Rider." It was made with Marion Nixon and Robert Agnew in the leading roles and gives the truest portrayal of the human side of horse racing ever presented on the screen. The cast includes Jack Daugherty, Virginia Boardman, Lincoln Plummer, Ward Crane, Ben Hall, Otis Harlan and Ena Gregory. Much of this picture was made at well-known tracks, both in the East and the Coast. It will be released May 29th.

"The Bargain Bride," the latest Edward Sloman Production, starring Mary Philbin, and which is now in production, is adapted from the French novel "Lea Lyon," by Alexander Brody. Charles Kenyon adapted it and Paul Kohner is supervising the production. It will provide for Miss Philbin a role equally suitable as those in which she rose to fame in "The Phantom of the Opera," "Merry Go Round" and other Universal pictures. June 12 is the release date set for this production.

"Too Many Women," the next Norman Kerry Jewel, is from the Gabrielle Reuter story, "The Opera Glass," one of the best known novels of the day in Europe. Production has not started on this picture but the next few weeks will see a director selected and preliminary camera work begun. It will be released June 19th.

"Beware of Widows," will be the last Laura La Plante release of the Spring 1927 season. Wesley Ruggles is the director and he has just started work on this entertaining story adapted from the celebrated stage play by Owen Davis, in which Madge Kennedy was starred for many months on Broadway. Matt Moore is Miss La Plante's chief support in this picture. Bryant Washburn also has an important principal role. The picture will be released June 26th.

"A Hero on Horseback," to be released July 10th, is another Lynn Reynolds Hoot Gibson Jewel. It is being adapted from the Ralph Boston story, "Nine Points of the Law," published in Top Notch Magazine. It is said to be an excellent Gibson vehicle, filled with hard riding and fast action of the kind Hoot Gibson fans want and expect.

This release will wind up the Spring 1927 release schedule for Universal and will complete the future releases pending the start of the 1927-1928 season.

LAURA LA PLANTE DOUBLE GIVEN "HER BIG NIGHT" IN CLEVELAND

(*Continued from Page* 29)

After the theatre she was the guest of Cleveland's leading night club and danced long after twelve—her night had many improvements on Cinderella's.

In return for all these courtesies she wrote a special story for the Press on "My Big Night," which broke during the run of the picture, talked over the radio, and was the leading woman in a motion picture taken of her eventful day. Since the picture showed her selecting her clothes at May's, living in her luxurious suite at the Statler, motoring in her Nash car, dancing at the night club and applauding at the theatres, everyone felt the day had been well spent.

Cast a showman's eye over these snappy little UNIVERSLUGS, averaging fifteen agate lines—putting over title and picture punch. They're the most economical attention getters in the film business. And there's a liberal assortment on every Universal Press Sheet—made up in cuts and mats— for use in your local paper, and as teasers on programs and heralds. Practical, selling advertising material that will make money for you if you use them. Look for them on every Universal booking, and cash in right!

MR. SHOWMAN!

Yours will be a

Happy New Year

If you use plenty of Universal Accessories

See Universal Press Books for great line of advertising accessories and special prices that makes using twice the amount you usually use cost you less money per poster or other extraordinary advertising material.

Kipling once wrote a poem that had these words: "Yours is the world and all that's in it, etc."

He meant "yours is the world" if you but give thought and attention to the important things of your work. Accessories are one of the important "things."

Universal Accessories Will Make This A Happy and Prosperous New Year For You!

"Her Big Night" Is Good Entertainment Vows Mae Tinee in the Chicago Tribune

I RISE to advise you that "Her Big Night" is good entertainment. It's not one of these deep fillums, understand. Doesn't pretend in any way to settle ANYTHING. Just goes along in gay and clever fashion presenting the story of a little shop girl who looks like a movie star and for this reason experiences—her big night.

This Laura La Plante child is coming right along, isn't she? Give her anything at all in the way of a story and cast and she can pretty nearly be depended on to furnish a good time for almost any movie optience, no matter how discriminating. There's a joyous friendliness about her that goes over big with a world that needs friendliness, and a sort of glad enthusiasm that is mighty refreshing. A winsome little lady and SUCH a pretty one!

She is a shop girl and busy being trodden on in a bargain sale when you first meet her, this trip. The big rush over, she perches on a stool to pep herself up with a bit of powder, when a young man with a wild look in his eyes rushed up to the counter and wants to know: "DID ANYBODY EVER TELL YOU, YOU LOOK LIKE DAPHNE DIX?" (Daphne Dix being the reigning woman screen favorite, it seems.)

Frances Norcross knows just how to deal with men who ask peculiar questions and she starts right in doing her stuff. But something about this chap makes her pause. He asks her if she wouldn't like a couple of seats to a performance that night at which the beautiful Miss Dix is scheduled to make a personal appearance.

Miss Norcross, as is her custom, spends a pleasant noon hour with the Boy Friend and at parting springs the tickets on him. During the noon hour he has told her that if he only had a thousand dollars so that he could go in business for himself, he would ask her to be his wife. (That doesn't mean anything to you, now, but it will later on.)

As I said—she springs the tickets, telling how come she to have them.

At first the Boy Friend is vurr' haughty. When he goes anywhere with her he PAYS for the tickets—see? At last, however, he sees the light and agrees to be reasonable.

ONLY—just as Miss Norcross waits in glad expectancy for her Johnny, who should ring the door bell but the man with the wild expression in his eyes.

And HE WILL NOT BE PUT OUT!

He tells this unknown blonde who looks so much like that famous blonde, Daphne Dix, that the latter lady has not returned from her yachting trip in the yacht of a certain Mr. Harmon, and that, if she doesn't make her personal appearance there will be a large sized scandal in the morning poipers which will cause great embarrassment to the lady and great financial loss to the company with which she is affiliated.

The big idea is, you see, for Miss Norcross to impersonate Miss Dix—(Mrs. Dix, it really is)—and the wild eyed young man waves—a check for a thousand dollars before the eyes of the furious Miss Norcross.

With sight of the check comes a memory of the noon hour in the park. Frances loves her Johnny. With the thou' Johnny could buy out the man he wants to and they could be married immediately.

She lets in the desperate Tom Barnett and when he goes out, she's with him—and no word or anything has been left for Johnny, for Mr. Barnett has declared that NOBODY must know of the plot on foot. It seems there is a demon newspaper reporter on the trail whose SUSPICIONS HAVE AROUSED—and to foil him there must be secrecy—absolute.

Johnny, smelling mice, asks the Girl Friend's roommate would she like to go to a show—and takes her to where Miss Dix is to "appear in person."

Ahduwanna tell you any more. I just want to make you promises.

Promises that you'll get a lot of laughs out of "Her Big Night"; that you'll adore Laura La Plante in her double roles of girl friend and movie actress; that you'll say this Einar Hansen—whom you've only seen once or twice before—is slated for popularity; that Mack Swain minus his mustache and appearing as the unhappy backer of Miss Dix will give you much joy; that you will be interested in the story from start to finish and that you'll think the production well staged, costumed and directed. —*Chicago Tribune.*

"Old Soak" Is Delightfully Different According to Washington Times Critic

WHAT a joy to see a picture such as is now showing at the Rialto Theatre! What matter if one did have to plow through the first snow of the season and sit with somewhat damp feet so long as the play proved so delightfully different? The title, "The Old Soak," is perhaps a misnomer.

Jean Hersholt is perfectly cast as the old soak, Clem Hawley, Sr., and he is an artist in the part. Surrounded by an all-star cast, each one exceptionaly capable, the performance is one to hold the interest of even the most critical. Seldom does one see a more human, more natural characterization, so homely and yet so picturesque. June Marlowe, as the dainty chorus girl who finally helps to clear up the Hawley affairs is exquisite to look at and mighty good in her portrayal too. Louise Fazenda, the hired girl, lends her quota of humor to a performance already bubbling and teeming with the little every-day situations in an ordinary family circle. George Lewis, the handsome young son, falls in love with the girl and to get money in competing for her favor, sells some "worthless bonds" to a scapegrace cousin. Of course, the bonds go up and when their theft is discovered the father assumes the blame—but the little chorus girl steps in and takes pop into confidence and together they clean up the whole affair to the complete satisfaction of everyone. Contributing to the huge success of the drama, Gertrude Astor, William Mong, George Siegmann, and others of note have a goodly share. And not a little of the interest is maintained by some witty truths such as this one: "Bottles and men are a lot alike, it's what's in them and not the labels they wear that counts."—*Washington Times.* (Length: 7,445 ft.)

Charlie Puffy
52
Bluebirds
for Happiness
52 a Year
with
Charles Puffy, Arthur Lake,
Neely Edwards
"Slim" Summerville
One Reel Each
Produced and Released by
UNIVERSAL
Neely Edwards
Arthur Lake

Exhibitors' Ratings of Universal Pictures

"Marriage Clause" Wins High Praise

"'THE Marriage Clause,' which I played last night, was the best feature I played this year. The work of Billie Dove and Francis X. Bushman was very good. I'm not much on boosting features but I liked this so well I couldn't help but tell you so."

—Ed. Fuchs, Manager,
Opera House,
Marion, Wis.

Patrons Increase With First U Film

"MR. LAEMMLE, let me say that this summer I have lost money, for one reason, that is that I haven't been playing your products. This fall I took myself in hand and had to cancel all the contracts which I had with other Exchanges and go exclusively with Universal. From the very first play the patronage has been picking up. I have had my eye teeth cut. I know from now on which side of the bread the financial butter is on. Your exchange was the first to more than meet me half way in my most serious time of the picture business.

"Hoping that we may both have continued success in our respective lines—I also wish you the best of health since your operation."

—Othello Hickman,
Young Theatre,
Monticello, Utah.

Turned 1000 Away At "Midnight Sun"

"WE are celebrating our anniversary week with 'The Midnight Sun.' Broke our previous record at Empire Theatre yesterday. Twenty-three hundred people saw the picture and over one thousand turned away. House too small. Comments very good. The talk of the town. We are satisfied and expect that business will keep up for the balance of the week."

—J. C. Bernier,
Empire Theatre,
Quebec, Canada.

"Flaming Frontier" Went Over with Bang

"JUST a few lines in regard to 'The Flaming Frontier' run at the Gillioz Theatre, Springfield.

"You will recall I was somewhat worried over leaving this picture placed in the last half of the week, following another exploitation picture, preceding it the first half, but I am glad to advise you that 'The Flaming Frontier' went over with a bang, In fact, it exceeded my fondest expectations under the circumstances."

—A. R. Zimmer,
General Manager,
Capitol Enterprises,
Kansas City, Mo.

"Silent Flyer" Best Since "Riddle Rider"

"YOUR serial 'The Silent Flyer' is excellent; it interested everyone. We got a good start. We had big crowds on the first two episodes, which gave it a good start and they keep coming as they say it is keen. Best one since 'The Riddle Rider.'"

—W. A. Harris,
Regent Theatre,
Blackwell, Okla.

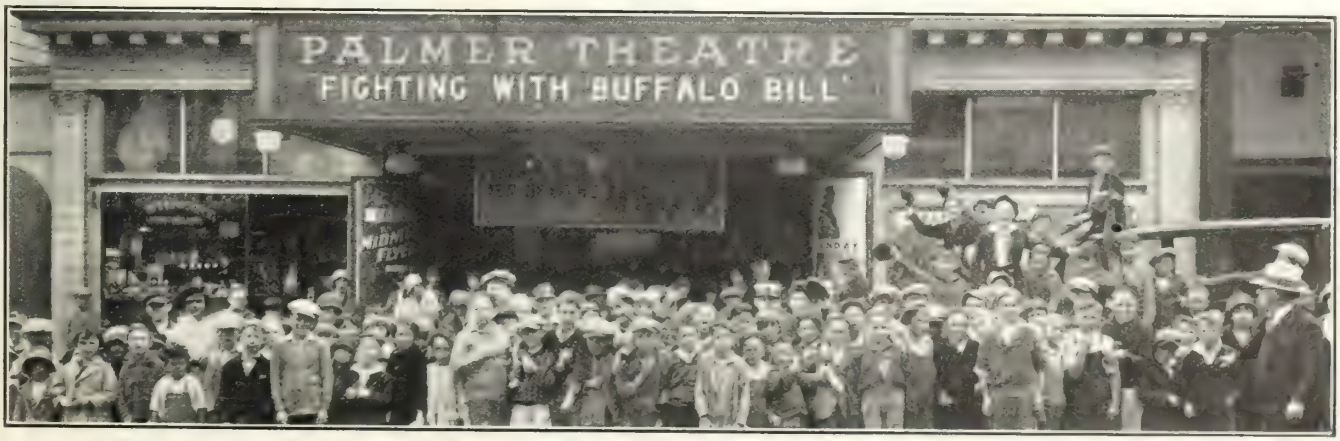
"Outstanding" Says Basil of "Strogoff"

"LAST Monday, I had the pleasure of viewing a private screening at Belleview Theatre, Niagara Falls, N. Y., of "Michael Strogoff," and was really amazed at the magnitude of the production, for I had no idea that such an artistic, collossal and magnificent picture could come out of the studios of the old world. Universal should really be proud to have in their output of this year a picture of such class.

"The colored scenes in it were beautiful and the entire cast acted their parts wonderfully. Last but not least comes the acting of Ivan Moskine as Michael Strogoff" which was superb.

"All in all, my opinion is that 'Michael Strogoff' will class as one of the outstanding attractions of the year."

—Nicholas J. Basil,
General Manager of the Central Park and Strand Theatres of Buffalo, New York.



Manager R. K. Covington of the Palmer Theatre, San Francisco, had a special children's matinee to start "Fighting With Buffalo Bill" at his house and announced the serial showing in lights on his marquee. The result was the mob pictured above which became enthusiastic followers of Buffalo Bill's adventures.

Get

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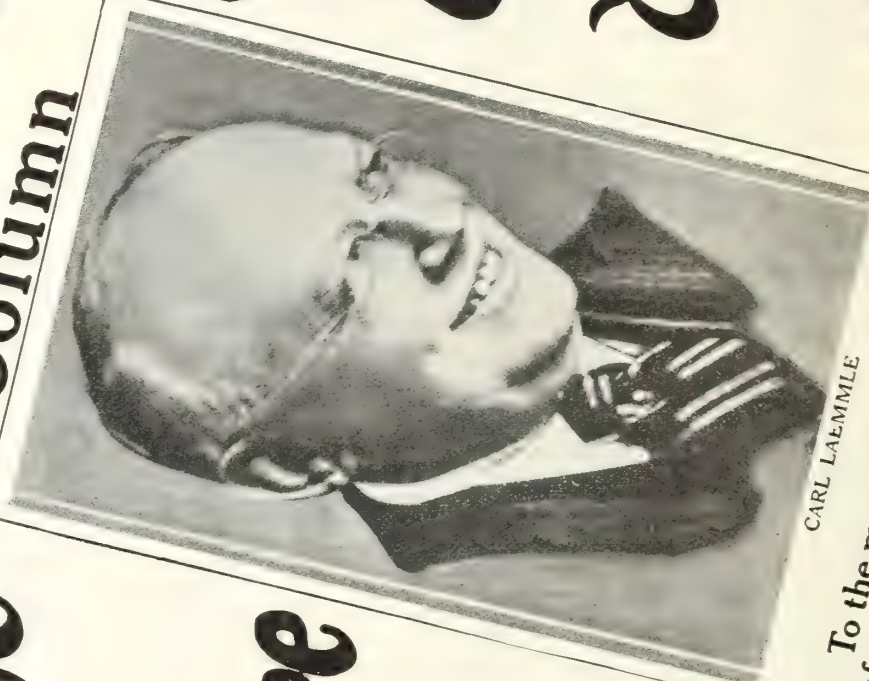
SATURDAY EVENING POST
and **LADIES' HOME JOURNAL**

Watch This Column

That's why we are



CARL LAEMMLE

To the mothers and fathers of the growing generation I solemnly give a pledge to keep all Universal pictures fit and clean for the young mind.

I have made many thousands of pictures during the years I'd been in this business ... huge list there ... tions ...

We agree with these

Beautiful—dignified—printed in three colors—14 x36 inches made to fit your standard insert frame. Place it in your lobby and tie up YOUR theatre with Universal's week-in and week-out national advertising.

Ask your Universal salesman for YOUR copy. It's free to every showman who books Universal Pictures!

this Insert Card!

It sells the CLEAN PICTURE idea to your patrons

proud to show universal pictures in this theatre

sentiment

...self to be fooled as to the real wants and desires of the great mass of people.

It will never happen again!

If an honest confession is good for the soul, then the atonement must be honest. That is why I give you my solemn pledge to keep Universal pictures white, clean and wholesome.

Pictures need not be mushy or wishy-washy just because they are clean. Pictures need not be risque to contain a "kick." The thousands of clean pictures Universal has made are practical proof of that.

So I am not embarking on strange seas when I give my pledge. I am not trying out anything that is new to the Universal organization. But even if it were entirely new, I would still know that the picture for the clean mind is the only picture that will live!

We call this the jazz age. We speak of our school boys and school girls as "jazz mad." We whisper of the terrible things they do, the brutal frankness with which they discuss affairs. But, bless your heart, we've been condemning the growing generations for hundreds of years. We roast the whole lot of them for the actions of a few.

The great ranks of the boys and girls are clean through and through. They are better sportsmen than they used to be. They come closer to living up to high ideals than they ever did. That's because their minds are clean and *I don't propose to be a party to anything that will contaminate those minds.*

They have been taught to keep their bodies clean. They have been taught to scrub their teeth. Well, we can help them practice mental prophylaxis—and *I'm going to do my part through Universal Pictures.*

I call upon every mother and father, upon all women's clubs and all *other organizations which are formed for good to* help. Let us start by casting every questionable picture into the discard and boosting for every picture that is worthy, entertaining and CLEAN!

Carl Laemmle
President

(To be continued next week)

P. S. Will you write me how YOU feel about it?

UNIVERSAL PICTURES
730 Fifth Ave., New York City

A PAGE OF SYNOPSES

"UNDER DESERT SKIES"

Two-Reel Mustang Picture
Featuring **FRED HUMES**

SILAS GRANGER, an old prospector, has, after years of searching, re-discovered a lost gold vein known as the John Hancock Mine. He jubilantly brings the news to his daughter Alice and to Jack Marlowe, who is living with them and who loves Alice. When the news of the discovery goes out, Marlowe is met by Joseph Dokes, who poses as an eastern capitalist but who is lying in wait to jump the claim as soon as it is located, and who has sent Marlowe to spy on Granger, holding over him a crime for which Marlowe is wanted.

Dokes and his gang follow the Granger party to the claim. Dokes calls Marlowe aside and demands that he disclose the location, threatening to put Marlowe behind the bars for the Cheyenne killing if he refuses. Marlowe decides to brave arrest if necessary and to play square with Granger at all costs, but the girl, overhearing the threats of Dokes, brands Marlowe as a rattlesnake and tells him to go.

Dokes stalks Granger and knocks him unconscious, robs him of the map he has made to identify the claim and then makes for the city in a car to record the claim for himself. Marlowe tells Alice he will prove himself worthy of her, wherewith he takes a desperate chance by taking a perilous shortcut on horseback and jumping from the saddle into the speeding car where he overcomes Dokes' henchman and recovers the map. Leaping back to his horse from the car, he reaches the recorder's office ahead of Dokes and records the claim for Granger Dokes tries to discredit him and have him arrested, but the sheriff recognizes Dokes as the Cheyenne killer who is trying to lay his crime to Marlowe.

All is well with Marlowe and the heiress to the John Hancock fortune.

"PAPA'S MAMA"

One-Reel Blue-Bird Comedy
Featuring **ARTHUR LAKE**

WHEN Arthur Brown's widowed father announces that he is going to bring home a new mama, Arthur implores him not to marry again as he doesn't want a new mama. He decides to break up the match by making love to his father's fiancee. Mrs. Jones, the bride-to-be, is having the same trouble in trying to sell Agnes, her daughter, the idea of accepting a new papa. Arthur calls at the Jones house. Agnes comes to the door and Arthur asks to see her mother, saying the Mr. Brown is calling. Believing that this is the man her mother is to marry she is horrified, but shows him in. Arthur makes an ardent appeal to Mrs. Jones to give up his father and marry him instead. Mrs. Jones, seeing his game, tells him that his father is after her daughter. Arthur then proposes to the daughter and she accepts him to stop her mother from robbing the cradle. They elope, both leaving notes explaining that they are marrying to save their parents from a misstep. Mr. Brown and Mrs. Jones pursue them and stop their wedding. Arthur and Agnes decide that they will be happy as brother and sister so the Brown-Jones Sr. wedding takes place immediately.

"STRINGS OF STEEL"

Ten-Episode Adventure Picture
Starring **WILLIAM DESMOND**

No. 5—"Kings of the Wire"

GLORIA NORTON, Bowery Belle and Ned come safely to land. Bowery Belle informs Peter Allen of Ned's rescue while Ned stops at an old farmhouse in the hope of getting a rig to take him and Gloria back to town. He talks about the telephone and of the Bell Company's need for money. It happens that the farmer knows Dr. Bell, the inventor. He decides to invest $10,000 in the project.

Peter Allen and his henchmen, who have discovered Ned's whereabouts, break into the house, determined to prevent him from reaching town, but Ned and Gloria hide themselves and then make good their escape, taking a stage for New York. They are pursued by the Allen gang. Ned takes the reins away from the driver and races the horses through a danger signal just as a charge of giant powder is set off that blows the carriage to atoms.

"BUSTER'S ORPHAN PARTY"

Two-Reel Stern Brothers Comedy
Featuring **ARTHUR TRIMBLE**

IT is orphan day, Buster's mother tells him and Mary Jane, so they may find some poor orphans and give them a house party during her absence. The children and Tige drive to the country and get a sedan full of kids. A little black boy hitches Tige to a cart and drives him in pursuit of the car. Dog and cart slide down a hill and nearly go over a precipice, but the orphans are finally delivered to the Brown mansion where they sit down at the table while Buster and Mary Jane do the cooking.

As the kids are too noisy, Buster sends Tige to quell the mob. When the chicken is served, Tige saws a hole in the table from underneath and steals the chicken. They chase him all over the place but he dodges through the kitchen cabinet and keeps them guessing until he has consumed the bird.

The black boy does the Charleston on top of the table and the party is at its height when Mrs. Brown arrives home and wades through the broken dishes to the kitchen, where Buster is all ready to greet her with a plate in the seat of his pants for safety.

"THE LITTLE WARRIOR"

Two-Reel Mustang Picture
Featuring **JOSIE SEDGWICK**

ROBERTA, an orphan, who has been doing a man's work on the Martin farm in Indiana, receives a letter from her uncle Bob, a western rancher, addressed to Robert A Randall and calling upon the supposed kinsman to come west and take up the feud of generations with the neighboring Perrys. She goes to rescue the clan, but when he sees she is a woman he is so disappointed that he disowns her. Jim Perry the family enemy, admiring the girl, offers her the shelter of his ranch house, but she refuses to have anything to do with a Perry until the rankling enmity of the families is ended.

She accepts the hospitability of an Indian squaw, and later disguised as an Indian, disperses a gang of men sent by her uncle to raid the Perry ranch by shooting arrows among them, which leads them to believe that Perry has hired a band of renegade Indians.

Randall becomes infuriated at the cowardice of his men but is thoroughly cowed when an arrow whizzes by him and embeds itself in the ranch house, bearing a written message of warning. Unable to fight an unseen foe, the clan makes peace, but Mobrey a rascal whose underhand activities have kept the families embroiled for years in the hope that both sides would be killed off, leaving him a clear title to a coveted property, is determined to see them fight it out, so he forces them into a pistol duel, his men standing near to murder them if they refuse to murder each other.

Roberta saves their lives by shooting arrows at them from ambush. In a fight that follows the gang is disarmed and arrested. Roberta takes off her Indian disguise and reveals her true identity as the future wife of the family enemy.

Try this on YOUR Box-Office!
UNIVERSAL'S
COMPLETE
SERVICE
CONTRACT
It's a Popular Profit hit with exhibitors Everywhere!

How Much Have YOU Tied Up in Your Theatre?

CAN you afford to neglect any means to increase the returns on your investment? Carl Laemmle's Column in The Saturday Evening Post, for instance? National advertising that reaches the country's millions of pleasure-seekers — most of your patrons read it! In addition Universal's advertising in Photoplay assures you of the patronage of the real, dyed-in-the-wool fans. There's real sound business insurance in this tie-up—get busy—get Universalized—

The column at the left will appear in The Saturday Evening Post of January 1st, 1927

UNIVERSAL'S NATIONAL ADVERTISING

UNIVERSAL WEEKLY

Vol. 24 No. 21

January 1927

Jan. 1, 1927

SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.

LAUGH MONTH

"Let George Do it" Stern Brothers 1

"Puffy" Comedies Octavus Roy Cohen 2 3 4 5 6 7 8

"The Gumps" Universal 9 10 11 12

"W.C. Tuttle Comedies" Western 13 14 15

"Buster Brown Comedies" Junior Jewels 16 17 18 19

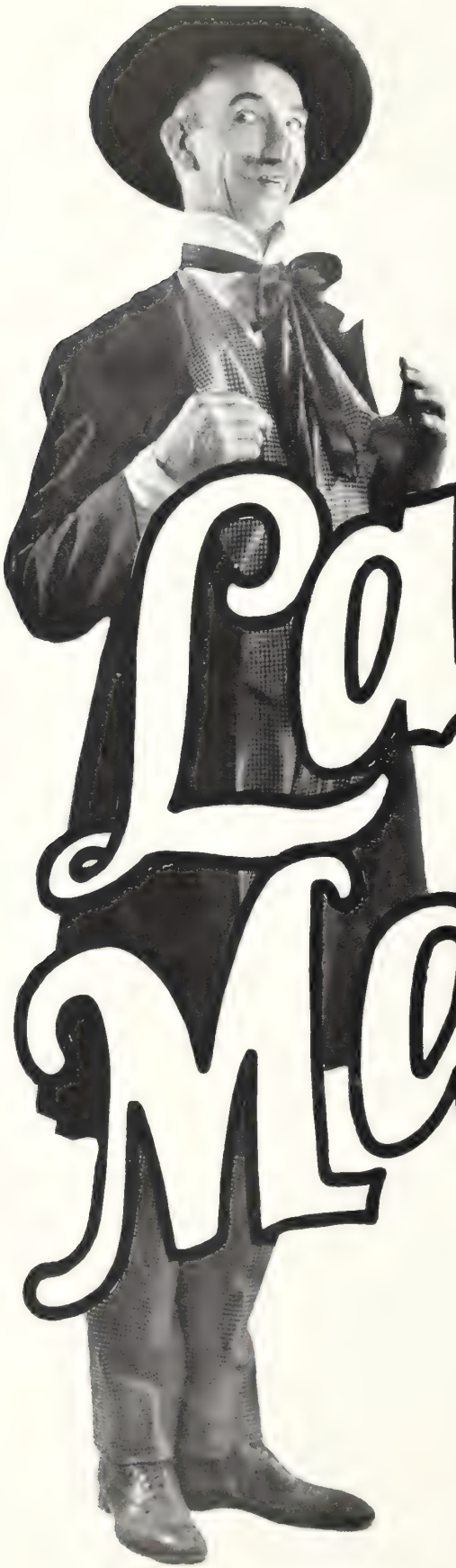
"Bluebird Comedies" Universal 20 21 22

"The Collegians" Junior Jewels 23 24 25 26 27 28 29

"The Newlyweds" Stern Brothers 30 31

"What Happened to Jane" Stern Brothers

"The Excuse Makers" Stern Brothers



"Another dandy Gump. Lots of laughs and thrills. You just can't go wrong on Gump Comedies."

—A. E. Sharer,
Globe Theatre,
Savannah, Mo.

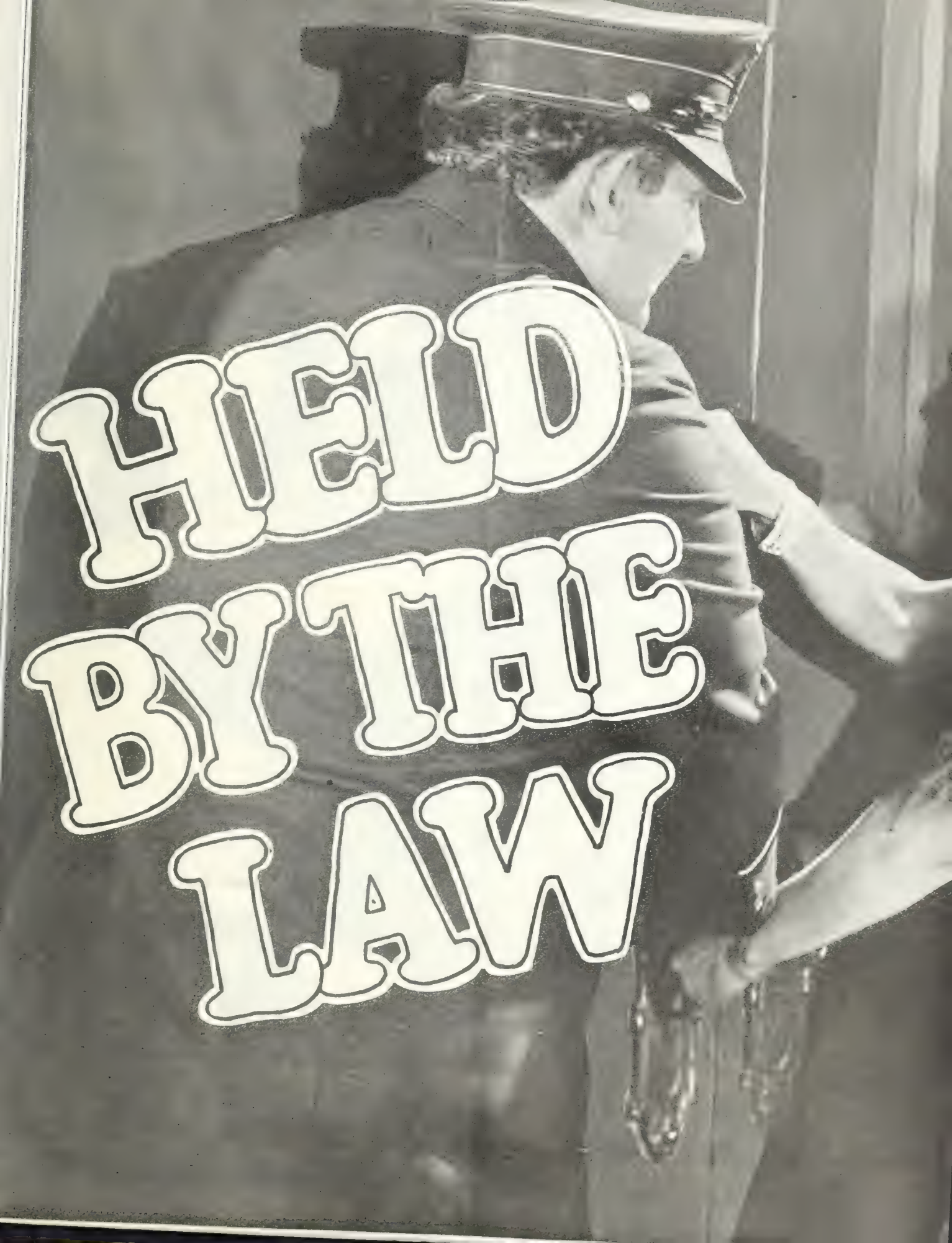
Laugh Makers

Samuel Van Ronkel Productions

2 reels each

Released by
UNIVERSAL

12 *new* GUMPS


HELD
BY THE
LAW

Powe
HELD

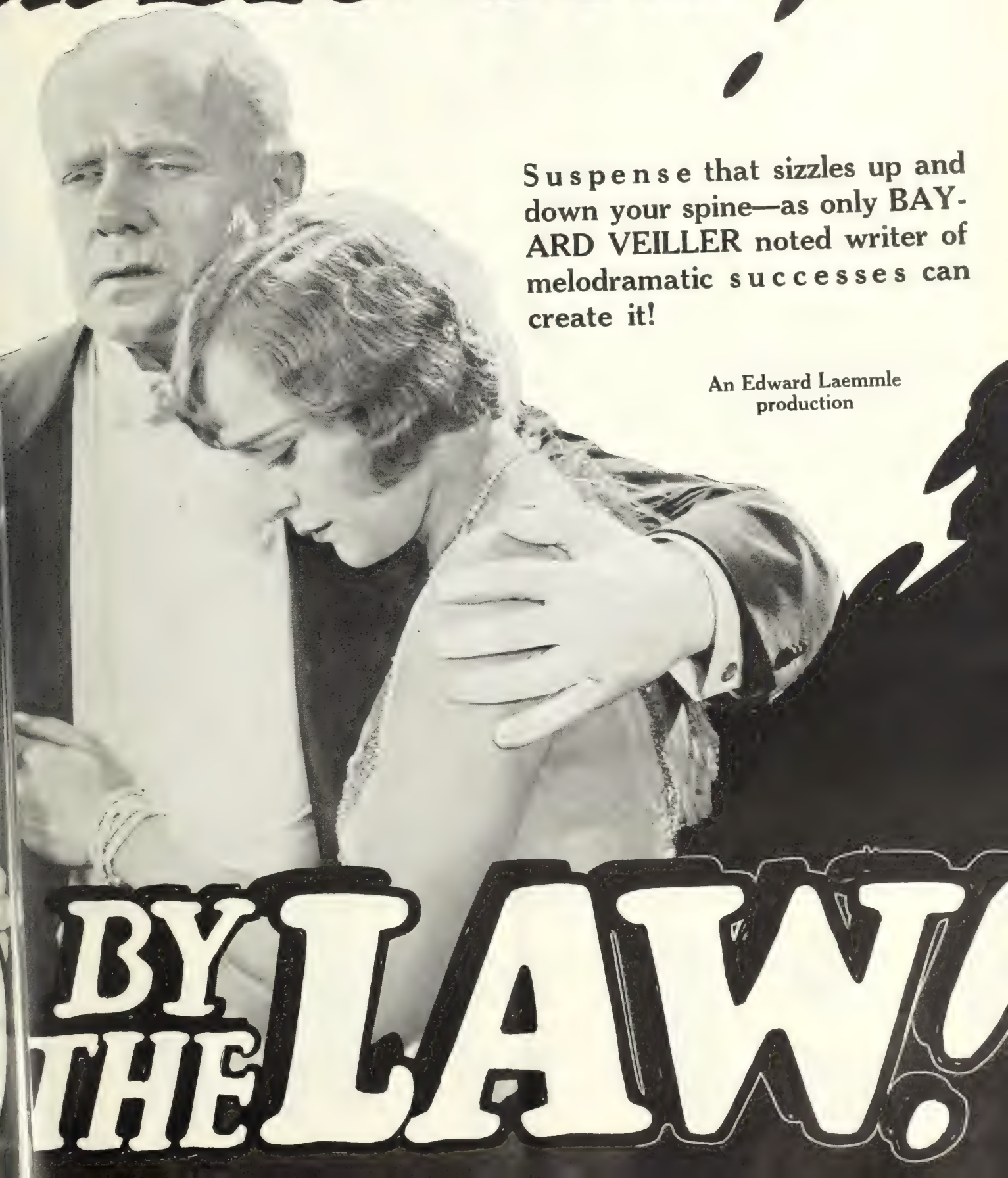
The most gripping mystery melodrama of the year! An EDWARD LAEMMLE PRODUCTION from the story by BAYARD VEILLER, author of the famous "Within the Law." With all-star cast including, Ralph Lewis, Marguerite de la Motte, Johnnie Walker.

IT'S A UNIVERSAL BIG ONE!

BY THE LAW!

It's a Universa
HELD

al BIG ONE!



Suspense that sizzles up and down your spine—as only BAYARD VEILLER noted writer of melodramatic successes can create it!

An Edward Laemmle production

BY THE LAW!

Power!

Box-Office POWER—in that title and the name of BAYARD VEILLER, author of "Within the Law." Audience POWER in a story that grips with the strength of a vice. The outstanding mystery melodrama of the year!

An Edward Laemmle production

HELD

BY
THE LAW!

We Challenge All

No. 513.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

NEVER in my life have I felt so happy over the comedy situation.

After years and years of hard effort, years of experimenting in every kind of short comedy product, years of mixed encouragement and discouragement, it is a source of pure delight to be able to say—and know it is true—that

UNIVERSAL IS MAKING THE VERY BEST COMEDIES IN THE WHOLE WORLD OF MOVING PICTURES.

Making good comedies in one or two reels is the hardest job in the industry. Every company attempting to make short comedies has had one heart-break after another, including Universal. But we have kept everlastingly at it, with the result that we've got product of which we are intensely proud.

For instance, take "The Collegians"—a clean-cut, fast-moving, hard-hitting series of laughs and loves. Stories of college life and college sports. When I tell you they are better than our famous "Leather Pushers" series, I mean exactly that! And they are booking like mad!

Then "The Newlyweds" and their baby Snookums. Great heavens, what a smashing success this series has been and

Comedy Producers

will continue to be for a long time to come. Never did a series of short subjects hit the market with such a bang and fill such a long-felt want. The baby that you'd love to hug has been taken to the heart of the whole world.

And of course "Buster Brown" and his famous dog Tige have made so many millions laugh that they are uncountable. This series started off on the right foot and has been keeping up a simply wonderful record of hits.

Sidney Smith's successful series, "The Gumps," is another comedy list of pictures which the exhibitors tell me are better known than most of the other laugh-makers on the market.

In addition to this we shall soon begin on Rube Goldberg's crazy "Ike and Mike They Look Alike" series, and you can count on more laughs than ever.

Also "Keeping Up with the Joneses" is soon to appear—and if anything as good or better should show up, Universal will have it!

The ideas for these comedies are developed by such comedy cartoon geniuses as McManus, Outcault, Sidney Smith, Rube Goldberg and Pop Momand — names known in thousands upon thousands of homes in America. And the best of it is that the pictures produced with their ideas as a basis are simply knockouts!

That's why I challenge the world of comedy producers to match Universal comedies picture for picture.

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher B'ldg. 730-5th Ave. New York City
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Vol. XXIV **JANUARY 1, 1927** **No. 21**

UNIVERSAL MOVIEGRAMS

WILL H. Hays, czar of the movies, and Al Christie, one of Carl Laemmle's first comedy producers, have signified their intention of attending the Laemmle Alumni Banquet, given to the veteran Universal president at the Biltmore Hotel in Los Angeles on the occasion of his sixtieth birthday, January 17th.

* * *

THE "Uncle Tom's Cabin" company, under the leadership of Harry Pollard, has returned to Universal City from a three months location expedition to the Mississippi River. It's next scenes are in the $75,000 setting of the St. Claire mansion erected as a permanent set in Universal City.

* * *

MORE than 200 applicants were interviewed by Carl Laemmle, Jr., and Nat Ross for supporting roles in the second "Collegians" series written and to be supervised by Laemmle, Jr., and to be directed by Ross. The series will star George Lewis with Dorothy Gulliver, Hayden Stevenson, Eddie Phillips, Churchill Ross and Broderick O'Farrell.

* * *

AFTER a week of sightseeing, Ivan Moskine has departed from New York for Universal City. Upon his arrival there to play in "The Bargain Bride" with Mary Philbin, he will be met by a committee of stars headed by Natalie Kovenko and M. Tourjansky, who directed "Michael Strogoff" in France.

* * *

UNIVERSAL will produce as the next Norman Kerry feature, Cynthia Stockley's novel. "The Claw." Sidney Olcott will direct Claire Windsor will be co-starred with Kerry and Forrest Stanley will be featured.

Universal Buys "We Americans" As Starring Vehicle for Lewis

IN line with the recently instituted efforts of Will H. Hays toward more rapid Americanization of immigrants, Carl Laemmle has purchased for production "We Americans." This play has been unanimously praised as a splendid example of the way in which the second generation of immigrants to our shores is being amalgamated in the body politic of citizenry.

"We Americans" has been running at the Julian Eltinge Theatre in New York since the beginning of the current season. It was originally written by Max Siegel of the Sam H. Harris office and it is understood that most of its incidents, philosophy and lines were taken from actual experiences. The play itself was inspired by Siegel's own mother and her attitude toward the World War. It was subsequently partially re-written by Milton Herbert Gropper, who is the author of "Ladies of the Evening." As an example of conflicting customs and temperaments, "We Americans" is like a dramatic bonfire. It brings into high relief the imported habits of mind, religious and social customs and appearances of immigrants from Russia, Italy, China, Roumania and Scandanavia when contrasted with the highly up-to-date outlook of their American-taught children.

There is another reason why Carl Laemmle purchased "We Americans." Ever since the remarkable success of "His People," he has been abjured by exhibitors all over the country who made money and gained friends through that production to produce another along similar lines. "We Americans" is the first story brought to his attention which fulfills these requirements. In order to carry out the analogy with "His People," it is planned to star George Lewis in the production and to entrust its direction to Edward Sloman. It will be one of the high spots in Universal's 1927-28 Jewel program.

Carl Laemmle's acquisition of this property is a definite feather in Universal's cap. There was spirited bidding on the part of several film companies and it is understood that the Laemmle organization came out on top only after offering a very stiff price.

Laemmle Slogan To Be Filmed

UNIVERSAL has purchased for Laura La Plante an original scenario by Don Cobb and J. Frank Beale bearing the title, "It Can Be Done," which is the Carl Laemmle slogan used extensively by the sales force of Universal.

The story is written around a department store girl and Universal hopes to make it the epic of the department store. For the last six months the authors have been in consultation with department stores to insure accuracy of detail and authentic atmosphere, in order to represent justly the activities, problems and life of thousands and thousands of department store people.

J. Frank Beale is the former advertising director of Macy's, Strawbridge & Clothier's and other big department stores, while Don Cobb is in the Universal Scenario Department.

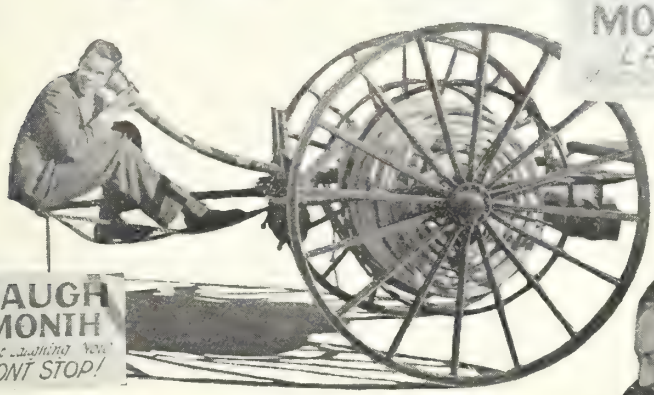
Universal City Is All for Laugh Month

Ralph Graves and June Marlowe of "Alias the Deacon."

Barbara Worth, Reginald Denny and Director Melville Brown of "Slow Down."

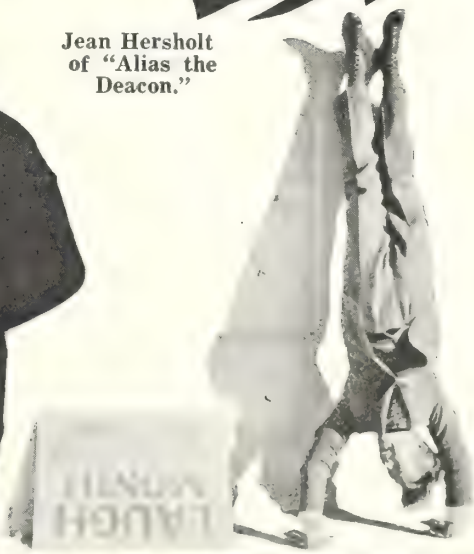
Charlie Puffy of Bluebird Comedies

Jean Hersholt of "Alias the Deacon."



Arthur Lake of Bluebird Comedies

Laura La Plante and Director Paul Leni of "The Cat and the Canary."



Olcott to Direct "The Claw" With Kerry and Claire Windsor

THAT Universal is sparing no expense to make the film picturization of Cynthia Stockley's great novel of the African veldt, "The Claw," one of the most pretentious offerings of the 1927 season was evinced recently with the announcement by Carl Laemmle that Sidney Olcott, one of the leading directors of the industry, had been signed to handle the production.

Norman Kerry and Claire Windsor will play the leading roles in the picture while the apex of the triangle will be handled by Forrest Stanley, who, for the first time in a long and varied career will enact the role of a heavy.

The dark, handsome Kerry and the radiant Miss Windsor are expected to form a most attractive contrast in this popular story of a beautiful English girl in Johannesburg. Kerry plays the part of the dashing Major in the British army, a role in which he is ideally cast, and it is believed that he will score one of the greatest successes of his brilliant career.

Olcott goes to Universal with a long list of screen triumphs to his credit, the latest being "The Amateur Gentleman" with Richard Barthelmess.

The adaptation and continuity of the novel was made by Charles Logue under the supervision of Edward Montague, chief of the scenario department at Universal City.

Nearly all of the action in the story takes part in an African village near Johannesburg and an exact replica of an African kraal, or village, is being constructed at Universal City.

Technical Experts Loaned to Company In Kobe, Japan

FOUR experienced men from Universal City are in Kobe, Japan, giving technical advice to a Japanese producing company, according to Carl Laemmle.

The men were loaned by Universal at the request of the foreign company which wanted to bring its methods and equipment up to date so that it would be a leading production unit in Japan.

Already the company has the biggest lot, the biggest stages and the biggest star in Japan, Bando Tsusaburo. The motion pictures made by this company feature native players and are for Japanese consumption.

American equipment such as cameras and laboratory material were loaned also and their use as well as the practice of the American method of direction is being supervised by Jay Marchant, director in charge of the party; Harold Smith, cameraman; and Alf Gosdin and Al Boeckman, laboratory experts.

This sign, more than 100 feet high, announced the coming of "The Phantom of the Opera" to the Cine Palazzo, Turin, Italy's biggest house.

Biggest Theatre In Italy Opened With "Phantom"

THE biggest picture house in Italy, the Cine Palazzo, Turin, recently was opened with "The Phantom of the Opera," the famous Universal super production. In keeping with the importance of the theatre was the exploitation which accompanied the showing. Never before had Italy seen such a sign, as pictured above, was erected on the Corso Vittorio Emanuele, Turin's main thoroughfare. It is more than 100 feet high and consists of more than 3000 lamps. First appears a rotating circle of lamps in various colors, then below in red lights, the structure of the opera house. Surmounting the whole is the figure of the "Phantom" himself, etched out in green bulbs.

Ivan Moskine Feted At Studio Party Of Famous Artist

IVAN MOSKINE, star in "Michael Strogoff," who arrived in New York last week en route to Unisal City, was the guest of honor at a studio tea given by I. Mortimer Block, noted portrait painter, in his Ninth Street studio, New York City.

The affair was well staged, Russian atmosphere prevailing throughout. A balalaika orchestra in costume added to the festivities.

Guests included Russian friends and admirers of Moskine, artists of note and representatives of the New York dailies, the motion picture fan magazines and the trade press.

Moskine was enthusiastic over his first few days in America and commented particularly upon his wonder at the New York motion picture theatres and their audiences. He particularly noted that American screen audiences seem keener and more appreciative of subtle portrayals and shades of meaning, in action, in plot and in sub-title, than Continental audiences. He looks forward eagerly to his work at Universal City.

The imported film favorite left New York for California Sunday, and will start work with Mary Philbin in "The Bargain Bride" as his first American picture. Later he will be starred in "Moscow," a big special.

Hoffman Appointed Unit Supervisor Of "Yukon Trail"

HUGH HOFFMAN, scenario writer and production executive at Universal City for several years, has been appointed to the position of unit supervisor, under general manager Henry Henigson.

As his first duties under his new position, Hoffman will act in a supervising capacity on "The Yukon Trail," the William McLeod Raine novel which Ernst Laemmle is to direct as one of the specials of next year's program. Most of the picture will be filmed in Canada during the snow season.

Hoffman has been associated with Universal for almost ten years, and in that time has been scenario writer, executive and supervisor as well. In the latter capacity he had worked on more than twenty feature pictures, and is given much of the credit for the "discovery" of Laura La Plante. He was supervising a picture called "Excitement" when Miss La Plante had first arrived at the studio, and insisted that she be given the feminine lead although she had had almost no experience on the screen.

One of the most dramatic stories of the turf ever filmed is "Down the Stretch," made from the late Gerald Beaumont's "The Money Rider," with Marian Nixon and Robert Agnew in the leading roles.

Entire Universal Organization in Giant Speed-Up As Laemmle Enters Twenty-first Year in Field

Growth-consciousness of Well-Knit Group of Corporations Fostered by Carl Laemmle Results in Concerted Acceleration in Production, Distribution and Presentation.

LIKE a young giant feeling its muscles and conscious of its strength for the first time, the Universal organization, the vast industrial machine founded and fostered by Carl Laemmle, with its many and intricate units in the motion picture production, distribution and exhibition fields, has just entered into a "steam up" period that promises to be the most sensational ever recorded in the photoplay industry.

The occasion for this "muscle stretching," this awakening of power on the part of the Laemmle forces, is the approaching anniversary of Laemmle's entry into the cinema industry and the beginning of his twenty-first year in this field. It is as if the Universal organization were expanding its chest upon entering its twenty-first year. The creation of Carl Laemmle, which started as a small store-front grind house in Chicago back in 1906, has grown amazingly, until its coming of age find it established in the four corners of the globe, and its ramifications embracing all phases of the industry in which it plays a dominant role.

The story of the present "speeding up" of the Universal organization is one of exceptional interest. It is an inspiring movement, not an "inspired" one. It illustrates the unique attitude of people in the cinema industry concerning that industry and their pride in its progress.

It started from the salesmen in the field. It started with the rank and file in the studio at Universal City. It started with the home office employees, It started in the chain theatres. It started in the far-flung foreign exchanges.

"Universal is entering its twenty-first year. Now is the time to step out and do bigger things," was the tenor of the feeling that began to snow-ball its way into the spirit of the entire organization. In the scenario department, the feeling was towards bigger and more-out-standing purchases of material. In the production departments, it was towards the enlarging of the picture-making scope of the plant—new experiments in cinematography, in set designing and in picture construction. This movement was paralleled by a flow towards better casts and more audacious directors. In the sales end, it started with an unrest and a yearning for better representation. In the theatre end of the organization it made itself felt by firmer convictions as to increased theatre acquisitions. Everywhere throughout the organization there was a definite and a progressive urge to do things in a bigger way.

The Universal officials and executives, from Carl Laemmle down, delighted in this undercurrent. It was proof of many things—loyalty to Laemmle, pride in organization, increase in possibilities and a happy augury for future results. It was encouraged in every way possible. The results to date are marked and the activities which have grown out of this urge promise to speed Universal to far greater victories.

Outstanding among the resultant activities of the Universal speed-up, is primarily a big increase in production plans. This includes of course, the more ambitious purchase of play and story material. For instance, one of the first announcements following the crystallization of the "steam up" plans was the purchase of screen rights to "We Americans," the successful Broadway play of second generation citizens which is still at the peak of popularity on the stage and which is characterized as one of the outstanding dramas of the decade.

Actual production has been greatly spurred at Universal City. Efforts have been doubled on such forthcoming specials as "Uncle Tom's Cabin," which Harry Pollard is making as the picture for the ages. "The Cat and the Canary," Paul Leni's adaptation of the widely known stage mystery melodrama, also has been speeded up in production. "Alias the Deacon" which Edward Sloman has been making from the famous stage play of that name, is nearing completion.

Another move in the "greater Universal" drive is the starting of production on "The Claw," from Cynthia Stockley's famous story. Norman Kerry and Claire Windsor have the leading roles in this production, with Forrest Stanley in an important part. It will be one of the biggest for next season.

Of equal importance in the "steam up," is the increased activity of the Universal exchange and field forces. Under the leadership of Lou B. Metzger, general sales manager, the field men have started a concentrated distribution drive which is expected to put Universal pictures on a new high level, both as to the number of theatres exhibiting them and as to the number and quality of the first-run theatres in which they are screened. This drive will start January 23rd and will run until May 7th. There will be a special peak period between March 6th and April 9th.

After hearing of this drive, the Universal president decided to reward the managers and *(Continued on page 36)*

Mary Philbin and All Star Cast in

The Barga Bride

AN EDWARD SLOMAN

Say!—

BOX

That's OFFICE!

"They're All Box-Office Bets

Useless to comment on a Gibson feature—this one no exception. Great appeal."

—Stephen G. Brenner, Eagle Theatre, Baltimore, Md.

7 good ones for this year!

And, believe us, exhibitors sure do know a good thing when they see it. HOOT has delivered the goods with such consistency, there's no wonder he's the recognized leader in the Western field. If there's a hundred percent box-office star in the business to-day HOOT GIBSON is the one name that clicks EVERY time. YOUR BROTHER EXHIBITORS TELL YOU SO!

UNIVERSAL JEWELS

"Collegians" Troupe Start Whippet Car Run

BECAUSE the car has made a great appeal to Youth, the officials having charge of the recently accomplished Transcontinental Economy Run of the Whippet Car asked to have the members of "The Collegians" company give them a send-off from Universal City. The trip was under the guidance all the way of the A. A. A. and the famous Cannonball Baker was at the wheel. Its object was to create a new official economy record for automobiles of all classes.

The car started from Universal City on its final trip on November 26th, with George Lewis, Dorothy Gulliver, Hayden Stevenson, Ed Phillips, Churchill Ross and a bevy of the most beautiful collegian girls in Los Angeles giving them the official God-speed. Cannonball Baker and Joe Nikrent, official observer of the A. A. A., claim that this is undoubtedly the reason why they made the run in such record time and beat the claimed economy of the Whippet Car by 13.28 miles to the gallon. Though no attempt at a speed record was made, many of the day's runs would have tired drivers out in larger and heavier cars. They arrived in New York at noon on December 10th, where they were met by officials of the Willys-Overland Company and Arthur Means, of the New York Automobile Club.

The story of this run with pictures of the send-off from Universal City is illustrated in this reduction of a four-column layout sent by the United States Advertising Corporation, which handled the publicity, to 1,400 newspapers and was very widely run, particularly in those cities through which the test car traveled in its 3,559.8 miles.

Upper left shows Carl Laemmle, Jr., assistant manager of Universal Pictures Corp., starting Cannon Ball Baker on trans-continental economy run in Whippet. Motor cycle escort conveying Baker out of Los Angeles is shown at the upper right. Lower left, Baker replenishing fuel supply under official observation at Fort Worth, Tex. John N. Willys, president of Willys-Overland, Inc., welcoming Baker in New York City at the end of the economy test, is shown in the lower right. Inset, George Lewis, famous film star of the "Collegians," drinking to success of trip.

This four column layout of the start of the Whippet Car Economy Run from Universal City, where "The Collegians" company gave it a collegiate send-off, was sent to 1,400 *newspapers throughout the United States and was very widely used.*

Singerman Marries Miss Ann Bernstein

SYDNEY SINGERMAN, veteran Universal employe, film editor and manager of the Program Department of that organization, was married Sunday afternoon at the Royal, 58 West 120th Street, New York City, by the Rev. Dr. Edward Lissman. The bride was Miss Ann Bernstein, daughter of Leo Bernstein of 632 West 171st Street, New York City.

The wedding was unique in that moving pictures were taken of the entire ceremony. After the wedding there was a reception and a dinner dance, following which the young couple left for their honeymoon at Atlantic City.

A number of Universal executives were guests at the wedding, including P. D. Cochrane, E. H. Goldstein, Paul Gulick, Joe Weil, Sam Sedran, Joe Hirt and Dave Bader.

Sydney is one of the best liked men in the Universal organization. He joined Universal thirteen years ago as an office boy, shortly after his arrival in America from his birthplace, Scotland. In addition to his duties as manager of Programs, including the arranging and setting of all Universal releases, he also handles the initiation of nearly all Universal posters, and does the final editing and cutting on features.

He was the guest of honor at a surprise "bachelor luncheon" given by his co-workers in the Universal home office, on the eve of his marriage. Every Universal department head was present. The guest of honor was heartily lauded for his splendid record with Universal. A handsome set of table silverware from his Universal friends, a bag of gold from his co-workers and a magnificent gift from Carl Laemmle were presented to him.

Five Companies Working On Universal Features

WITH five feature companies hard at work, Universal is in the midst of its winter program of production, and according to present plans, the studio will be even busier within the next month.

In addition to the five companies now at work, five more pictures are in various stages of preparation, and all will be in production soon after the first of the year. Four other pictures, completed within the last two weeks, are now in the cutting rooms.

Units now in production are:

"Slow Down," starring Reginald Denny, directed by Melville Brown; "The Denver Dude," starring Hoot Gibson, directed by Reeves Eason; "The Cat and the Canary," starring Laura La Plante, directed by Paul Leni; "Uncle Tom's Cabin," an all-star super-production, directed by Harry Pollard; "Alias the Deacon," starring Jean Hersholt, directed by Edward Sloman.

Edward Laemmle is preparing (*Continued on Page* 36)

Elaborate Trade Show For "Collegians" in London

AFTER viewing the first three of "The Collegians" series, James V. Bryson, managing director of the European Motion Picture Co., Universal's distributors in Great Britain, was so enthusiastic over Carl Laemmle, Jr.'s two-reelers that he arranged to give them a special trade showing at the London Pavilion early in December. The theatre is one of the largest legitimate houses in England, but it was filled to capacity with exhibitors and other guests.

A novel invitation card was devised by W. Arthur Northam, director of advertising and publicity for European, which was sent to showmen, press representatives, the captains of fifteen colleges at both Oxford and Cambridge universities, members of the renowned National Sporting Club, including its president, Lord Lonsdale, who started Reginald Denny on the road to fame, Eugene Corri, the famous referee, captains of rowing clubs, leading London football teams and stars of the boxing world.

"THE MIDNIGHT SUN"
[TELEGRAM]
Celebrating our Anniversary Week with MIDNIGHT SUN broke previous record at Empire Theatre yesterday twenty three hundred people saw picture over one thousand turned away comments very very good talk of the town we are very satisfied.
J. C. BERNIER
Empire Theatre
Quebec, Canada
CARL LAEMMLE Presents
A Dimitri Buchowetzki Production
With Laura La Plante, Pat O'Malley,
Raymond Keane and George Siegmann
From the Story by LAURIDS BRUUN

Big Auto Show Staged by Brown For Denny Comedy

THE biggest automobile show in California is not open to the public.

It is complete in every respect. Its models are the newest and smartest things in automotive transportation. But you can't get in except with great difficulty, and they won't sell you a car if you do.

The show is being staged at Universal City for Reginald Denny's current starring picture, as yet untitled. The cars are the most beautiful creations from the Hollywood dealers.

The set rivals any real show of its kind and consists of a gorgeous salon of great dimensions. Real salesmen from the agencies, too, are in constant attendance, though for once they must sell cars and receive money which is returned to the actors at the beginning of every "re-take."

The automobile show is one of the most important sequences in the picture, and will take more than a week to film, with several hundred extras on hand.

Melville Brown is directing the picture, and the cast playing in support of the star includes Barbara Worth, Armand Kaliz, Claude Gillingwater, Hank Mann, Leo Nomis and others.

Barbara Worth And Tamar Lane Married Secretly

WOMEN and newspaper critics are two classes of people who are popularly supposed to be unable to keep secrets. Yet the marriage of one of the screen's most promising young actresses to one of the screen's most prominent young critics has been kept a dark secret for several months.

The marriage was brought to light recently when Barbara Worth, who is now playing opposite Reginald Denny in his next super comedy, and Tamar Lane, editor and publisher of "The Film Mercury," revealed that they were married secretly some months ago. Not even intimate friends knew of the marriage until Mr. and Mrs. Lane announced it.

Manager Writes For Hindu Paper

THE annual supplement (1926) of The Hindu Nesan, published at Madras, India, contains a very interesting article on motion pictures by N. R. Desai, Universal manager in Madras. Mr. Desai answers, in a most effective manner, many of the common criticisms of the screen.

The Hindu Nesan, "a leading Tamil weekly in Southern India," is edited by L. Anantaiyar.

Oh! What a title!

Accessory Power

By MICHAEL L. SIMMONS

Reprinted from Film Daily

IN these days of holiday merchandising the exhibitor can take a striking object lesson from his merchant neighbors all about him. It needn't be pointed out to him—visions of splendor, through the medium of window display, poster design, eye-attracting devices of all sorts, lure the attention of passersby to "goods for sale" of every known kind and variety.

Now, is the time if ever, to bend additional effort to compete for a position in the limelight. **Motion picture producing and distributing companies employ experts versed in the art of innovating and creating devices that give a short-cut to economy for the exhibitor in selling the picture to the public.** What a pity, if the exhibitor, who already has expended a substantial sum in buying the picture, fails to set by a mere fraction of this cost for the accessories that will lend impetus to the selling of his product. The radio dealers are using their loudest speakers to attract trade. The showman has the same ace in the hole with a 24-sheet. Department stores are throwing the brunt of their advertising paraphernalia into their windows. The exhibitor can trump this with cut-outs, stills, "strips-ons," and lobby dress, unbeatable for their power to wean quarters from deep pocketbooks. **In short, motion picture accessories comprise the most ingenious advertising devices in the whole world of trade. Logic compells the capitalization of such assets.**

Kohner Advanced To Supervisor Of Sloman Unit

PAUL KOHNER, casting director of Universal City, has been advanced to the position of unit supervisor, according to an announcement from Carl Laemmle. The former casting director's promotion took place December 1, when he assumed supervisory powers on future Edward Sloman's productions.

Two pictures already are scheduled for Kohner's unit after the completion of the present Sloman picture, "Alias the Deacon" starring Jean Hersholt. They are "The Bargain Bride," an adaptation of the European stage success, "Lea Lyon" by Alexander Brody in which Mary Philbin will be starred with Ivan Moskine and "Moscow" the second American picture to be made with the famous star of "Michael Strogoff."

Kohner has been with Universal for six years in various capacities, and was made casting director a year ago. In the latter post he is credited with having first brought Rudolph Schildkraut to the screen, and for having been instrumental in launching the screen careers of George Lewis, Barbara Kent, Barbara Worth, Dorothy Gulliver and other promising young players developed in the past year.

William W. Cohill succeeded Kohner as casting director.

"Watch Your Wife" Popular in Berlin

"WATCH YOUR WIFE," the clever drama of married life directed by Svend Gade with Virginia Valli and Pat O'Malley, has proved a great success in Germany where it was recently shown at the Primus Palast, Berlin.

"A very amusing gay film" (*Vossische Zeitung*); "the film pleased everyone and was awarded strong applause at the end" (*Berliner Lokal Anzeiger*); and "the whole is very cleverly and charmingly told" (*Neue Zeitung*) were some of the comments by the newspaper critics which accorded the picture high praise.

Snookums
Mary Jane
Buster Brown
UNIV
COM
Book 'e
for LAUGH MON

Charlie Puffy
Arthur Lake
Neely Edward
(Reading left to right)
ERSAL
EDIES
13 "SNOOKUMS" in "The Newlyweds and Their Baby"
Based on the famous cartoons by George McManus
Produced by Stern Brothers 2 reels each
12 Buster Brown Comedies
From the famous cartoons by R. F. Outcault
Produced by Stern Brothers 2 reels each
13 "Let George Do It" Comedies
From George McManus' celebrated cartoons
Produced by Stern Brothers 2 reels each
12 Andy Gump Comedies
Based on the popular cartoons by Sidney Smith
Samuel Van Ronkel Productions 2 reels each
13 "Excuse Maker" Comedies
Produced by Stern Brothers 2 reels ea
52 Bluebird Comedies
Featuring Charles Puffy, Arthur Lake,
Neely Edwards and "Slim" Summerville
Produced and released by Universal 1 ree
m
TH!

"Snookums' Merry Christmas" Breaks All Records for Simultaneous Showing

ON the eve of his departure for Hollywood, where he will spend the holidays with the Stern brothers, Beno Rubel, secretary of the Stern Film Corporation, expressed great enthusiasm over the eagerness of exhibitors in booking the Christmas Special "S ıms's Merry made by the ıers for the n. ınd for this ar exceeded ine hopes," ct, we have e our total its to take of play- e holiday the ex- d at ave re- it nec- m some vice on

s being st the- untry. will be 'arfield ncisco, ng on first omedy that r out- which show , and the k- ıtol he

Buster Brown, Mary Jane and Tige have saved some of their best laughs for Laugh Month.

Metropolitan Theatre, Atlanta; Pantages Theatres in Toronto and Hamilton; Goddard's Theatre in Sacramento; the California Theatre in Berkeley and San Jose and hundreds of other first-runs from Coast to Coast.

"Big circuits, such as Publix, Stanley, Saenger, Blank, U. B. O. and almost all others have set this comedy in wherever it has been possible to force an open date. I do not hesitate to state that 'Snookums's Merry Christmas' will appear on more screens during Christmas Week than any picture ever made. It will break all records for simultaneous showing.

"Many prints were rushed to Great Britain and to the Continent and reports from the Universal exchanges on the other side of the Atlantic indicate that the picture's popularity over there will equal its vogue in the United States and Canada.

"But the most astonishing thing about this two-reeler—made as a Christmas special—is the fact that countless theatres are setting it in for dates in January and February and others for later dates in the Spring. The answer is that the picture was made with an entertaining story which is good for any day in the year."

roadcasting Stations Joining ıal Laugh Month Celebration

National Laugh Month Cele- with big radio stations in a ideas do. With only the very ational broadcasting stations Laugh Month Committee that Laugh Month programs. This articipate by advertising their Month—particularly comedies ıal public circulation of from

in, with most of the country WHN, WMCA, WRNY and Newark, N. J.; WIP, Phila- WGHB, Clearwater, Fla., and

Many of the stations will not confine their Laugh Month activities to merely one period. For instance, WHN, the Loew's State Theatre, station, already has started making announcements every afternoon and evening regarding a stunt set for January 19th. This is an "Amateur Joke Contest," in which any listener is privileged to visit the studio and tell either her or his favorite joke over the air. Suitable prizes will be awarded. Also, the station is promoting a Laugh Month amateur night, with even an amateur announcer. Radio sets will be offered as prizes to the winners in this a "Make 'Em Laugh" contest in which the winners are to be selected by the listeners.

Station WOR, through "Hollywood" McCosker, pioneer in the promotion of the movies through radio, has offered the Laugh Month Committee one solid hour of time.

Hits the HEART like a SLEDGE-HAMMER

Belle Bennett

in

The Universal Super Production

The FOURTH COMMANDMENT

Mary Carr, Henry Victor, June Marlowe and other box-office stars. Directed by Emory Johnson. Story by Emine Johnson

An Emory Johnson Production

Presented by Carl Laemmle

The Big Fellows Grab It!

The first feature made by a producer other than Paramount to play the magnificent, new PARAMOUNT THEATRE is the Reginald DENNY Universal Super Comedy — "THE CHEERFUL FRAUD" — booked in for the week of December 26th. AND NOW comes more BIG news—The MARK STRAND — Brooklyn's finest theatre and one of the finest houses in the world books "THE CHEERFUL FRAUD" in for the week following the Paramount run. That tells the BIGGEST booking news the industry has heard in many a season!

UNIVERSAL SUPER COMEDY

Presented by CARL LAEMMLE

with Gertrude Olmstead, Otis Harlan, Emily Fitzroy, Charles Gerrard, Gertrude Astor — adapted by Rex Taylor from the story by K. R. G. Browne

Reginald Denny

The Cheerful Fraud

A William Seiter Production

This gorgeous window, brought about by the "Midnight Sun" color tie-up arranged by the Universal exploitation department, advertised the special at the Post Theatre, Battle Creek, Mich.

Has Biggest Matinee on Record From Exploiting Buster Comedies

RALPH ALLAN, who manages the Uptown Theatre in Los Angeles decided one day that the Buster Brown comedies, which Stern Brothers make for Universal release, should be converted into business builders for his theatre. With the aid of H. D. McBride, Universal exploiteer in Los Angeles, he arranged a tie-up with the May Department Store, one of the largest in the city. This store sells the Buster Brown shoes so popular with the youngest set.

For a week before "Buster Watch Tige" was due to play the Uptown along with "Poker Faces," the store inclosed a herald with each package leaving children's departments—shoes, toys, caps, dresses, suits—telling of a special children's matinee to be held at the theatre on Saturday. The herald said that Buster Brown, Mary Jane and Tige, in person would hold an informal reception at the theatre on this occasion and that the May company would give a souvenir to each child attending. Five thousand of these heralds were also distributed at school yards in the Uptown neighborhood.

Then a window was dressed with the Buster Brown shoes and large oil paintings of the famous children, cut-outs and stills from the comedy as shown at the left. A big slate at one side announced the special matinee. An underline in the store's daily newspaper ads and publicity stories told of the showing.

Master Edward Bowles, son of A. M. Bowles, general manager of the West Coast Theatres, acted as host at this matinee and introduced the little stars to the audience. Balloons were given out by the May store to all children attending, making the affair seem like a party, and motion pictures were taken of the children. These were shown the following Saturday to attract them back to another showing.

Direct results can be traced to this exploitation for the Uptown played to 382 more children at this show than at any other matinee on record for this house. The indirect results, in patrons sold on all future Buster Brown Comedies, of course, cannot be so easily calculated but Mr. Allan believes they are even greater than these 382 extra admissions.

Buster Brown, Mary Jane and Tige surrounded by admirers at the Uptown Theatre.

A Los Angeles department store selling Buster Brown shoes co-operated with the Uptown Theatre on a special children's matinee when "Buster Watch Tige" was playing at the house, and among other things dressed this window.

"Phantom" Routs "Skeleton" Dancers In Novel Prologue

AN eerie prologue which did much to put the audience in the proper frame of mind for "The Phantom of the Opera," was devised by the People's Theatre, Yarmouth, Nova Scotia. As the overture of "Faust" music ended six girls in skeleton tights danced out upon the stage. They worked against a black drop with a blue flood.

When the dance reached its height a "Phantom" rushed into the center of the group and scattered the performers. As they left the stage a trailer began and as it finished on the curtain the "Phantom" appeared at the side of the screen, picked up by a green spot. The spot followed him down to the footlights and into the auditorium where he was lost. All the lights in the auditorium were out during the prologue. When the "Phantom" disappeared, the title of the feature was flashed on the screen.

Freshmen co-eds of the College of the City of Detroit paraded to the Broadway Strand, Detroit, in bannered cars to applaud one of Carl Laemmle, Jr.'s, "The Collegians" series.

Detroit Freshmen Co-eds Parade To Theatre for "The Collegians"

DURING the busiest hour on a recent Saturday afternoon, a parade of fifteen Chrysler cars liberally bannered came down Woodward Avenue, Detroit, made a left hand turn to Broadway at Grand Circus Park and drew up with a flourish in front of the Broadway Strand Theatre. Fifteen policemen were there to keep the space open and all traffic was held up for five minutes while the cars unloaded.

The banners on the cars announced that co-eds of the freshman class at the College of the City of Detroit welcomed "The Collegians" to the Broadway Strand. Each of the cars was filled with the fairest of the freshman class, each charming speciman wearing one of the little green "peanut" hats borrowed from a freshman boy friend. Giggling and laughing they lined up in front of the theatre for a photograph to be taken, while the rest of Detroit stood on the side lines trying to find out what it was all about. They soon discovered that it was a theatre party arranged by the Broadway Strand to give Carl Laemmle, Jr's series of two-reelers a proper start in Detroit.

The parade brought the theatre some good publicity and a contest among the girls for the best letter on "The Collegians" is now bringing more. The exploitation was put through by F. Raoul Cleaver, Universal exploiteer, assisted by A. McCutcheon, manager of the theatre.

Store Employees Talk to Customers About Denny Super

A TIE-UP on "Take It From Me" which netted big returns was recently put through by Andy Sharick, exploiteer attached to Universal's Cleveland Exchange, when the first Denny super-comedy was playing the Grand Theatre in Marion, Ohio. The employees of a large department store in Marion were invited to a special party at the theatre the first night of the run and, since most of the action of the story is laid in a big store, they found the picture intensely interesting. This showing had all the employees talking, and the talk reached hundreds of customers, while the Marion Star, which does not give any publicity to pictures, found it an interesting news story. The store in return gave the theatre the use of one of its big windows.

Sharick also had a drawing contest in the Marion Star. Two different heads of Denny were printed and the contestants were asked to draw on the body and color it. The prizes were 100 Reginald Denny dolls, furnished by the Hollywood Dollies Company, and two Hollywood Dollies theatres. The paper printed two good stories about this contest and four shops loaned their windows for displays of the best entries.

Because "Take It From Me" was booked for the first half of the week." Sharick and Manager Edward Sharpless decided to put on a special school children's matinee at 4:15 so that these young patrons would not have to stay out late at night to see their favorite comedian. They were rewarded for their thoughtfulness by taking in over a hundred dollars on this show.

Those little cut-outs under the marquee of the Clemmer Theatre, Spokane, spell "Snookums Week." Each letter is decorated with a likeness of McManus's famous cartoon baby.

"Old Soak" Essays

THE American Theatre in Denver stirred up the population of that city when "The Old Soak" was playing there by offering prizes for the best 100-word essays on the prohibition question as demonstrated in the picture, made from the famous Don Marquis play. Since everyone in the country above the age of five appears to have decided views on prohibition and most of them want to tell someone else about them, there were hundreds of essays turned in. "The Old Soak" played the America just before Thanksgiving and so the prizes were trukeys.

EAST
WEST
SOUTH
CANADIAN

Comerford Amusement Co.
Philadelphia, Pa.

Fitzpatrick, McElroy
Detroit, Mich.

West Coast Circuit
100% in Northern California

Dent, Musselman Circuits
Dallas, Tex.

Publix Theatres
100% for South

Nathanson's Theatres
Canada

---

starring

George Lewis

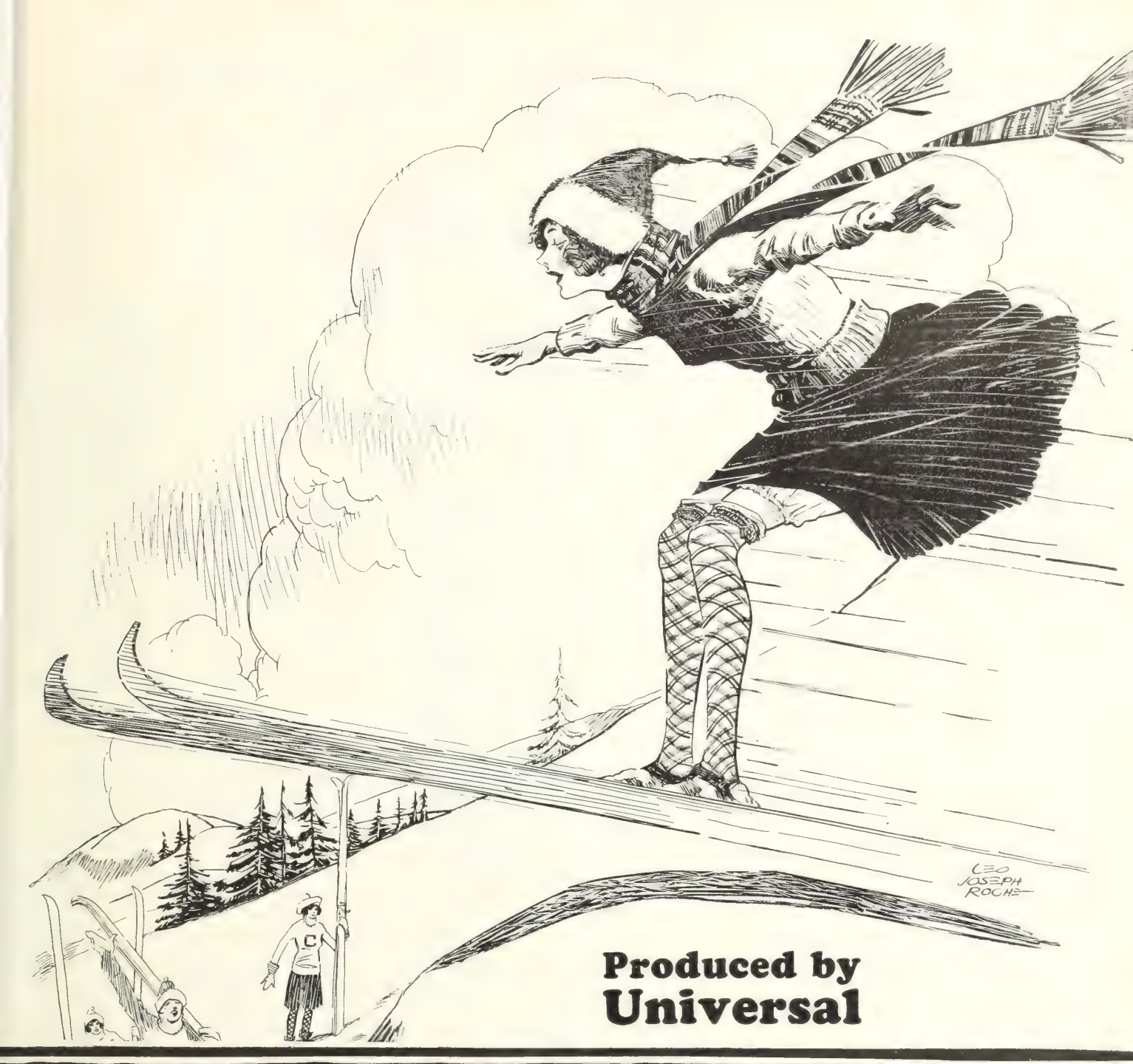
with Dorothy Gulliver, Hayden Stevenson and others

Carl Laemmle, Jr.'s
JUNIOR JEWELS

10 in the series

2 reels each

The COLLE



Produced by
Universal

GIANS

THE FILM DAILY,

one of the crack Trade Papers, has repeatedly expressed its views on the value of ACCESSORIES, as follows:—

"SKIMPING ON PAPER IS JUST ANOTHER WAY OF INVITING THE SHERIFF TO PADLOCK YOUR THEATRE!"

* * * * *

"DON'T OVERLOOK A BET ON WINDOW DISPLAYS, FOR THEY SELL SEATS! !"

* * * * *

"USE MORE SLIDES TO ADVERTISE COMING ATTRACTIONS! ! !"

* * * * *

"WHEN YOU HAVE A BIG SPECIAL PLUG IT FOR ALL IT'S WORTH. REMEMBER ADVERTISING IS THE LIFE OF TRADE."
(Note: "The Flaming Frontier," "Midnight Sun," "Michael Strogoff" and others are among the "Big Specials!"

FILM DAILY, under the guiding hand of Maurice Kann, knows what it is talking about. Universal knows that what the *Film Daily,*--and other fine *Trade Papers*--says is correct, And *you* do too!

USE MORE UNIVERSAL ACCESSORIES— because by giving more thought to accessories patrons will give more thought to you.

Universal Pictures Are Patrons' Favorites

According to Letters of Saturday Evening Post Readers to Carl Laemmle

"SPANGLES" IS MORE THAN REAL CIRCUS

"MR. LAEMMLE, since my last letter to you, I have seen 'Spangles,' Here is my opinion of it: a great story of circus life, so real that you experience the thrills that come to one attending a real circus. But it is more than a real circus—it shows the lives of the actors without their 'grease paint and jade.' Marion Nixon has at last proven to the public that she can really act as well as look beautiful. The supporting cast in 'Spangles' is good; the background is perfect."

—Richard Abbott, Salina, Kans.

SNOOKUMS MAKES HIT ON FIRST APPEARANCE

"LAST Saturday I saw Snookums in, well, something about his tooth. This was 'Snookums' first appearance in Salina, but by the laughs and applause he received from the spectators, I may say here that he will always be welcome."

—Richard Abbott, Salina, Kans.

ENJOYED EVERY MINUTE OF "THE TEXAS STREAK"

"I AM writing again to express my opinion of "The Texas Streak.' It was really good. I enjoyed every minute of it. Blanche Mehaffey was just splendid. It was a real treat to see Hoot Gibson again. I am anxiously waiting for his next picture."

—Miss Eva Smith, Joplin, Mo.

WILL SEE "OLD SOAK" OVER SEVERAL TIMES

"'THE OLD SOAK' is now my favorite instead of 'The Midnight Sun.' What could be more true to life than 'The Old Soak'? I am going to see it over several times."

—Laurence Raymond, Buffalo, N. Y.

"HER BIG NIGHT" IS PACKED WITH LAUGHS

"'HER BIG NIGHT' is an enjoyable comedy, with Laura La Plante at her best. Lee Moran keeps things moving at a lively pace. Laughs from beginning to end."

—Duncan Boss. Paterson, N. J.

ANOTHER TRIUMPH FOR U IN "MICHAEL STROGOFF"

"I HAVE attended the premier of 'Michael Strogoff,' and it is another triumph for Universal. Ivan Moskine is exceedingly fine as Michael Strogoff, the Courier of the Czar—so is Natalie Kovanko as Nadia. I am convinced that when Mr. Moskine comes to America to be starred in American made Universal Pictures, he will be greater than ever."

—F. Melluso, New York City.

Gee! What a title!

CAN'T "RAVE" ENOUGH OVER "FLAMING FRONTIER"

"WILL take this chance to rave over 'The Flaming Frontier.' The only Westerns I usually see are the ones taken from Zane Grey's stories. But as I was assured that Universal's O. K. was in back of the picture, I went to see it. Well, I'm glad I did. I haven't any superlatives good enough to use in my 'ravings.' Hoot Gibson, I think has one of the best parts in his career. And Ann Cornwall looked lovely and played well."

—Henry McAlear, Jamaica Plain, Mass.

GOES TO SEE "BUSTER" REGARDLESS OF FEATURE

"I LIKE the 'Buster Brown' Comedies very much. I think the comedies that are usually on at the theatres are absolutely sickening—just a lot of nothing—no plot or anything else. The 'Buster Brown' Comedies are novel and entertaining. I go to see them sometimes regardless of the feature."

—Richard Abbott, Salina, Kans.

WENT SECOND TIME TO SEE "POKER FACES"

"I SAW 'Poker Faces,' and I think I never laughed so much in my life. I certainly enjoyed it and went again a second time. It is great. There are so many comical situations in it that even sober-minded people can't help laughing. The acting is certainly fine."

—H. Bagley, St. Paul, Minn.

GALES OF LAUGHTER AT "TAKE IT FROM ME"

"I CERTAINLY did enjoy 'Take It From Me.' It was simply great and the audience was continually in a gale of laughter. Blanche Mehaffey is very, very lovely. My compliments to such splendid 'Universal appealing' pictures."

—Miss Doris E. Havens, Central Falls, R. I.

TO SEE "MIDNIGHT SUN" AGAIN IF CHANCE ARISES

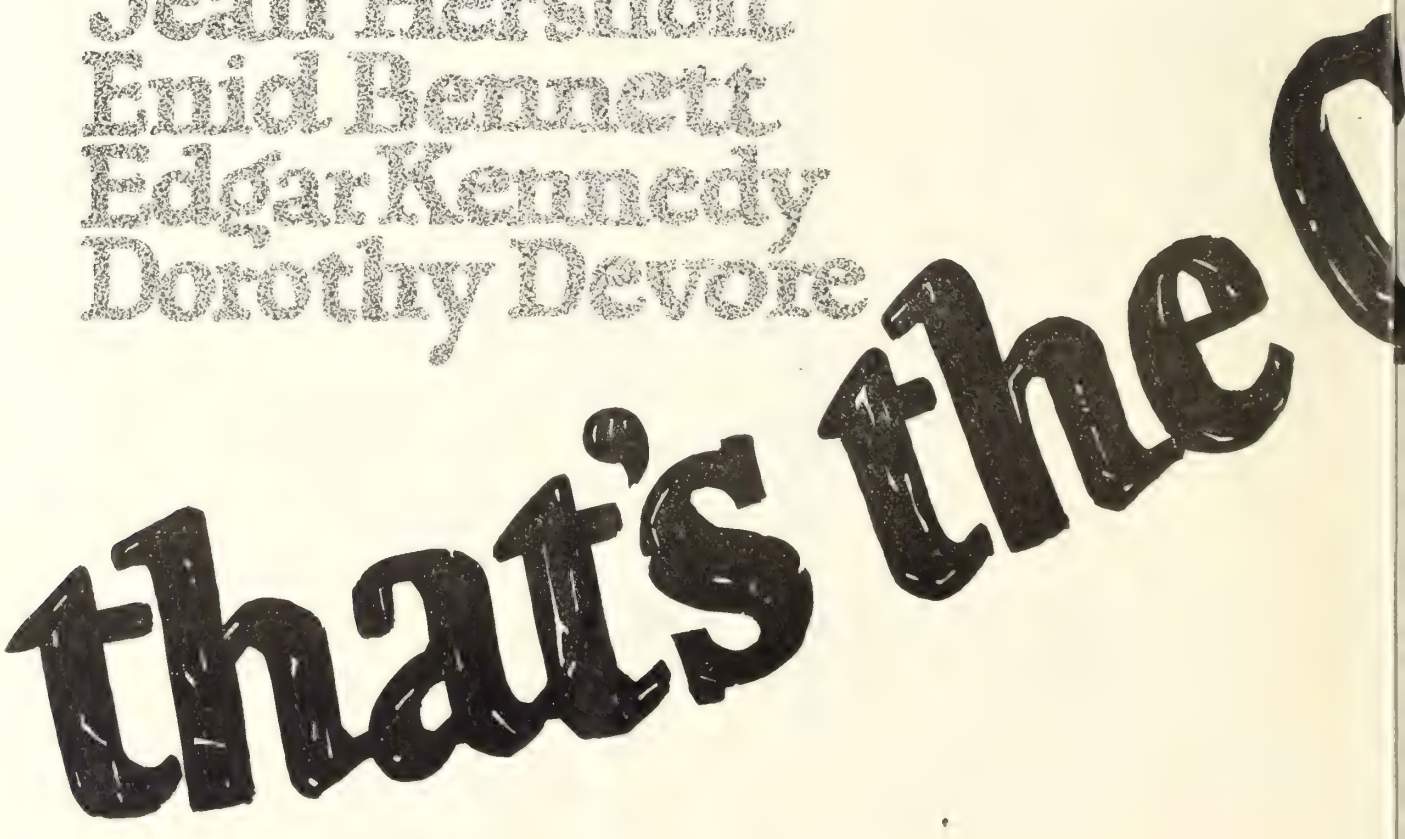
"WORDS cannot express my praise for 'The Midnight Sun.' I shall certainly see it again if I have the chance."

—Miss Vera M. Revell, Devon, Eng.

The Man Who Wrote
"What Happened to Jones"

The Director Who Made
"Charlie's Aunt"

and a cast like this
Jean Hersholt
Enid Bennett
Edgar Kennedy
Dorothy Devore



—of course it's on the

Greater Movie List

From the great Broadway success
of the same name by
GEORGE BROADHURST

Directed by
SCOTT SIDNEY

Universal Jewel

Combination

which made

The

Wrong Mr. Wright

Universal Has The Pictures This

"Taxi! Taxi!"

[*From the Los Angeles Times*]

TAXI-MEETING, taxi-date taxi-robbery, taxi-wedding, such runs the sequence of the plot of "Taxi, Taxi," the photoplay now showing at the Uptown Theatre. The picture features Edward Everett Horton and Marion Nixon.

The inimitable pantomime of Edward Everett Horton is responsible for the number of laughs throughout the performance. His interpretation of the role of the "poor young architect" is excellent in every instance, and his clever clowning never fails to bring a laugh.

The ill-fated cafe episode was especially good. Horton made the most of the situations involved and the result was a bit of hilarious comedy from which the hero emerges victorious only to suffer defeat at the mercies of a driving rainstorm in an effort to secure a taxi to transport his fair companion to the home of her uncle and his "none-too-friendly" employer.

Miss Nixon, in the role of the captivating niece, was charming. She was all that could be wished for in the form of a dainty and appealing heroine.

Burr MacIntosh, as the ward, and stern "boss" and uncle gave a convincing interpretation to his role. William V. Mong and Lucien Littlefield added much to the comedy situations involved.

"The Mystery Club"

[*From the Los Angeles Examiner*]

"THE MYSTERY CLUB," now at the Uptown, which came originally from the pen of Arthur Somers Roche, has one strong point in its favor.

It mystifies right up to the final denouement. And if the director took slight advantage in misleading facial expressions here and there it's far better than using too many elucidating effects. There is no greater thrill for the spectator than being fooled by a story—if done by logical methods.

Of course, all the "crimes" committed in the picture are for the purpose of enhancing the farcial humor of the story and to prove certain theories for the amusement of a millionaire club, called originally by Roche "The Arm Chair Club."

The outstanding feature of the film was the excellent character work of a group of six cast as "club members." In real life they are Matt Moore, Charles Lane, Warner Oland, Nat Carr, Jed Prouty and Henry Herbert.

A subdued vein of humor runs continually through the performance and becomes open laughter at the sudden twists and surprise turns of the yarn. Matt Moore comes in for his share of the fun.

Edith Roberts in all her career has never photographed more beautifully. Being blessed with a good role and a smart wardrobe, she more than captured first feminine honors. Mildred Harris, with a smaller part, was interesting.

Others who participate in the interpretation of the film include Charles Puffy, Alphonse Martel, Finch Smiles, Earl Metcalfe, Alfred Allen, Sidney Bracey and Monte Montague.

"The Marriage Clause"

[*From the New York Journal*]

PUT down "The Marriage Clause" at the Hippodrome as one of the best pictures of the month. And Billie Dove's acting in it as the best of her career.

Lois Weber, our only successful woman director, wielded the megaphone on this opus, and she's done a splendid job. The story is interesting, the actors are well cast, and the treatment of the situations is intelligent. In other words, and if I haven't made myself clear so far, the picture is good.

Billie Dove has the role of a young actress who becomes a star through the training of the stage manager, Francis X Bushman. They fall in love, but the producer, Warner Oland, inserts a clause in her contract, stipulating that she cannot marry during the three years it has to run. So, waiting for the three years to be up, Bushman submerges his own career to further hers. She becomes a famous star, and he is given to understand that she no longer needs him.

The bitterness of his pride, and his return to her when she needs him, are dramatically developed. Bushman does a fine piece of characterization that is convincingly sincere. Billie, besides being extremely decorative, acts. Oland is an excellent pantomimist, and the back-stage scenes are good. It's worth seeing.

"The Buckaroo Kid"

[*From the Moving Picture World*]

A THOROUGHLY entertaining combination of "western," go getter comedy drama and straight farce that should please the fans in general and the star's myriad of admirers in particular, is offered in the newest Hoot Gibson Universal-Jewel "The Buckaroo Kid."

The dyed-in-the-wool western fan may find this picture a little light on the familiar stunts of this type for there is not much horsemanship. Hoot does have opportunities to make use of his fists, but the story more than makes up along other lines. We don't believe this star has ever had a more congenial or pleasing role than that of the clean-living, dynamic chap who makes good as a ranch manager despite the open opposition of his grouchy banker boss because he refuses to kow-tow to him and even has the temerity to openly make love to his charming daughter. Ethel Shannon is excellent in the latter role.

The opposition of the old banker is used both for dramatic and comedy effect, the latter predominating.

"The Buckaroo Kid" is a fast-moving, "breezy" picture that should please generally.

"Around the Bases"

No. 5—"The Collegians"

[*From the Moving Picture World*]

HERE we have one of the most exciting in the Collegians series, a baseball "thriller," preceded by a few sequences of quieter stuff, in which George Lewis escapes from a room in school, attired as a girl, and finds himself the object of devoted attentions from Eddie Phillips, who plays "the villain."

This is fine entertainment.

Year According To The Critics

"Prisoners of Storm"

[*From the Milwaukee Sentinel*]

JAMES OLIVER CURWOOD'S story, "The Quest of Joan," provides a good vehicle for House Peters, offering him his favorite role of the big silent man of the great open spaces, who is misunderstood until almost the final reel.

It comes to the screen as "Prisoners of the Storm," and was produced by Universal

The plot deals with the efforts of the heroine, Joan, to locate her father, missing since his journey into the northland to close a mine. A blizzard makes her a temporary prisoner in a deserted cabin, where snow bound fellows are her father's former partner in the mine and a Northwest Mounted policeman. She has reason to suspect the partner and this suspicion sends the suspense mounting to a climax that is the best thrill in the picture.

Besides House Peters as the wrongly accused one, the cast includes Peggy Montgomery, a newcomer to the screen, who is effective in the role of Joan.

"Her Big Night"

[*From the Chicago Post*]

UNIVERSAL seems to have learned the trick of turning out clever comedy dramas. "Her Big Night" is one of them. It is as bright and swift and funny as any picture you've seen in a long time. Laura La Plante is its star in a part which gives her the opportunity of being as amusing as she knows how. Her naturalness, her easy manner of playing that which she herself probably is, a nice, unspoiled youngster, give Miss La Plante her chief charm. And she has genuine talent for comedy.

In "Her Big Night" the star has the help of a good cast. Einar Hansen, one of Universal's imported players, is the leading man, the "boy friend." He is a most likable young person, and I'm sure will win friends among the fans. Lee Moran, Mack Swain and Tully Marshall do their parts in adding to the fun of the story.

The story was published under the title, "Doubling for Daphne," and tells of the adventures of a shop girl who bears a great resemblance to a movie star, Daphne Dix.

The plot is skillfully handled, and the events follow each other in lively fashion. Pleasing personalities, good acting and direction and well-staged incidents combine to make "Her Big Night" a most entertaining film.

"The Cheerful Fraud"

[*From the Moving Picture World*]

IN "The Cheerful Fraud," the newest Reginald Denny Special, Universal again has an offering that should provide enjoyment for the masses and especially please the wide clientele of this star's fans.

Like his previous productions, "The Cheerful Fraud" is a hilarious farce comedy, punctuated with gags that are good for a large number of laughs and smiles, with a genuinely amusing story that keeps moving at a rapid pace. There is not a minute when there is not something afoot.

The plot concerns Sir Michael Fairlie's "go-get-her" romance with a pretty young social secretary. In true farce comedy style, when he sees her on the street it is love at first sight and on being turned down he manages to get a job with the same wealthy family so as to be near her, of course, using an assumed name. In the meantime, this new rich family has invited as a week-end guest an international crook who is posing as Sir Michael and not satisfied with the complications that would result from this mix-up a woman adventuress who turns out to be the pal of the crook appears and seeks to blackmail the wealthy man and to save himself he introduces her as the hero's wife. The family jewels are stolen and the real Sir Michael accused, but he, of course, manages to prove his innocence and ends by catching and exposing the real crook and, of course, winning the girl in the case.

Denny has a congenial and characteristic role and again gives a fine performance and is supported by an excellent cast. Gertrude Olmstead is attractive and capable as the, girl with Otis Harlan as the easy-going rich man, and Emily Fitzroy as his wife who wishes to shine in society. Charles Gerrard gives a finished performance as the false Sir Michael, and Gertrude Astor is at her best in the comedy scenes where she is trying to blackmail first the rich man and then Sir Michael, after she discovers his real identity.

Director William Seiter has given this story good direction and in fact it is more in the handling of the different situations and the gags introduced, together with the capable work of the players, than in the rather familiar farce comedy plot that the entertainment lies. Each situation has been handled so as to extract every possible smile.

The opening scenes with Denny vainly striving to get the girl to walk under his umbrella, including one where he borrows a big one from a truck, are thoroughly amusing, as are the situations where he is striving to get rid of the woman who has invaded the house in an effort to blackmail his employer. There are several other laughable sequences.

"Spangles"

[*From the Motion Picture News*]

EVERYBODY—or most everybody, anyway—loves the circus. With that premise you are predisposed to like this picturization of Nellie Revell's story, for it is about and of the sawdust rings. Leah Baird has been quite successful, I feel, in transferring the story to the screen and with the aid of Director Frank O'Connor in plunging you into the midst of Bowman's Four Ringed Circus and this segment from the lives of the owner, his star performer, other headliners and the intruder trying to escape the law. Atmosphere it has galore. The simple story does hold your interest.

If you do not remember or know the story it follows: Hobart Bosworth, owner of the circus bearing his movie name, loves the star bareback rider, Marian Nixon. She is loved also by Jay Emmett, a hippodrome driver. His aunt, Gladys Brockwell, a lion tamer is Bosworth's discarded mistress. Enter the scene and plot, Pat O'Malley fleeing justice, being unjustly accused of murder. Marian hides him when the posse goes through the circus train. They fall in love. Bosworth is murdered by an elephant he has offended but O'Malley, being suspected, is nearly lynched by the circus employees until the elephant routs the mob and O'Malley's innocence is proved.

ENTIRE UNIVERSAL ORGANIZATION IN GIANT SPEED-UP AS LAEMMLE ENTERS TWENTY-FIRST YEAR IN FIELD

(*Continued from Page* 13)

exchangemen showing the best results during the aforementioned period. He has decided that the branch manager in each of the three grand sales divisions, East, West and South, whose exchange shows the leading results in that division, is to accompany him to Europe next summer on a vacation trip. The other members of the three winning exchanges will participate in bonus money to the extent of a total of $2250.

Appropriately, Carl Laemmle's birthday anniversary occurs just prior to the anniversary of his entry into the motion picture field. It is January 17th, and the coming anniversary will be his 60th birthday. As an integral part of the "greater Universal" movement, an elaborate celebration will be held in the Hotel Biltmore, Los Angeles, on January 17th. It will be known as Laemmle's Sixty Year Dinner, and it will be attended by the pick of the industry, and especially by a corps of former Laemmle coworkers who now occupy leading positions in the screen world and who struggled with the young producer in the days of the industry's infancy.

This group, the Carl Laemmle "alumni" of the industry, includes such outstanding figures as Mary Pickford, Lois Weber, Francis X. Bushman, Mae Murray, Jesse D. Hampton, Grace Cunard, Francis Ford, Cleo Madison, Ella Hall, Marguerita Fischer, Harry Pollard, J. Farrell MacDonald, Herbert Brenon, King Baggot, Al Christie, Alan Dwan, Violet Mersereau, Harry Myers, Marie Walcamp and scores of others. Will H. Hays also will be a guest. The festivities of the evening will include the projection of several films made fifteen years ago and more. Among them is a two-reel drama starring Mary Pickford which Laemmle made in Havana during the stirring days of his victorious fight with the old General Film Company when he had to go out of the United States to make pictures.

That Universal is taking full advantage of this "great Universal" spirit and planning its new year accordingly is evident by the recent announcement by Laemmle that the production budget for the coming year would be $14,500,000, almost twice that of the past year and a big hat flung into the ring of motion picture superiority for next season.

The spirit motivating the Universal organization was commented upon by Laemmle as follows:

"We are full grown now. We have firm ground under our feet. Every one in the organization is inspired with the ambition to plant the Universal pennant at the very peak of picture popularity. I am fully aware of the great value and possibilities of this spirit and I am getting behind it with my full resources and energy. Watch Universal speed up and grow as it has never grown before. We have full steam up, the throttle is wide-open and the whistle cord is tied down. Try and stop us."

Ali Hartman's Film Fables From Big U

A TEMPLE known as the Mayfair and the keeper of which is the genial Charley O'Reilly is shortly to throw open its doors with Universal pictures booked to their fullest extent, so that the followers will celebrate a great festival on that occasion and Charley will shine resplendent. (Who deserves it better than Charley?) Selah.

* * *

THERE came into our abode a person with a smiling countenance who, when asked the cause of so much joy, informed us that he had joined the ranks of paternal grandfathers. Henry Hueber, who controls the Yoost Circuit of theatres and who is 100 per cent Universal, is the happy grandfather of a bouncing boy brought to his daughter, Emily. Henry says he has now reached his goal. (Many happy returns of the day.) Selah.

* * *

EMIR LEVENSON, the keeper of the Lyceum temple in the city of Newark, New Jersey, celebrated the 30th anniversary of connubial bliss with a great festival surrounded by his offspring and many of his friends. When he showed us the scroll of the many good things Mrs. Levenson prepared for them we felt that on that occasion we were lost in the desert and missed one of the joys of life. (Don't forget us for the golden wedding.) Selah.

FIVE COMPANIES WORKING ON UNIVERSAL FEATURES

(*Continued from page* 17)

to film the Max Marcin stage success, "Cheating Cheaters"; Ernst Laemmle will start shortly on "The Yukon Trail;" William Seiter is adapting "Fast and Furious"; Lynn Reynolds is to make "Ace High" as soon as Hoot Gibson finishes his present picture, and Melville Brown has "Let's Go Home" as his next picture on schedule.

Millarde Webb's "The Love Thrill," starring Laura La Plante; Edward Laemmle's "Held by the Law"; Lynn Reynolds' "The Silent Rider" and Scott Sidney's "The Wrong Mr. Wright," starring Jean Hersholt are now being edited.

Gosh! What a title!

Crammed With Action!

—says A. G. Witwer, Grand Theatre, Ranier, Ore.

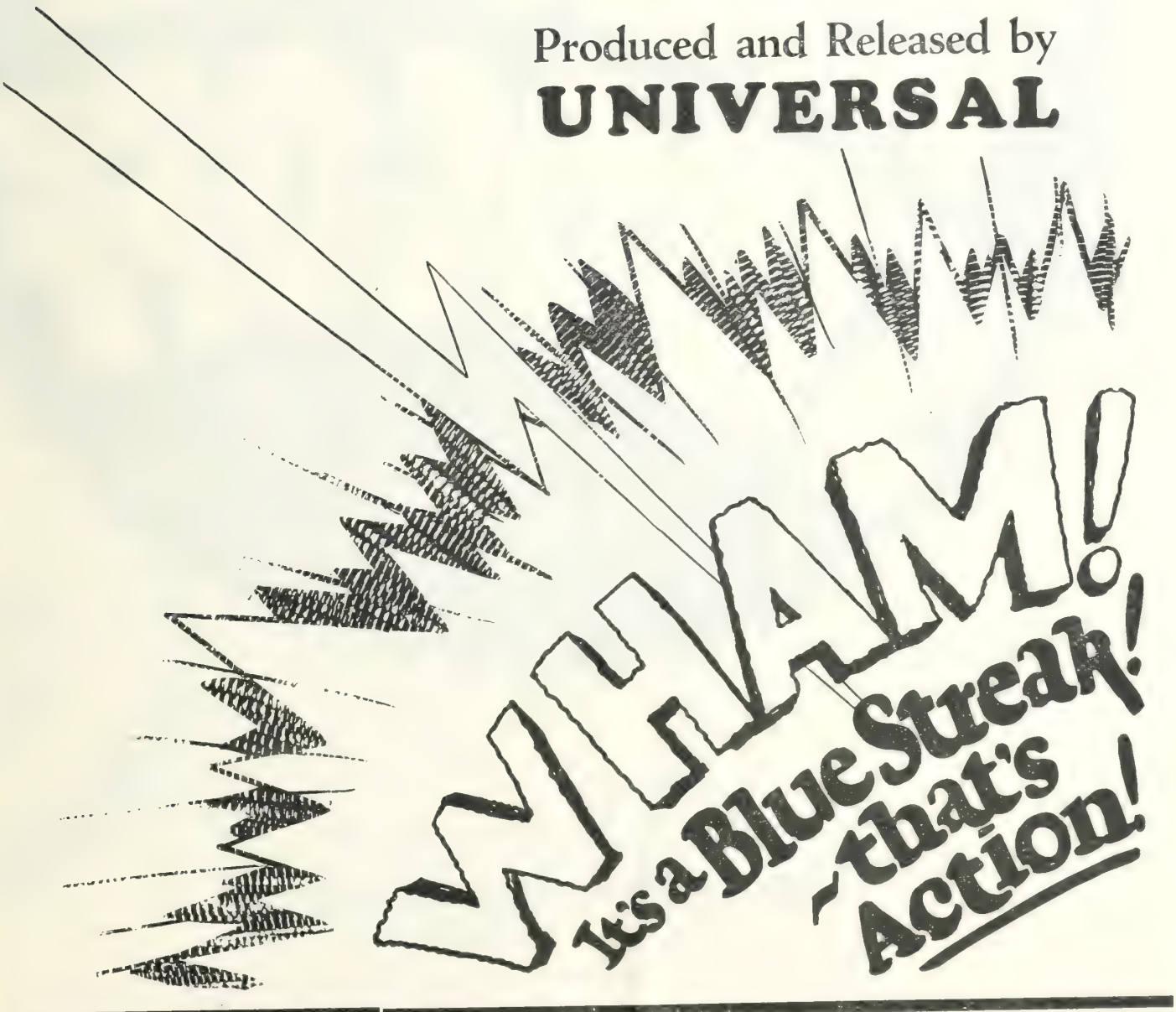
8 starring **JACK HOXIE**
with his horse, Scout, and his dog, Bunk

8 starring **FRED HUMES**
and his marvel horse

8 starring **ART ACORD**
with his horse, Raven, and his dog, Scout

5 Reels Each

Produced and Released by
UNIVERSAL



JULES VERNE'S MICHAEL STROGOFF

A UNIVERSAL FILM DE FRANCE TRIUMPH

Presented by CARL LAEMMLE

Starring
IVAN MOSKINE
Europe's Idol of the Screen

Now playing to tremendous business at the

George M. Cohan Theatre

Broadway, New York

Cleaning Up Everywhere!

For Cities of 1,000 000 —and over

"A magnificent thriller! Sweep and dash — punch and suspense. You will not want to leave until the very end."

—says Quinn Martin of the New York World

NEW YORK

For Cities of 500,000

"There is a grandeur and sweep about the production rarely equalled in films since 'Birth of a Nation.'"

—says Washington, D. C., Herald

WASHINGTON, D. C.

ities of 100,000

inally for three
ld over for a week
forced to hold it
a day at the Lyric

EPORT, CONN.

For Cities of 50,000

"Unparalleled masterpiece. Would have done your heart good to witness the wholehearted manner public received picture."

—J. Blumberg, Genl. Mgr., Milwaukee Theatre Circuit

RACINE, WIS.

For Cities of 5,000

"Best in many months. Patrons highly praise picture. Consensus opinion picture outstanding production of season."

—Dan Michalove

ST. AUGUSTINE, FLA.

A PAGE OF SYNOPSES

"BUCKING THE TRUTH"

Blue Streak Western
Starring **PETE MORRISON**
Directed by MILBURN MORANTE
Story by JAY INMAN KANE

CAST:

Slim Duane.....Pete Morrison
"Coarse Gold" Charlie.....Brinsley Shaw
Matt Holden.....Bruce Gordon
Eben Purkiss.....William La Roche
Ann .....Ione Reed
(Length: 4305 ft.)

SLIM DUANE takes the motor bus that has supplanted the old time western coach to look for his stolen horse. In the coach is "Coarse Gold Charlie" who tells Slim that the west is just as tough as ever and that he knows where there is a smugglers' hangout. Slim poo-poohs the story. Then he sees his horse at a drinking place and jumps off the bus to be held at the end of a gun by Matt Holden, a fugitive from justice, wanted by the local sheriff for the killing of Jim Findley in another town. The fugitive forces him to change clothes with him and then rides on Slim's horse to the home of Ma Findley where he begs a meal, while Slim hoofs it to town broke and arrives in front of the lunch room just in time to hear a scuffle that is going on between Ann, the pretty waitress, and Eben Purkiss who slinks out the door. He notices that the stranger is wearing clothes that tally with the description of the fugitive and rides to tell the sheriff's posse. The sheriff stops at Ma Findley's and meets Matt Holden, who gives his name as Slim Duane, showing Slim's letters to prove his identity. The sheriff tells him to come along and help make the arrest.

Ann, who has given him a meal, and who believes him to be the fugitive (but she loves him anyway) warns him when she sees the posse approaching. The posse come in the lunch room as Slim goes out. He slaps his horse on the flank, causing the animal to bolt up the road. The posse, thinking he has escaped, chase after the riderless horse, which they bring back after they find they have been tricked. While they are gone Slim gets the drop on Holden, but falls for a hard luck story from the latter and gives him back his gun. Holden immediately turns on him and forces him into the lunch room, but Slim escapes with the help of Ann, gets back his horse and rides all night. At dawn he comes to the camp of "Coarse Gold Charlie," who takes him to the smugglers' hideout. Here Slim finds Purkiss, his accuser, who is mortally wounded in the ensuing fight. He points to a trap leading to the cellar where the "murdered" Findley is still alive, held captive for what he knows. In the meantime Holden has been identified as the fugitive and the gang are about to hang him to a tree when Slim and the missing Findley ride up and free him, arresting the accomplices of the smugglers. While Holden is being untied Slim and Ann are arranging to be tied up for life.

"STRINGS OF STEEL"

Ten-Episode Adventure Picture
Starring **WILLIAM DESMOND**

No. 6—"A Voice of the Continent"

NED and Gloria pick themselves up from the wreckage of the stage and hire a carriage for New York. Hogan demands payment of $10,000 by three o'clock. Failing to raise the money the manager of the Bell Company is practically helpless when Hogan returns with the sheriff to attach the Bell holdings, but Ned and Gloria come in with the old farmer who invests $10,000 in time to pay Hogan and save the project. An unscrupulous adventuress hired by Allen lies to Gloria about her relations with Ned. Gloria, believing her, breaks off their engagement, but still loving Ned in spite of herself, attends a meeting conducted by Ned to interest the public in telephone stock. Hogan and his henchmen are there, as well as the adventuress, demanding her money. Hogan refuses to pay her, so she tells Gloria that it was all a frame-up, but before Gloria can get to Ned, Hogan gives his bullies the word to break up the meeting. There is a general fight in which Ned is forced to a balcony. The rail breaks and a figure falls to the street below.

"A THRILLING ROMANCE"

A Two-Reel Stern Brothers Comedy
Featuring **WANDA WILEY**

WANDA, a struggling authoress, just starting a new story, is interrupted by the postman, who returns hundreds of rejected manuscripts. She walks down the street dejectedly and is knocked over by a taxi. The driver picks her up and she falls in love with him as she meets his sympathetic eyes. Later she gazes hopelessly into her empty purse. As she does so a roll of bills falls into it from an upper window where a crook, who has just stolen the money accidentally drops it out. The crook, carrying stolen diamonds, comes down and makes a getaway in his car. As he passes her, his crook handled cane, protruding from the car, catches the purse from her hand. She runs after the fleeting motor and overtakes her chauffeur lover who drives her in pursuit. She leaps from the taxi to the crook car and wrests the purse from the crook's henchwoman. They stop the car and fight on the street while the jeweller drives up and claims his gems. During the new fracas the chauffeur and the girl escape with the money and rush for the minister. Chased by the crook, who regains his car, Wanda swerves and goes over a cliff.

The scene changes back to the rooming house where she is still pounding the typewriter and finishing the thrilling account of the foregoing adventure, written from her imagination, which she ends by writing, "they fell and fell and fell, until they fell in love and were married."

"THE LOVE DEPUTY"

Two-Reel Mustang Picture
Featuring **EDMUND COBB**

JOAN SUMMERS, whose father has recently died leaving a ranch which is heavily mortgaged to the rascally Joe Doakes, is dismayed when she receives the news that the ranch effects, including the mare, Czarina, a thoroughbred worth $10,000 are to be sold at auction on the day of the cross country race. Don Pearson, the young deputy sheriff assigned to the duty of camping on the ground until the sale, sees that Doakes has appointed the sale on the day of the race to assure himself that the crowd will be at the doings on that day enabling him to buy Czarina for a song. Pearson sympathizes with the girl and decides to help her. He rides in the race and at the last post the hirelings of Gus Doakes, Joe's son, who covets the girl, cut the saddle strap and it falls off, giving Pearson a spill and a loss of ground. He remounts and rides bareback for a win. With a $5000 cash prize in his pocket he races to the ranch and outbids Doakes for the mare. When he looks for the girl he finds beneath the tree a note from Gus, urging her to come quickly to a mountain shack where Pearson is injured. A boy confirms the fear that she has gone to meet Gus. He gallops to the mountain shack, where Joan, double crossed by Gus, is being forced by the latter into a distasteful situation. Pearson breaks the window and downs Gus in a fist fight, forcing from him the information that the mortgage his father holds against the ranch is a forgery. With the two rascals in jail, the girl agrees to become Mrs. Love Deputy.

YOUR INSURANCE *for a* PROSPEROUS NEW YEAR!

Ask the man who has one— HE KNOWS!

[*Janus, Roman god for the month of January, depicted with two faces—one looking at the passing and one at the coming year.*]

Looking Backward

If you played the pictures mentioned in Carl Laemmle's Saturday Evening Post and Photoplay Columns you know what they did for you. If not, you will be

Looking Forward

To a far more prosperous year by booking Universal Pictures. And what a banner year of accumulated good will for you exhibitors who have been playing Universal Pictures.

Watch Thi Column

If you want to be on our mailing list send in your name and address.

LAURA LA PLANTE'S BIG YEAR

LAURA LA PLANTE is now at the very height of her success. The demand for her pictures is universal and she is known and admired even as far away as Egypt, India, China and Australia. This is her big year. Picture after picture has increased her popularity, and if possible, her ability and her charm.

Three of her pictures now before the public, and which I wish you would be sure to see, are excellent in my opinion.

"Butterflies in the Rain," is from Andrew Soutar's celebrated novel. MISS LA PLANTE plays the daughter of an English commoner who has amassed great wealth. The opposite role is taken by JAMES KIRKWOOD. It is an Edward Sloman production.

"Her Big Night," is from Peggy Gaddis' story ***"Doubling for Lora"*** in which MISS LA PLANTE plays a shop-girl who because of her great resemblance to a great movie-star, is offered a big sum of money to don beautiful clothes and impersonate the star at a personal appearance at a theatre. She is assisted by EINAR HANSEN, TULLY MARSHALL, LEE MORAN, MACK SWAIN, CISSY FITZGERALD, quite a notable cast. A Melville Brown production.

In ***"The Midnight Sun,"*** — which many of you have seen and all of you should watch for — MISS LA PLANTE was bewitching as a ballet girl. This was a Dimitri Buchowetzki production with RAYMOND KEANE in the opposite role.

The column at the left will appear in The Saturday Evening Post of January 7, 1927.

UNIVERSAL WEEKLY

The Greatest Circulatian in the Field

Vol. 24 No. 22 Jan. 8, 1927.

Beginning a new Series of "The Gumps"
with the original cast.

The Newlyweds and Their Baby

Adapted from the famous cartoons by

George McManus

13 of them 2 reels each

STERN BROTHERS Productions

With Snookums, Lovey and Dovey

"If some other exchanges had these two reelers, they would make features of them. The best on the market."

—R.A. Preuss, Arvada Theatre, Arvada, Colo.

Released by UNIVERSAL

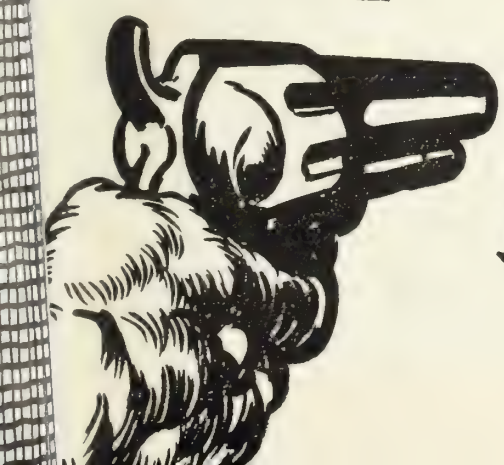
Universal westerns

Gibson Jewels

24 Blue Streaks
5 Reels each

52 Mustangs
2 Reelers

are were always will be BOX OFFICE



as long as **universal** **makes them**

HELD BY

No. 514,---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

THE man who wrote the famous stage play "Within the Law"—Mr. Bayard Veiller—has hit the dramatic bulls-eye again, and this time he has called his story "Held by the Law."

I hope you will do more than merely book this picture. I hope you will get back of it and boom it as well, because it is going to give your fans a treat they will not forget.

Mr. Veiller has not followed the regular formula of mystery plays. He does not fool you as to who committed the crime on which the story is based.

You see the murder committed.

You see who committed it. You see how he did it. You see how he attempts to cover his tracks and how he succeeds for the time being.

You wonder how another man—unjustly accused of the murder—will ever find a way to establish his innocence. You see him in prison, in the death cell. You think nothing can save him. Even though you have been looking at mystery pictures for years, you cannot figure out how this man can be saved.

THE LAW

That's the story I turned over to Edward Laemmle to direct — and he has made a master job of it. He has not only preserved all the intensity of the story, but he has added to it with a tempo peculiarly fitting for such a tale.

The cast was selected with the greatest possible care, with the result that no better result could have been obtained if the story had been written to fit the characters instead of the other way around.

Ralph Lewis, Johnnie Walker, Marguerite de la Motte, Robert Ober, Fred Kelsey, Maude Wayne and E. J. Ratcliffe constitute the company, and each one does his work to perfection.

I call your special attention to the remarkably well done scenes where the murderer goes back to the scene of his crime—not just because he wants to go back, but to destroy evidence of his guilt. I promise you the goose-flesh will do a Charleston up and down your whole body.

The battle of wits between the criminal and the officers will give you another treat—in fact, the whole picture is such a perfect specimen of the story-writer's and the director's art that you will be more than delighted with it.

Watch for it. Boost it as hard as you like and remember that it's another hit from the home of hits.

The Whole Wo

CHARLES KING
starring in
13 Stern Brothers
"Excuse Makers"
Comedies
2 Reels Each

BUSTER and TIGE starring in
Stern Brothers' "Buster Brown Comedies"
2 Reel Junior Jewels

rld Laughs at Universal Comedies

ANDY GUMP
star of the famous newspaper cartoon adaptations.
Samuel Van Ronkel Productions
2 Reel Comedies

GEORGE McMANUS—
famous cartoonist creator of "Let George Do It."
2 Reel Comedies
Produced by Stern Brothers

13 "SNOOKUMS" in "The Newlyweds and Their Baby"
Based on the famous cartoons by George McManus
Produced by Stern Brothers — 2 reels each

12 Buster Brown Comedies
From the famous cartoons by R. F. Outcault
Produced by Stern Brothers — 2 reels each

13 "Let George Do It" Comedies
From George McManus' celebrated cartoons
Produced by Stern Brothers — 2 reels each

12 Andy Gump Comedies
Based on the popular cartoons by Sidney Smith
Samuel Van Ronkel Productions — 2 reels each

13 "Excuse Maker" Comedies
Produced by Stern Brothers — 2 reels each

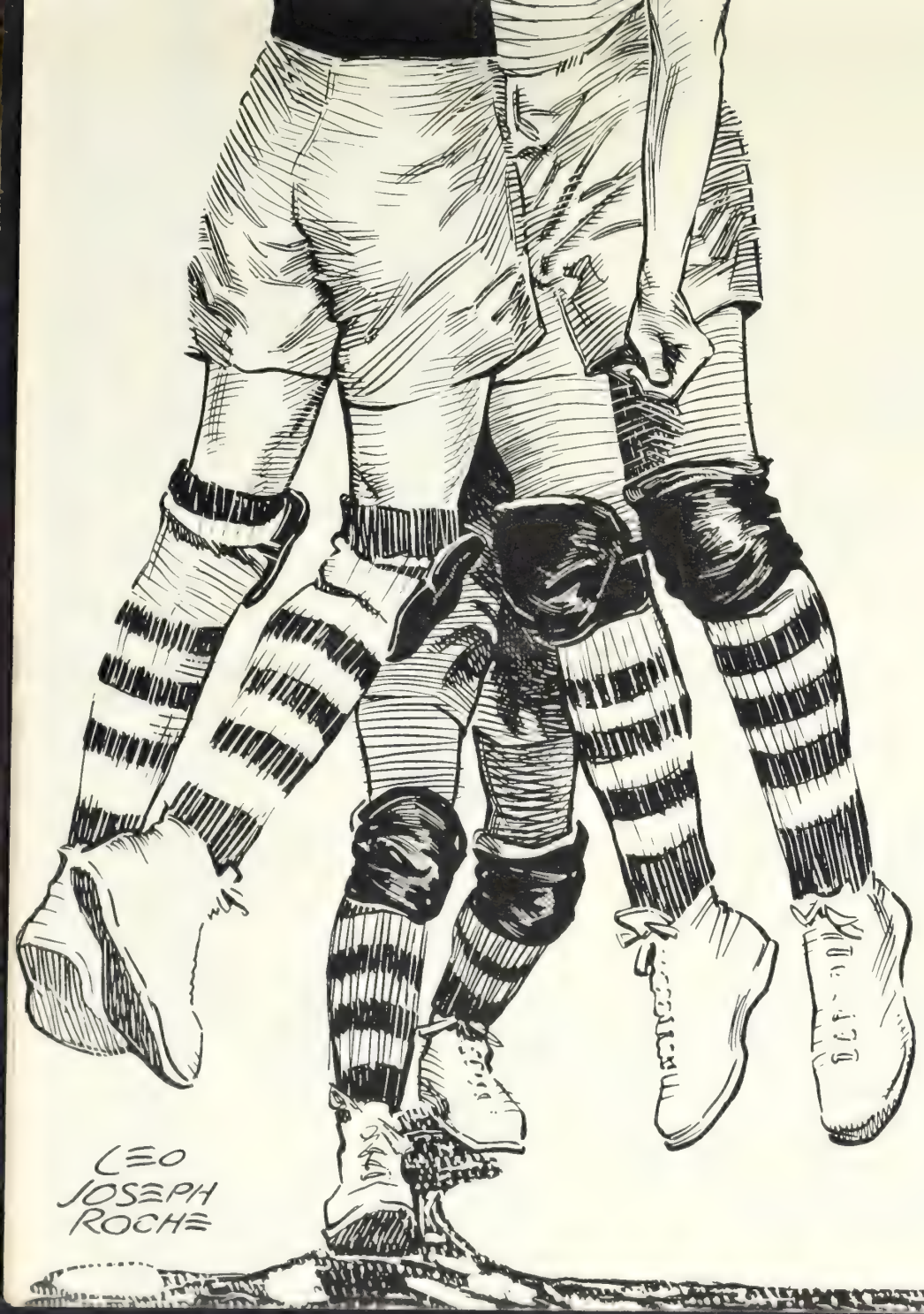
52 Bluebird Comedies
Featuring Charles Puffy, Arthur Lake, Neely Edwards and "Slim" Summerville
Produced and released by Universal — 1 reel each

SNOOKUMS — the delightful baby in "The Newlyweds and Their Baby."
2 Reel Comedies
Presented by Stern Brothers

because Universal Comedies are made for laughter

CARL LAEMMLE, Jr's
• • JUNIOR JEWELS • •

The finest and biggest theatres in the land are scrambling for the biggest box-office short subject since "Leather Pushers" --- and they were Universals too!



UPTOWN THEATRE of Los Angeles books it!

WARFIELD THEATRE of San Francisco books it!
and that only tells part of the booking scramble!
It's a money maker!
Grab it!

with

GEORGE LEWIS,
Dorothy Gulliver, Hayden Stevenson and others.

2 reels each — 10 of them

Directed by WESLEY RUGGLES

"Denny Has Established Himself King of Farceurs. A Wow!"

—Dorothy Herzog,
Daily Mirror

Presented by
CARL LAEMMLE

UNIVERSAL SUPE

"Reginald Denny continues to turn out one amusing comedy after the other. The film is great entertainment."

—Rose Pelswick
Evening Journal

"Full measure of fun. Smartly paced farce. Audience enjoyed it. Excellent light entertainment."

—Palmer Smith
Evening World

"Highly amusing comedy. A constantly merry piece. Delightful suspense. Excellent situations well timed. One is kept laughing."

—Mordaunt Hall,
New York Times

"Exceptionally amusing. Properly unaffected and humorous."

—John S. Cohen, Jr.,
The Sun

"'The Cheerful Fraud' is funny."

—Betty Colfax,
Evening Graphic

The Cheerful

A WILLIAM SE

The first feature made by a producer other than Paramount to play the magnificent, new PARAMOUNT THEATRE is the Reginald DENNY Universal Super Comedy—"THE CHEERFUL FRAUD"—booked in for the week of December 26th. AND NOW comes more BIG news—The MARK STRAND—Brooklyn's finest theatre and one of the finest houses in the world books "THE CHEERFUL FRAUD" in for the week following the Paramount run. That tells the BIGGEST booking news the industry has heard in many a season!

R COMEDY

"Cheerful farce. Well worth seeing. Denny is fine."

—Harriette Underhill, Herald Tribune

"Good humor. Movie farce star deserving kindly attitude public lavish upon him."

—Quinn Martin The World

"Decidedly most entertaining feature picture shown in this new Paramount cinema palace. Best entertainment of holiday week."

—Katherine Zimmermann, Evening Telegram

With Gertrude Olmsted, Otis Harlan, Emily Fitzroy, Charles Gerrard, Gertrude Astor — adapted by Rex Taylor from the story by K. R. G. Browne.

l Fraud

ITER PRODUCTION

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
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Vol. XXIV JANUARY, 8 1926 No. 22

UNIVERSAL MOVIEGRAMS

TO the best all-around cast that Universal ever assembled for a picture has been added the name of Lucien Littlefield. This cast is the one interpreting John Willard's "The Cat and the Canary," now being filmed under the direction of Paul Leni. Here are the others in the cast: Laura La Plante, Creighton Hale, Forrest Stanley, Tully Marshall, Gertrude Astor, Flora Finch, Arthur Edmund Carewe and Martha Mattox.

* * *

UNIVERSAL, as a Christmas present for Reginald Denny, bought for him last Friday "The Third Party," the famous Taylor Holmes play of several seasons ago by Mark Swan. The play has been held by the Shuberts at $20,000

* * *

OTHER Reginald Denny news this morning: Universal bought a play for him entitled, "Completely At Sea," by Gladys Lehman. Kingsley Benedict has been added to Denny's current picture, "Slow Down," now being directed by Melville Brown.

* * *

NAT ROSS has finished his first picture of the new "Collegians" series, written by Carl Laemmle, Jr. It is entitled "Crimson Colors."

* * *

FOR the supporting cast in the new Charles Puffy series of Octavus Roy Cohen stories, Harry Sweet has nominated Gloria Grey, Arthur Rankin, Lydia Yeamans Titus, James Bradbury and Bud Jamieson.

Thirty-nine Feature Pictures To Be Released by U This Spring

Noted Stars and Authors on the List

ON the eve of 1927, Universal issues the biggest spring announcement of pictures in the history of the company. For release between January 2nd and August 1st, Carl Laemmle has scheduled thirty-nine feature pictures. This is by far the greatest number of pictures Universal has ever been in a position to release before in a spring season. A glance at the list of authors gives an indication of the quality which may be expected in its story material. The list includes Gertrude Atherton, Johnstone McCulley, George Broadhurst, Ralph Boston, Andrew Soutar, Gabrielle Reuter, Arthur Somers Roche, Owen Davis, A. Brode, Ernest Pascal, George Weston, Bayard Veiller, John Taintor Foote, Byron Morgan, B. M. Bower, Katherine Newlin Burt and George Ogden.

The stars presented in the thirty-nine productions, include Reginald Denny, Laura La Plante, Mary Philbin, Ivan Moskine, Jean Hersholt, Billie Dove, Pat O'Malley, Hoot Gibson, Norman Kerry, Marian Nixon, Edward Everett Horton, Jack Hoxie, Kenneth Harlan, Art Acord, Viola Dana, Mae Busch and Fred Humes.

The most important picture on the list is "Michael Strogoff" set for international release on February 8th, which date was chosen because of its being the birthday of Jules Verne, its author.

Reginald Denny is representtd with three stories in the list, the first of which is "The Cheerful Fraud," the first picture not made by Paramount to play the new Paramount Theatre in New York City. The second is "Slow Down," an automobile story written by Reginald Denny himself; and the third is "Fast and Furious by Pete Milne and Phil Hurn which William A Seiter is starting this week from an adaptation by Rex Taylor.

Laura La Plante is represented in the list by "Butterflies in the Rain," an English story by Andrew Soutar; "The Love Thrill" by Millarde Webb and Joseph Mitchell; and "Beware of Widows," the Owen Davis play in which Madge Kennedy enjoyed such a successful season last year at the Maxine Elliott Theatre.

Hoot Gibson contributes five pictures to the list entitled "The Silent Rider," "The Denver Dude," "Hey, Hey Cowboy," "The Prairie King" and "A Hero on Horseback."

Billie Dove is featured in "The Sensation Seekers," the second of the Lois Weber Universal productions to reach the screen.

Mary Philbin will be seen in "The Bargain Bride," adapted from A. Brode's story, "Lea Lyon." Norman Kerry will be seen in Cynthia Stockley's story, "The Claw." Jean Hersholt is featured in George Broadhurst's farce, "The Wrong Mr. Wright."

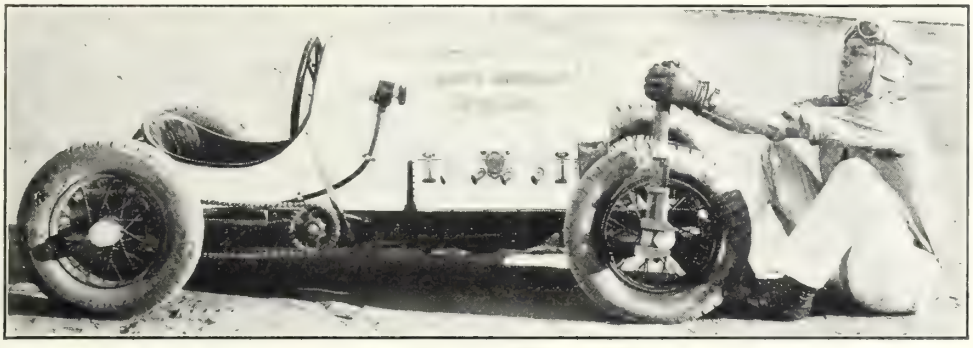
There are four all-star productions, entitled, "Oh, Baby," "The Mystery Club," "Held by the Law," and "Down the Stretch." "The Ice Flood," adapted from Johnstone McCulley's story, stars Kenneth Harlan and Viola Dana; while Taxi! Taxi!" the Saturday Evening Post story by George Weston, presents Edward Everett Horton and Marian Nixon. Pat O'Malley, the well remembered Grand Duke of "The Midnight Sun," plays with Mae Busch in Gertrude Atherton's novel, "Perch of the Devil."

Picture News from the Universal Lot

Gertrude Howard is playing Aunt Chloe in Harry Pollard's super production, "Uncle Tom's Cabin."

"Look what I raised for your breakfast," sparkles Laura La Plante to her brand new husband, William Seiter.

Billie Dove as the senation seeking heroine in Lois Weber's "Sensation Seekers" has the most fascinating role of her career. She is co-starred in this production with Huntley Gordon.



Center: The trouble with changing a wheel on this baby racer, says Hoot Gibson, is to keep the car on the ground.

The evolution of the co-ed is here shown by Dorothy Gulliver, feminine lead of "The Collegians," Ethlyne Clair, Dorothy Kitchen, Jean Stuart, Barbara Kent and Ena Gregory.

Director Melville Brown talks over a scene of the next Denny super comedy, "Slow Down," with his star. The story, written by Reginald himself, concerns an automobile racer.

Charles Puffy, the mere slip of a boy who will be starred in a series of comedies written especially for him by Octavus Roy Cohen.

New Varsity Theatre Books "Collegians" For Opening Bill

WHEN the beautiful new Varsity Theatre in Evanston, Ill., was opened on December 23rd, "The Collegians," advertised as "a new kind of comedy," was one of the features of the bill. The fact that Evanston is the home of Northwestern University made the Carl Laemmle, Jr., two-reeler doubly popular.

The Varsity, built by Clyde E. Elliott, is of the new "atmospheric" type of house. The auditorium is planned to represent the courtyard of a French chateau with the walls of a beautiful castle arising on either side. The courtyard scheme of treatment is extended to the stage, the proscenium arch forming a massive arched gateway.

Universal Aids Christmas Show

UNIVERSAL cooperated with the local B. P. O. E. Lodge and the Orpheum Theatre in Clinton, Ia., in providing a free Christmas entertainment for the children of the city on the morning of December 24th. As its share of the show, to which all the children of Clinton were invited, Carl Laemmle's organization sent a Baby Peggy picture free of charge. The rest of the program consisted of the Orpheum's regular vaudeville bill and another comedy subject.

"Cohens and Kellys" Proves Second Greatest Money-Maker

THOSE exhibitors who have already played "The Cohens and Kellys" will not be surprised to learn that it has proved the second greatest money maker of 1926, according to the Exhibitors Herald. The statement is based on exhibitors' box office reports to the paper.

Of the 104 pictures that made the most money for exhibitors during the past year listed in the Herald, fourteen were Universals. That means that 13½ per cent of the most profitable pictures produced by all the companies in America and imported from abroad in 1926 were filmed by Carl Laemmle's organization.

The fourteen Universal productions, in the order of their popularity, are as follows: "The Cohens and Kellys;" "The Phantom of the Opera;" "California Straight Ahead:" "Chip of the Flying U;" "The Calgary Stampede;" "The Flaming Frontier;" Skinner's Dress Suit;" "What Happened to Jones;" "The Arizona Sweepstakes;" "His People;" "The Hunchback of Notre Dame;" "I'll Show You the Town;" "Oh, Doctor;" and "Rolling Home."

Amazing Receipts Being Recorded With "Strogoff"

REPORTS pouring into the Universal Home Office from various cities where "Michael Strogoff" recently opened for premiere runs are so amazing that the Universal force is highly enthusiastic over the great showing being made by the big Universal Film de France.

In the George M. Cohan Theatre Wednesday afternoon, where the picture is in the fourth week of its run, the box-office reported a sell-out for the matinee. Not only was the house a sell out, the limit was reached for Standing Room and still more than 200 people were turned away. This is regarded as a very exceptional showing for a picture on Broadway. However, the picture has been building consistently during its run and the earlier days of the week promised some such results.

In the Imperial Theatre, San Francisco, where the picture opened Christmas Day, the first day's receipt were $2100 in an 1180 seat house and the next day, Sunday, saw the amazing total of $2600, making $4,700 for the two days. Results for the same two days in Detroit were almost as good, running up to $4500. In the Cameo Theatre, Pittsburgh, "Michael Strogoff" is beating the enviable record established by "The Phantom of the Opera." "Michael Strogoff" opened Christmas to a $1000 house. There are no Sunday shows in Pittsburgh, but a special midnight matinee, early Monday morning netted $400 and the rest of Monday rolled up another $1,100, with Tuesday almost as good.

All indications point to a great popular success for "Michael Strogoff." It is drawing crowds on its thrill power and the crowds are telling others. It may rival the remarkable records of "The Cohens and the Kellys."

Completes First Of New "Collegians"

"CRIMSON COLORS," the eleventh of "The Collegians," the Universal Junior-jewels, written by Carl Laemmle, Jr., has been completed and the cast of featured players will enjoy a brief vacation before starting the next feature, according to word received from Universal City.

"Crimson Colors" was directed by Nat Ross under the supervision of the author. George Lewis is the star and the supporting cast includes Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Eddie Phillips and others.

Chief of Police Jack Wallace of Universal City has been appointed official chaperone of the bloodhounds used in the filming of "Uncle Tom's Cabin."

Ernst Laemmle, noted Universal director, and Paul Kohner, recently appointed unit supervisor, were the guests of honor at this banquet which preceded a private showing of "Michael Strogoff" at Universal City. Left to right facing the camera are Mr. and Mrs. Tom Reed, Mary Philbin, Paul Kohner, Rosabelle Laemmle, Ernst Laemmle, Mr. and Mrs. Paul Leni, Dr. Redlick and Paul Stein at the end. On the opposite side from left to right are Bela Sekely, Ernest Lubitsch, Charles Puffy, Sigmund Moos, Mrs. Lubitsch, Hans Kraley, Ali Hubert, Mrs. Paul Stein and Albert Conti.

Broadway Flocks to "Cheerful Fraud" Playing Paramount, Publix's Ace House

First Outside Picture to Be Booked Into New Cinema Palace to Play Mark Strand, Brooklyn, Next Week

"THE CHEERFUL FRAUD," Reginald Denny's first big Universal picture for 1927, had its New York premiere Christmas Day in the new Paramount Theatre, thereby attaining the unique record of being the first outside production to be booked into the new cinema palace. Starting off with a rush, the picture, a rollicking farce adapted from a novel by K. R. G. Browne, was well received by the public and critics and rolled up amazing totals during Christmas Week.

Reginald Denny, who already has won high favor with screen fans, put his best farce comedy ability into the making of the Browne story, say those who have seen it, and the result is a hilarious feature which keeps the audience chuckling and laughing throughout, according to the critics.

The picture is cited by Lou B. Metzger, general sales manager for Universal, as indicative of the forthcoming Reginald Denny pictures for 1927, several of which already have been announced, including "Slow Down," now in the making, from a story by Denny himself; "Fast and Furious," from a farcial story by Peter Milne and Phillip Hurn, and "The Four Flusher."

"We are delighted over the Paramount Theatre showing with the new Denny picture," said Metzger. "This is the best proof in the world that the new Denny product is aces high above anything he has ever done before, not excepting his big successes of the past year. We set out to line up a group of Denny pictures for 1927 that would top everything else in the market for entertainment value, and the premiere success of 'The Cheerful Fraud' convinces me that we have hit the right stride with this sterling star.

"Our general sales manager for the New York territory, Joseph Friedman, tells me there was spirited rivalry between certain big Broadway houses for 'The Cheerful Fraud.' This is all the more to the credit of the picture. When you consider that its big week in the Paramount Theatre will be followed by a gala week in the Mark Strand Theatre, Brooklyn, it is clearly discernable that this Denny production is going to sweep the country.

"The other Denny pictures, now under way, promise just as well. 'Slow Down' now in the making, and 'The Four Flusher' also taking form at the studio, as well as 'Fast and Furious' and the other Denny productions scheduled for the coming months, have the best in them that a producer can give. They are based on high class stories for which unheard of sums were paid to their well-known authors, they will be handled by the pick of the West Coast directorial talent and the casts given to Denny are unmatched in popularity and ability.

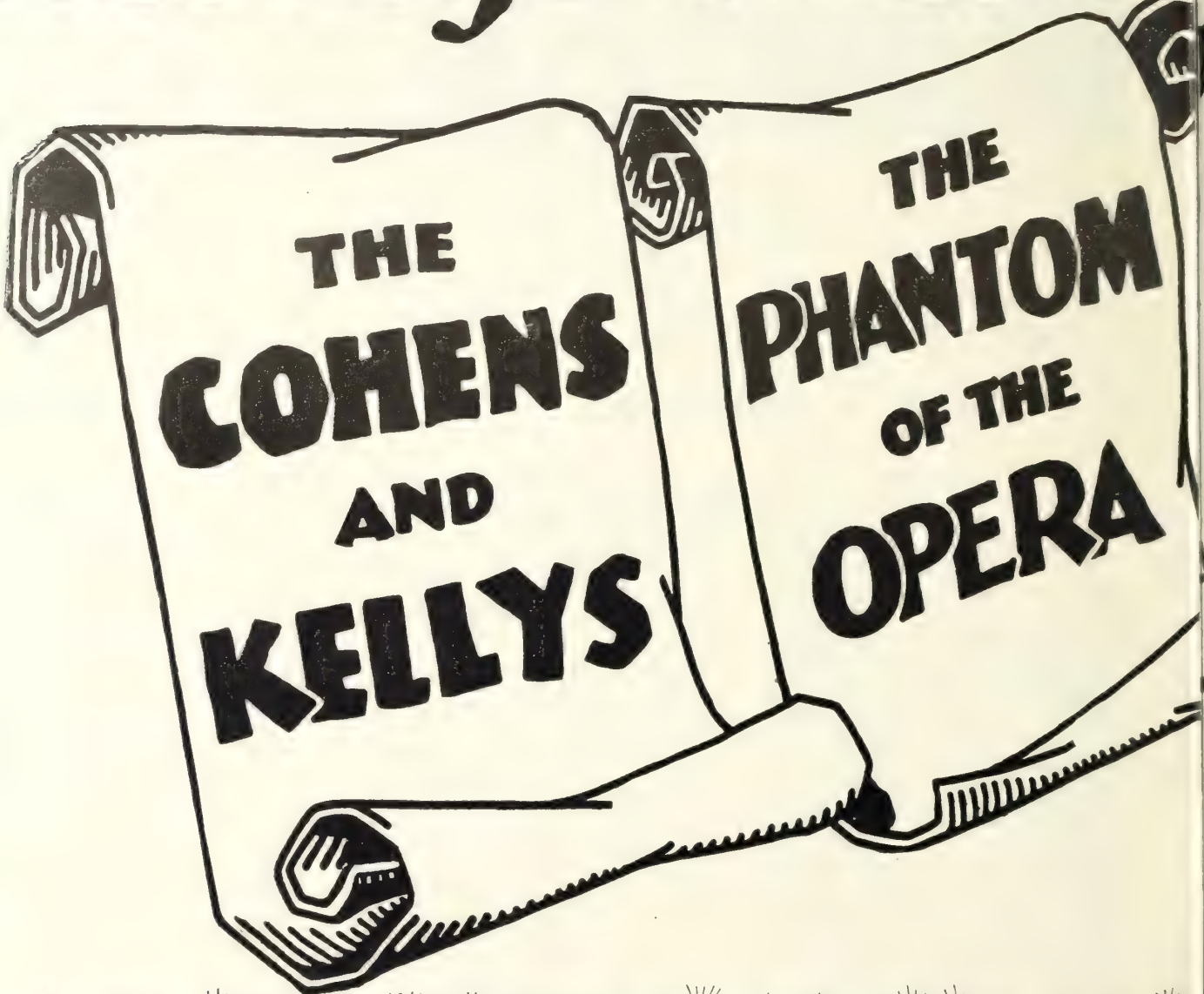
"We believe that Denny was considered by and large as the best box-office bet on the screen last year. This belief was based on exhibitors' reports, newspaper criticism, and general gossip in the industry. That being so, think what he is destined to become during 1927, with a reputation and a box-office pulling power based on such successes as 'The Cheerful Fraud.' Universal is doing its part by giving the best of everything. He is doing his part by giving the best that is in him. Such a combination assures broken records."

"The Cheerful Fraud," was adapted by Harvey Thew and directed by William A. Seiter. Seiter and Melville Brown, two of Universal's ace directors, are alternating with the Denny productions. In the picture just shown at the Paramount, the strong cast included Gertrude Olmsted, Otis Harlan, Gertrude Astor, Emily Fitzroy, Charles Gerrard and others. All received high praise from the critics."

An indication of how well the picture was received by the New York public may be had from the following comment by Mordaunt Hall of the *New York Times*, who characterized

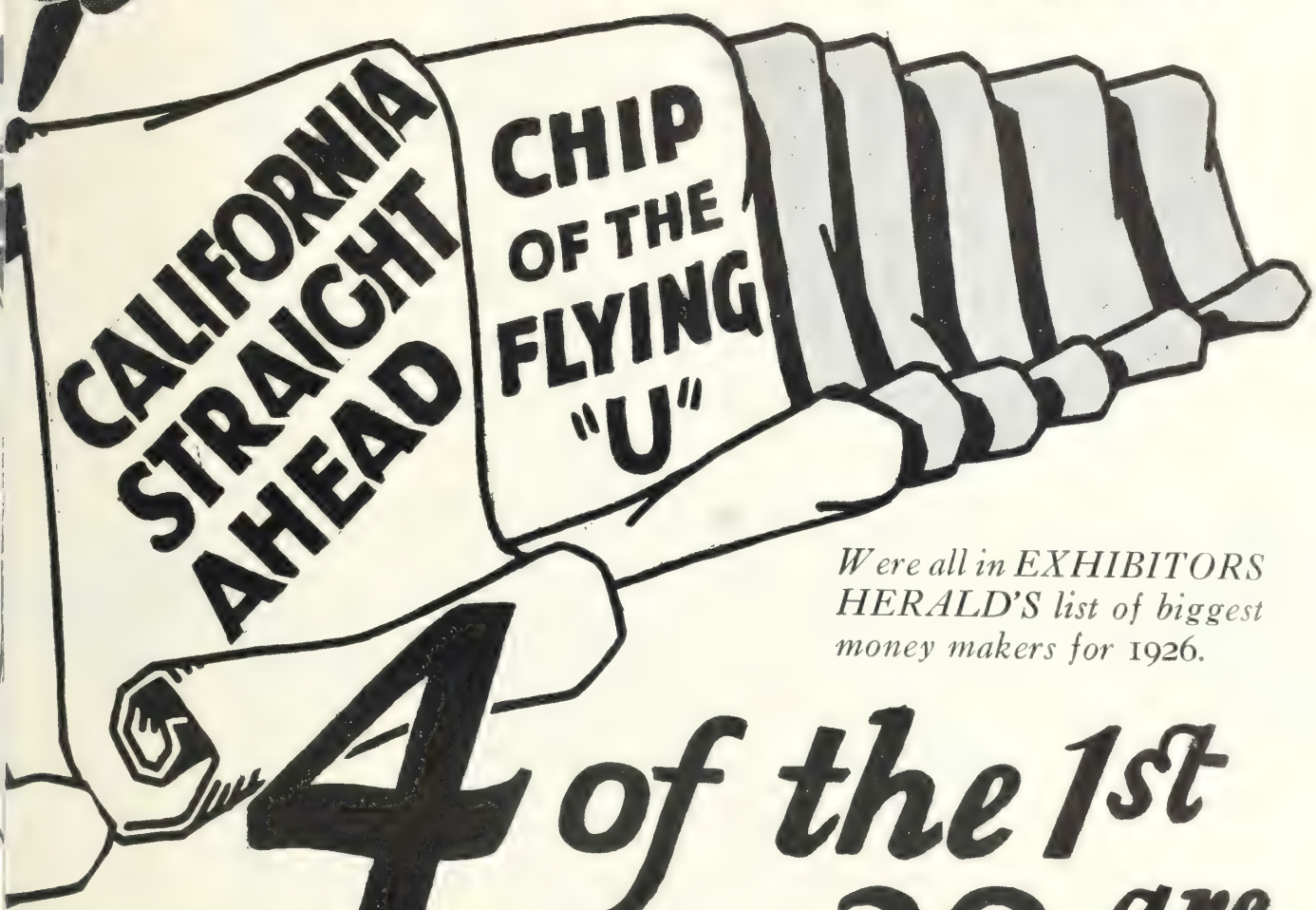
(*Continued on Page* 34.)

Year After Year Money Makers!



Every Week in the Year 10,000 T

Universals are



Were all in EXHIBITORS HERALD'S list of biggest money makers for 1926.

4 of the 1st 20 are Universals

Hey! Hey! Eyes Right!

Tear that insert out for ACTION!

¶Look at the insert at the right. It's a poster! It's a lobby card! It's a knock-out! It's a wow!—and it's a brand new kind of accessory to tell the wide, wide world that the greatest melodrama ever screened is coming to your theatre! It's a go-getter, high-pressure, sure-fire box-office screamer—and you've got it—use it—tear it from its moorings and paste it up for all the world to see—frame it, mount it—hang it on a hook—but use it, man—use it—it's a money-getter—a long-run money-getter—for a long-run picture——

Stern Brothers Offer 21 New Comedies To Exhibitors During Laugh Month

WORD has just been received at the Universal Home Office from Julius Stern, president of the Stern Film Corporation, that the Stern Brothers stand ready to let exhibitors have any Stern Brothers Comedy now in the exchanges, regardless of release date, in order to build up Laugh Month programs. This offer embraces twenty-one new two-reelers scheduled for release during January, February, March, April and May.

The extent of this offer is apparent when it is understood that the comedies include the latest two-reelers in the several popular Stern Brothers series. Among them are five Buster Brown Comedies, now released as Universal Junior Jewels, four of "The Newlyweds and Their Baby," three "Let George Do It" comedies, six of the popular "Excuse Maker" comedies, and three of the "What Happened to Jane" series.

Pyramiding on top of the fall runs of these various series, with a popularity which increased by leaps and bounds, these special releases set for January are expected to make ideal material for Laugh Month screens, with a maximum of pulling power. This decision on the part of the Sterns, in conjunction with Universal, means a sacrifice on the part of the producers and distributors because the same comedies would amass greater rentals by spot bookings over a period of four or five months than they can possibly bring in during January. However, the Sterns and Universal are 100 per cent behind Laugh Month and are willing to go to great extremes to help the exhibitor in making Laugh Month programs of maximum box-office value.

The Stern Brothers stars have already started their Laugh Month laughing. (No, Lou Metzger and Carol Nathan have not signed contracts with Abe and Julius—they just happened to be visiting the studio when this photograph was being taken.)

The five Buster Brown Comedies available for Laugh Month are, "Buster's Picnic," "Buster's Sleigh Ride," "Buster's Dark Mystery," "Lookout Buster" and "Buster Don't Forget." The comedies in this series have grown steadily better and now rate among the top notch short product of the screen.

The four "Newlyweds and Their Baby" comedies, with the adorable baby Snookums, supported by pretty Ethlyne Clair and Sid Saylor, are, "Snookums' Playmate," "The Newlyweds Build," "Snookums Disappears," and "Fishing Snookums." These comedies are the talk of the industry this season. The new one, made by Gus Meins, are drawing continuous laughs and loud applause in selected first-run houses where they are being tried out. The series to date has established itself as one of the best box-office bets on the screen.

The three "Let George Do It" comedies, which, like "The Newlyweds and Their Baby" two-reelers, are adapted from George McManus' cartoons, are, "By George," "George Runs Wild," and Backward George." Sid Saylor as George in these comedies has set a new high mark in comedian personality. He has established himself as one of the funniest comedians on the screen.

The six "Excuse Maker" comedies, starring Charles King with various Hollywood beauties, are "What'll You Have?" "What's Your Hurry," "Some More Excuses," "She's My Cousin" and "Keeping His Word." Reports from theatres all over the country indicate that this series is one of the most popular being released today, say the Stern Brothers. In these new releases offered for Laugh Month, Universal sales executives state are several of the funniest two-reelers ever made.

The three "What Happened to Jane" comedies, for Laugh Month are, "Jane's Flirtation," "Thanks for the Boatride," and "Jane's Honeymoons," all of them excellent representatives of this laugh-making series.

In addition to the new releases offered by the Stern Brothers, there are many more two-reelers of these several series, already released this fall and early winter but which many houses have not yet played. There are at least four of each series available during Laugh Month.

Laugh Month Is Off to Flying Start

WITH hundreds of theatres throughout the country participating in the National Laugh Month celebration by advertising Laugh Month in general and their short subjects in particular, this season's Laugh Month is off to a flying start. Beginning this week and for the remainder of January the country, as far as theatres, newspapers and radio are concerned, is and will be blanketed with comedy and the gospel of Laugh Month.

Laugh Month has been and is being sold to the public 100 per cent, and it behooves every showman with box-office ambitions to climb aboard the band wagon that is parading for him. He can cash in now or any other time in January on the tremendous amount of publicity that is being given Laugh Month.

Here are some of the things that have been done to sell Laugh Month to the public so that the exhibitor may benefit: King Features Syndicate, the largest newspaper syndicate in the country supply- (*Continued on Page* 34)

One of the Year's BIG Money Makers!

"A big picture in every way. Ranks very highly with the best pictures of the year. Any theatre desiring to put on big pictures cannot afford to pass up this one."
—*Pike Theatre, Dover, O.*

"Played at advanced prices for three days. Exceptionally good. Should draw and hold interest in any theatre."
—*Lyric Theatre, Hartington, Neb.*

According to Exhibitors Herald box-office check-up for 1926

"THE FLAMING FRONTIER"

Hoot Gibson, Dustin Farnum,
and a supporting cast of thousands
An Edward Sedgwick Masterpiece
Presented by
CARL LAEMMLE
A UNIVERSAL Super Production

International Newsreel's "Thrills of 1926" Present Year's Most Spectacular Events

"THE greatest thrills of 1926" are shown in the current issue of International Newsreel, Number 104, now being shown at leading theatres throughout the country. These spectacular motion pictures are contained in International Newsreel's annual review for the year just closing.

Many of these remarkable pictures were originally shown exclusively by International Newsreel while others were shown first by International far in advance of competitors.

Among the most sensational of these pictures are those showing one of the greatest epics of the sea, the rescue of the crew of the sinking steamship Antinoe by the crew of the American liner Roosevelt. Although this thrilling and heroic rescue occurred in mid-Atlantic, International Newsreel secured a great pictorial record, and was the only concern in the world to present these pictures. In the present review, International Newsreel shows, in addition to the pictures of the rescue at sea, the bestowal of the high honors upon Captain Fried and his gallant crew by the American and British governments.

Equally remarkable are the pictures shown in the year's review of the eruption of Manua Loa in the Hawaiian group. International Newsreel's cameramen

One of the most complete laboratories in the country is that of International Newsreel in the new headquarters on West 19th St., New York. A portion of the laboratory is shown here.

secured the only pictures made of this amazing spectacle —one of the most thrilling ever recorded. The cameramen ventured almost to the edge of the fiery maw of the erupting volcano, and some of them are shown in hasty retreat, with the stream of molten lava pursuing them relentlessly, crushing down the forests of palms and wrecking the homes of the natives.

The flights over the North Pole of Byrd in his Fokker plane, the Josephine Ford, and of Amundsen in the giant dirigible, Norge, both of which were first shown by International Newsreel, are presented in the review. International Newsreel's feat of securing the first motion pictures of these two great historical events was almost as wonderful an undertaking as the actual flights themselves.

The review also contains International Newsreel's pictures of the $100,000,000 powder explosion at the naval arsenal in New Jersey last summer. International Newsreel's cameramen flew over the site of the arsenal while the explosions were still in progress and made motion

The private office of E. B. Hatrick, vice president and general manager of International Newsreel, in the new New York offices.

pictures of the devastation as they continued. So remarkable were these pictures considered that navy and army officials, searching for the dead and clearing off the wreckage, used them to guide them in their work. They are declared to be among the most thrilling motion pictures ever made.

Motion pictures of the salvaging of the submarine S-51, lost off Block Island, by which the men of the U. S. Navy wrote a new chapter in the heroic annals of the sea, are shown. It was in connection with this work that John A. Bockhorst, International Newsreel cameraman, flying in the vicinity of the scene of the accident, first located the exact spot where the submarine sank. The scenes showing the actual raising of the sunken ship are spectacular in the extreme.

The amazingly thrilling pictures of the fatal attempt of Captain Rene Fonck on his New York-to-Paris flight are shown. These remarkable pictures give every detail of the flight from the time the giant Sikorsky plane slid down the runway from its hanger until it lay, a twisted, burning mass of wreckage, at the foot of the gully, five hundred feet away. No greater deed of valor was performed than that of Herman Stockhoff, International Newsreel cameraman, who stood at the edge of the gully as the crazy, careening, out-of-control plane bore down upon him. He escaped death only when Fonck succeeded in swerving the airplane almost at the very nose of the camera.

The Florida tornado disaster and other outstanding newsreel pictures of the year are also included in "the greatest thrills of 1926."

Chief Red Fox drove his special car about Arkon, Ohio, when "The Flaming Frontier" was playing the Colonial Theatre, did a ballyhoo in front of the house and an act on the stage.

Thorough Campaign Gives "Flaming Frontier" Big Start

A. J. SHARICK, Universal exploitation man in the Cleveland Exchange who has been successful in arranging "Flaming Frontier" ballyhoos with the Oakland-Pontiac company in most of the towns he has worked lately, put over his most impressive one in Akron where the Universal super played the Colonial Theatre. The automobile concern put out six cars, known as the "Chief of Sixes," each driven by an Indian chief in full regalia and with each car liberally bannered for "The Flaming Frontier." The lead car was an open Oakland with a banner covering the entire top in which rode a 5-piece band furnished by the Pontiac people. The parade was on the street from 11 o'clock until 3 Saturday, and one car was out Monday and Tuesday as well. The automobile people also came in on a cooperative page which the Times Press ran on this picture.

A special Indian act Sharick discovered was used with this picture. A real chief, known as Red Fox, has a special car built on a Ford chassis which he drives up in front of the theatre. There he does a ballyhoo with a papoose. This goes over big with the sidewalk crowd and attracts them into the house where he does a more elaborate act. Red Fox spent four days in Akron, touring about town as well as working in front of the Colonial.

The army recruiting service gave Sharick the use of nine boards. His poster read: "In 'The Flaming Frontier' at the Colonial Theatre you will see what it means to be a trained man—The Army builds men."

The Akron Dry Goods company put in a window of children's Indian suits during the week "The Flaming Frontier" was playing. A sign painter made a life-size Indian out of beaverboard which was used as a centre piece in this window while a dozen large stills and a big card for the Colonial were scattered throughout.

The Indian head drawing contest suggested in the Universal press book was taken up by the Press with excellent results. In connection with this Sharick wrote to all the drawing teachers in the schools telling them that here was a chance for their children to show what they could do.

The public library put up displays on the picture along with books on Indian lore and Western subjects in the main building and three branches. They also distributed 15,000 book marks to their patrons.

This campaign started "The Flaming Frontier" off to record business in spite of rain on the opening day.

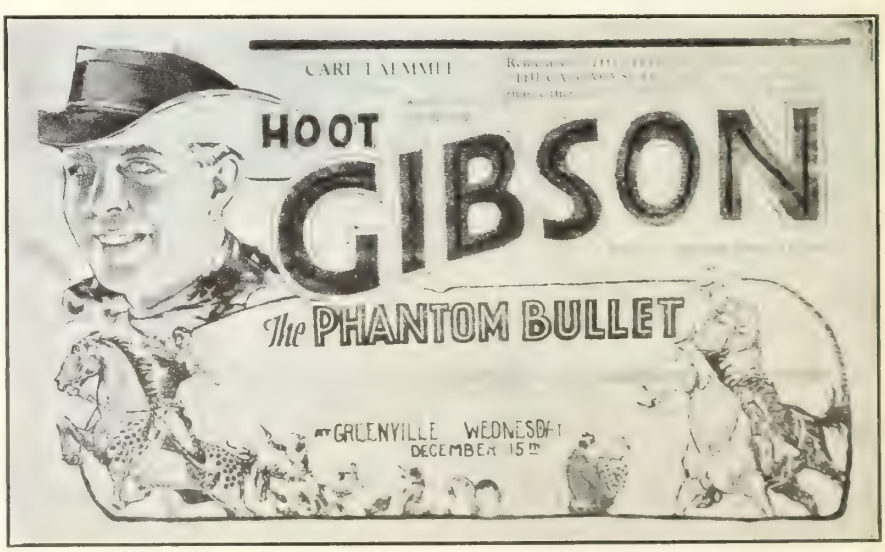
N. B. "The Flaming Frontier" is on the Exhibitors Herald's list of the 104 greatest money-makers in 1926, compiled from exhibitors reports.

Photographs Ads On Post Cards To Advertise Show

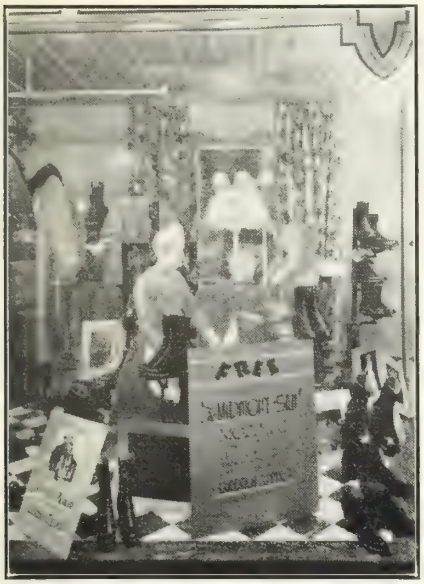
HARRY WEST of the Greenville Theatre, Plumas County, Calif., puts over a new one. His theatre is a small one, running but one show a week, but he has everyone within drawing distance as his patron.

Each week he selects the best ad in the press sheet on his picture. This he pastes on a piece of paper and photoghaphs with his post card size camera. Printed on post card stock, it is mailed to everyone in the district and, he reports, "it does the trick."

For Hoot Gibson's Universal Jewel, "The Phantom Bullet," the sample he sends us, shown at the bottom of the page, Mr. West used the big 7-column ad for his post card. The name of the theatre and the play date were lettered in below the bottom block of copy.



Harry West, Greenville Theatre, Plumas County, Calif., sends out post cards like this—a photograph of an ad from the press sheet—to announce his one show a week.



Through the tie-up with the makers of Zipper boots and "The Midnight Sun," put through by the Universal exploitation department, the Mozart Theatre in Canton, Ohio, had no trouble securing this window display when they were playing the picture.

National Tie-Ups Aid Local Campaign On "Midnight Sun"

THE Goodrich Zipper boot tie-up, arranged last spring by Joe Weil, Universal director of exploitation, for "The Midnight Sun" is proving valuable tie-up material these days to theatres playing the big Universal special. In Canton, Ohio, where the picture ran at the Mozart Theatre, A. J. Sharick, Universal exploiteer, secured the full window in the Stark dry goods store for the boots, as shown above. In it he put a life-size cut-out of Laura La Plante having her Zippers put on by her maid, and numerous stills and cards which tied up the window with the theatre.

"Midnight Sun Yellow," another Home Office tie-up, brought four full window displays in another department store and two specialty shops. A drug store advertised a "Midnight Sun-dae" in one of its windows.

The local Kresge store dressed a window with the ten cent edition of "The Midnight Sun" and the theatre sold 200 of the books in the lobby. This not only popularized the book but prepared the way for future co-operation with the Kresge people.

The Mozart's official car had a frame erected across the top of it on which was placed an interest-provoking banner for "The Midnight Sun, as pictured below. This car was used in putting out the window cards and heralds for the engagement.

Local Pride Jumps Receipts At "Michael Strogoff" Showing

LOCAL pride went a long way in jumping business two-thirds beyond the average when "Michael Strogoff" was shown to Fort Madison, Ia. It was put in the Strand Theatre for a tryout such as Universal carried on in various parts of the country to determine the box-office appeal of the colorful Universal Film de France before the general release.

Knowing the power of the word "premiere," knowing that his patrons had read in the fan magazines of fascinating picture openings in Los Angeles and New York, Manager Waldo Ebinger sent out the following letter to a list of 2,000 before the showing:

"It's once in a lifetime for most people. We refer to the Premiere of a great picture. The ordinary mortal rarely gets the chance to say afterwards, 'I saw it the first time it was ever publicly screened.'

"Paris, New York, London and Los Angeles are the only cities hitherto privileged to witness these glittering and colorful events with the celebrities of society, literature, drama, sports and the movie world in attendance.

"Now rare circumstances give the theatre-goer of Fort Madison the first public showing, the premiere of a great picture, 'Michael Strogoff.'" Etc., etc.

These letters created intense interest, extra advertising space—half pages and quarter pages at a time—and a good newspaper publicity campaign increased it and the picture itself so satisfied all who saw it that word of mouth advertising did the rest. A billing campaign of some 500 sheets backed up the other exploitation.

Delivery Trucks And Gas Stations Advertise Picture

JUST to tell the whole town what a good picture "The Whole Town's Talking" really was, Robert Bender, managing director at the Columbia Theatre, Seattle, tied up with the Olympic Calpet gasoline and oil company and got sixteen big ten foot signs on their five-ton delivery trucks for the week of the show.

These trucks plied the streets from six a. m. until six p. m. every day of the week and advertised the Universal Jewel to thousands of Seattleites. In fact the trucks were so busy that a picture of the stunt had to be taken after dark by flashlight.

Easels from one sheet posters advertised the show at all the Calpet gas stations in the city. Copy on the signs read, "'The Whole Town's Talking' about Calpet Winter Gas"—and beneath the title of the picture, which was large and in quotations, ran the announcement, "It's at the Columbia NOW."

This car was used by the Mozart Theatre, Canton, Ohio, to put out window cards and heralds when "The Midnight Sun" was due to shine at the house.

HELD

POWERFUL!

Story by

Bayard Veiller

famous author of
"WITHIN THE LAW"
with Ralph Lewis, Marguerite
De La Motte, Johnnie Walker

An EDWARD LAEMMLE Production

It's a Universal Big One!

The most gripping mystery melodrama of the year. Suspense that sizzles up and down your spine. A story that grips with the strength of a vise. Vibrant with box-office POWER!

What Patrons Write Carl Laemmle

In Reply to His "Column" in the Saturday Evening Post, Liberty and Photoplay

"Poker Faces"

"RECENTLY the immense Hippodrome exhibited a Universal picture, 'Poker Faces.' I enjoyed it very much. Edward Everett Horton as the poker-faced husband who couldn't afford to buy his wife a new rug, and when and how they *do* get it, had the 'Hip' audience on the evening of September 18th in uproarious laughter."

—Max Adler, Brooklyn, N. Y.

"I SAW 'Poker Faces,' and it was great. Edward Everett Horton is a good actor."

—Miss Thelma H. Grier, Philadelphia, Pa.

"'POKER FACES'! I laughed until my sides ached."

—Miss Julia David, Boston, Mass.

"Flaming Frontier"

"TONIGHT I had the extreme pleasure of seeing the Universal super-feature, 'The Flaming Frontier,' and I'll say that it sure was great. It drew good crowds during the two days shown here, and I consider it one of the best historical films I've seen in many a day. The cast was fine. It was one of the really worth-while pictures."

—Harry M. Laugfitt, Chariton, Iowa.

"THERE are few pictures that compare with 'The Flaming Frontier.' It is the kind of picture that fires your imagination, your patriotism and appeals to you—the kind that people love."

—Jacob Fine, New Haven, Conn.

"I ENJOYED 'The Flaming Frontier' very much. Every scene is perfect. A fitting tribute to General Custer."

—Duncan Ross, Paterson, N. J.

"'THE FLAMING FRONTIER' is one of the best movies Universal has ever produced and one of the best I have ever seen. It is the type of picture I like best. Mr. Laemmle is to be congratulated on the wide success of this wonderful historical picture. Three cheers for Anne Cornwall, Dustin Farnum and 'The Flaming Frontier.'"

—Miss Clare V. Morgan, Binghamton, N. Y.

"Take It From Me"

"REGINALD DENNY came to town in his latest gloom chaser, 'Take It From Me.' It is an enjoyable comedy in which Reggie proves he is a master comedian."

—Duncan Boss, Paterson, N. J.

"I NEVER cared for Reginald Denny, but after seeing him in 'Take It From Me,' I'm his booster for good. He is sure a great comedian."

—K. E. Norton, Ashtabula, O.

"TICKLED to death with 'Take It From Me.' Reg sure mixed up in the department store. And Blanche Mehaffey is fine."

—Henry McAlear, Jamaica Plain, Mass.

"I WISH to assure you that 'Take It From Me' is Denny's greatest picture."

—Wm. H. Barnett, Springfield, Ill.

"Spangles"

"I HAVE seen and enjoyed Marion Nixon and Pat O'Malley in 'Spangles.' Yes, I certainly did like it."

—Miss N. Snodgrass, Coleman, Tex.

"LAST night I saw 'Spangles.' It sure was a good picture."

—Jack Burgess, Des Plaines, Ill.

"Her Big Night"

"LAST night I saw Laura LaPlante in 'Her Big Night.' Everybody was delighted and they all agreed that this was the best picture of the year. Laura LaPlante was splendid."

—Henry Moreau, Montreal, Can.

"I ENJOYED 'Her Big Night' immensely. It is a clever movie and the audience chuckled heartily. 'Complication' pictures are popular."

—Rudolph C. Skarka, New York City.

"I SAW Laura LaPlante in the very good comedy, 'Her Big Night.' It is very funny."

—Robert H. Kolar, Cleveland, O.

"Midnight Sun"

"LAST week I saw the magnificent picture, 'The Midnight Sun,' and I just had to write you and tell you how much I liked it. Miss LaPlante is my favorite. I have been to see all her pictures, but 'The Midnight Sun' was the best yet."

—Miss Stella L. Simmons, Corsicana, Tex.

"I SAW 'The Midnight Sun' and thought it a fine picture. Laura LaPlante was better than ever in this picture."

—Allen White, Syracuse, N. Y.

"I MUST tell you how much I enjoyed 'The Midnight Sun' with Laura LaPlante. It was marvelous."

—Miss Julia David, Boston, Mass.

"'THE Midnight Sun' certainly was a good picture. It had punch."

—Vincent Geloran, Rockland, Mass.

Here's looking at YOU Mr. Exhibitor!

Released by UNIVERSAL

because EVERYBODY looks at me when I play your theatre—they know I'm good for a long, loud laugh every time I appear on the screen in the SAMUEL VAN RONKEL Productions of the Sidney Smith comic strip which shows in 300 newspapers thruout the country daily.

2 Reels each and better each time

12 GUMPS

'Way Down South

By Earle E. Griggs

TWENTY-ONE degrees above zero week before last for a couple of days sent us "hot-blooded southerners" to the fireside, and business slumped like the deuce. But it soon passed, and business is as usual.

* * *

JUST returned from Tuscaloosa, where "The Midnight Sun" played the Bama Theatre December 22 and 23. Clyde B. Grimes, manager of the Bama, married about a month ago, but postponed his wedding tour until he and his bride could take the trip to California on the football special.

* * *

WILLIS GRIST, manager of the Galax Theatre, Birmingham, and this scribe put on a campaign on "The Flaming Frontier" week before last that had the town well sewed up and brought big business (capacity) on the opening day. Then the thermometer hit the bottom and for two days Birmingham streets were deserted. However, the patrons came out in droves Friday and Saturday, after the keen winds subsided.

* * *

PAUL ENGLE, operating a house for Negroes, had another of those pictures with Frontier in its title, and the Negroes thought all the billing on "The Flaming Frontier" was on his picture, and he did his biggest Monday's business in months. He has the Universal super special bought, and intends to play it in his big new house early in February, and confidently expects his biggest business.

* * *

BEN Y. CAMMACK, branch manager, and J. W. Greenleaf, Alabama salesman, called on Col. T. E. Orr at Boaz, Ala., last week, and convinced him that Universal super specials would be money-makers in all his houses. The colonel operates houses in Boaz, Guntersville and Albertville, and has been a consistent user of Universal pictures for years.

* * *

WHILE on this trip, Cammack and Greenleaf sold the second complete service contract to Claude T. Bobo, who operates the Dreamland at Scottsboro, Ala. Mr. Bobo is projecting a brand-new, modern theatre, to be completed early in the spring.

* * *

THE fact that Universal has three pictures in the Keith Georgia Theatre, Atlanta's newest and most beautiful theatre, for the month of January is no small achievement for the Atlanta exchange. "The Old Soak," January 3; "Butterflies in the Rain," January 17, and "Prisoners of the Storm," January 31, all week stands, is worth a boast. And also Denny in "Take It From Me" is at the Rialto for the week of January 31.

* * *

"MICHAEL STROGOFF," in all the Universal Florida houses during the month of January presents a formidable and pleasant task for the writer. This picture is going to create a furore all through the south, where action and beauty appeal above everything else.

* * *

HOPE you had a Merry Christmass and a Happy New Year, and have gotten back into harness with renewed vigor. I did and have.

LAUGH MONTH IS OFF TO FLYING START

(*Continued from Page* 29)

ing almost 1,000 of the biggest dailies with comic strips, have sent out material in mat form to every one of their clients. One of the mats is a half-page ad on "Bringing Up Father" and Laugh Month. This already has appeared in many big newspapers and it probably will appear in your city soon. King Features also sent a letter to every managing editor on its list calling his attention to the advantages of boosting Laugh Month.

The National Laugh Month Committee has sent a clip sheet containing stories and editorials on Laugh Month to every daily newspaper in the country. This clip sheet also contained proofs of fifteen Laugh Month illustrations that will be furnished to newspapers without charge.

Every newspaper comic-strip artist and every newspaper columnist in the country has been sent a personal letter regarding Laugh Month, and many have signified their intention of devoting one or more of their strips or columns to spreading the gospel of Laugh Month. For instance, C. W. Kahles, who draws "Hairbreadth Harry" for the Philadelphia Public Ledger Syndicate, serving over a hundred newspapers, will devote every one of his strips during the third week in January to Laugh Month. "Dib," creator of "Danny Dingle" for King Features, will devote his strips of January 5th and 6th to Laugh Month. This is just a sample of the early returns.

The movie fan publications will carry special Laugh Month layouts and stories in their issues on sale during January. They are devoting big space to the idea. Among the publications lined up are, Photoplay, Motion Picture Classic, Screenland, Film Fun, Cinema Art and several others. The N. Y. Times Mid-Week Pictorial, a periodical with a nation-wide circulation, is carrying a two-page layout on Laugh Month.

Nine national radio broadcasting stations will broadcast special Laugh Month programs. This number will probably be swelled to twenty stations when returns from the entire country are in — a number which means blanket coverage of the radio listeners of the United States. The stations that already have made preparations for special Laugh Month broadcasts are, WHN, Loew's State Theatre, New York; WMCA, McAlpin Hotel, New York; WRNY, Hotel Roosevelt, New York; WOR, L. Bamberger & Co., Newark, N. J.; WPAP, Palisade Amusement Park, New Jersey; WBCN, Southtown Economist, Chicago; WIP, Gimbel Brothers, Philadelphia; WGHB, Chamber of Commerce, Clearwater, Fla., and KFNF, Henry Field Seed Co., Shenandoah, Iowa.

Regional committees composed of the branch manager and salesmen of every exchange handling short subjects have been formed and are working in every key city in the country. These committees are doing everything possible in their power to put the idea over in their local territories and are ready to help any exhibitor who wants to participate.

Laugh Month press sheets are in the hands of every theatre manager in the country. The pages of the press sheet are cram-jam full of ideas by use of which the biggest cinema palace in the land or the smallest show house in the smallest town can swell its box-office receipts. A full line of accessories, such as banners, three-sheets, one-sheets, pennants, slides, buttons, trailers, window cards, etc., is available. Laugh Month mats will be sent without cost to any exhibitor requesting them. The cuts are furnished at cost.

Everything possible has been done for the exhibitor. It's up to him NOW to sweep the tide toward his own box-office. Go to it!

BROADWAY FLOCKS TO "CHEERFUL FRAUD"

(*Continued from Page* 13)

the picture as "a constantly merry piece of work, possessing a number of skillfully directed scenes." He also call it an—intelligent comedy with excellent situations well timed. His words of praise are no more striking than those of Katherine Zimmerman of the *N. Y. Evening Telegram* who hails the picture as the most entertaining feature shown so far in the new Paramount Theatre and the best entertainment in New York for the holiday week. Rose Pelswick of the *N. Y. American* also characterized the film as "great entertainment." Others were equally commendatory, and the public by way of praise, continued to flock to the Paramount in extraordinary numbers during the entire week.

Ask any exhibitor who ever played one.

Buster Brown Comedies are BOX OFFICE

"Buster Browns are real knockouts. Met with wonderful approval from my patrons. They are now asking when I am going to run the next one."

—H. Kemp.
Owl Theatre, Chicago, Ill.

"Played our first Buster Brown Comedy on Saturday and it went over fine. These comedies are a good drawing card and please our patrons!

—J. T. Monnier,
Si-Non Theatre, Demopolis, Ala

Stern Brothers Productions

12 of them — From the famous cartoons by R. F. Outcault — **2** reels each

UNIVERSAL JUNIOR JEWELS

Best Feature Shown So Far at New Paramount

Says Katherine Zimmermann of "The Cheerful Fraud" in the New York Telegram.

SOME beguiling nonsense has been assembled in "The Cheerful Fraud," at the Paramount Theatre this week. In fact, it is decidedly the most entertaining feature picture that has been shown so far in this new and "sumpshous" cinema palace. And since the novelty of Zukor's marble halls and gold leaf ceilings is beginning to wear a little thin we suggest it might be an enchanting notion, from now on, to supplement this Paramount scenery every once in a while with a similarly pleasing picture.

"The Cheerful Fraud," oddly enough is not a Paramount production. It was put together in the Universal studios under the very creditable supervision of Director William A. Seiter. Its principal purpose is to present Reginald Denny with unbounded opportunities for his genial fooling. And since he contrives to keep the spectator's risible, if not cerebral, organs active most of the time we should say Mr. Denny does pretty well by his opportunities.

We confess however, we should like to see a little more of Gertrude Astor. To our mind, this long and limber lady is one of the few really bright comediennes on the screen. We see her this week in the role of a lady blackmailer, and the manner in which she pantomimes the reasons for her gilded shame is quite the outstanding sequence in the picture. It is about time somebody "discovered" Miss Astor.

The story of "The Cheerful Fraud" contains an irresponsible assortment of comedy gags and circumstances. A couple of profiteers with social ambitions take unto themselves a private secretary apiece. The man's secretary is Sir Michael Fairlie (in disguise). He takes the job because he finds himself singularly attracted to the lady secretary. The villain comes in disguised as Sir Michael. The lady blackmailer pretends she is the real Sir Michael's wife. The disappearance of "the jools" muddles things up just a bit more.

However, taken by and small, "The Cheerful Fraud" offers about the best entertainment of the holiday week's new programs.

Laura Stands 'Em Up To See "Her Big Night"

J. J. B. in the Milwaukee Leader.

A SHIFTING crowd of a few hundred persons waited, milled, pushed, jostled and eventually steamed in the foyer of the Alhambra theater last night for a space of time varying from several minutes to a couple of hours. It was not a pleasant wait, with numerous and sundry feet, elbows and shoulders invading numerous alien corns, ribs and eyes, and somehow one wondered just why they all thought it worth while to go through with it.

Surely not "just to see a movie"—so I blamed it all to Laura La Plante—the peerless, the scintillating, the unusual, the vivid, the magnetic Laura La Plante. Her name on the bill has attracted to the Alhambra larger crowds than can be accommodated.

Her acting in the present feature, "Her Big Night," is as usual. An unusual, withal a most attractive type, she has the ability to portray different roles with equal finish. And she carries the audience with her, whether she is a department store shop girl taking a half holiday at Coney Island or a Russian countess seeking escape from the revolution in flight to Vienna.

"Whole Town's Talking" Has Surprising Twists

John Joseph in the Chicago Herald-Examiner.

WHEN Edward Everett Horton gets into movie trouble the results are generally amusing. Certainly his comic difficulties in "The Whole Town's Talking" are worth any one's laughing attention.

As it frequently happens in farce, lies get Mr. Horton into a sad fix. He is a returned soldier, returned to Sandusky and his job with a butter and egg gent who wants to make Mr. Horton his son-in-law.

But daughter thinks Horton a sap, as he is more or less. Too quiet, no sex appeal.

To encourage the match the schemers wish a past on Mr. Horton, with a famous Hollywood actress as the most purple patch. Of course, this past is purely (and not so purely, either, in a way) imaginary. And all goes well until the actress and her jealous husband arrive in town.

You can imagine some of the things that happen. But not all, unless you've seen the play on the stage. "The Whole Town's Talking" has a surprising twist every so often.

Mr. Horton is excellent, with good assistance from Otis Harlan, Trixie Friganza, Dolores del Rio and others in a capable cast. Virginia Lee Corbin, sly minx, plays the girl of Mr. Horton's heart.

Refreshing Novelty To "The Silent Rider"

C. S. Sewell, in the Moving Picture World.

THERE is a refreshing novelty that adds to both the comedy and dramatic angles of the newest Hoot Gibson western for Universal "The Silent Rider," built around the romance of a cow puncher and a girl who announces she has come west to look for a red headed husband.

Although it is easily guessed before the finish that she already has one and that he is the villain who has mistreated their little boy whom the hero has found and adopted as a pal, this situation permits the introduction of amusing comedy in the fact that all the boys misunderstand and seek to develop crops of red-hair. There is good human interest in the kiddie stuff and for those who do not guess the outcome it will provide a pleasing surprise.

Plenty of western action has been provided with the villain as the leader of a gang of mail robbers who plant the evidence so that the hero is suspected and a fast chase ending with the death of the villain, clearing the way for the wedding of hero and heroine.

Blanche Mehaffey makes an exceptionally attractive heroine while Otis Harlan is an amusing and decidedly unique type of cowboy, certainly a novel role for this well-known actor. Hoot, is his usual likeable self.

Ethan Laidlow is sufficiently villainous to please the most exacting fan, while Lon Poff is amusing in a minor role and little Wendell P. Franklin adds to the comedy and dramatic values as the mistreated kiddie.

MIGHTY "Box Office" Accessories *for* MIGHTY "MICHAEL STROGOFF"

¶ BEFORE you do another thing, Mr. Showman, get hold of the beautiful, mammoth *"helping-hand"* "MICHAEL STROGOFF" press book and feast your eyes upon the MIGHTIEST LINE OF ACCESSORIES you've ever seen! Man alive—created to draw patrons who've never had the pleasure of sitting INSIDE of your theatre.

Putting money in the bank is great—BUT PUTTING MONEY INTO ACCESSORIES PAYS BIGGER AND QUICKER DIVIDENDS.

¶ There's money in UNIVERSAL ACCESSORIES. Get acquainted with your nearest Universal Accessory Manager!

Yes Sir!

Profits—not promises.
Business—not banana oil.
Results—not raving.

IT'S what you get from UNIVERSAL

UNIVE

Says it wit

RSAL

hHITS!

"POKER FACES"

Edward Everett Horton, Laura La Plante. A Harry Pollard production.

"Give us more of them and we will pay our bills and income tax, too."
—Majestic Theatre, Roseburg, Ore.

"THE MARRIAGE CLAUSE"

Billie Dove, Francis X. Bushman. A Lois Weber Production.

"More compliments on this than on any other picture in months."
—Princess Theatre, Buchanan, Mich.

"THE OLD SOAK"

Jean Hersholt. An Edward Sloman Production.

"A very good picture that pleased everyone."—Star Theatre, Nashville, Mich.

"HER BIG NIGHT"

Laura La Plante. A Melville Brown Production

"Clean, clever, and drew extra business. Better yet, pleased all."
—S. T. Theatre, Parker, S. D.

"SPANGLES"

Marion Nixon and Pat O'Malley. From a special story by Nellie Revell.
Directed by Frank O'Connor.

"A very good picture. It drew and everyone was pleased."—Rex Theatre, Franklin, Neb.

"THE RUNAWAY EXPRESS"

Jack Daugherty, Blanche Mehaffey. An Edward Sedgwick Production

"Played an extra day to the biggest attendance in a year."—Majestic Theatre, Las Vegas, Nev.

HOOT GIBSON IN "THE TEXAS STREAK"

Blanche Mehaffey. A Lynn Reynolds Production.

"Another good Gibson. Decidedly different. Pleasing, and then some."
—Lyric Theatre, London, Tenn.

HOUSE PETERS IN "PRISONERS OF THE STORM"

Peggy Montgomery, Walter McGrail
From James Oliver Curwood's story. A Lyon Reynolds Production.

"Scored a knockout at the Alhambra despite general falling off in business everywhere."
—"Variety," Milwaukee report.

A PAGE OF SYNOPSES

"STRINGS OF STEEL"

Ten-Episode Adventure Picture
Starring **WILLIAM DESMOND**

No. 7—"Telephone Poles"

NED BROWN gets orders to extend the telephone lines into McKeesport before the Bell company's competitors, the Excelsior company, can establish their lines and secure the franchise. Peter Allen, of the Excelsior company, with the same thought in mind, races toward McKeesport in a buckboard with Battling Burns ahead of Ned. Peter's horses take fright and bolt. Ned, who is close behind, pursues at a gallop. A child in the path of the runaway, is struck by the wagon and severely injured. While Ned is carrying the lad to his home, the boy's father is angrily tearing down a telephone instrument that his wife has permitted the Bell Company to install. By attaching an emergency phone to the broken connections Ned is able to telephone for a doctor and save the life of the child, winning the father's gratitude and loyalty to the "talking telephone" company. Battling Burns also repents his crimes and becomes the staunch friend of Ned.

Warned by Gloria that Allen has a plot on foot to prevent Ned from getting telephone poles, Ned goes himself, accompanied by Gloria, to bring in a wagon load of poles. He is attacked by Allen's henchmen and battles them aboard the pole wagon while Gloria tries to hold the frightened horses in check. But the unmanagable beasts race along the edge of an embankment. The wagon swerves, the shaft breaks and the whole load crashes down, carrying Ned and Gloria with it.

"DO OR BUST"

One-Reel Blue Bird Comedy
Featuring **NEELY EDWARDS**

NEELY is the watchmaker in the Tick Tock Jewelry store, where he is smitten with a fair customer who leaves her watch to be repaired. The proprietor gives Neely a diamond necklace to deliver to an address, warning him to beware of suspicious characters.

As soon as he reaches the street he is followed by a very suspicious looking roughneck, who is shortly joined by two other roughs. He ducks into doorway and takes to back alleys on the run but his shadows can't be shaken.

He boards a trolley car and sighs with relief as he sits down, only to be met by the glare of the "shadow" who is sitting across the aisle. There, in another seat, is the pretty customer. He sits with her and exchanges bags with her by mistake. Getting off the car, he is followed by the detectives. An accident happens in which the jewel bag is lost. Neely goes to the house where the necklace was to have been delivered, to confess his loss. It turns out to be the home of the pretty customer who opens the bag she has been carrying which holds her new diamond necklace.

The three shadows stalk through the house, throwing Neely into spasm of fear until he calls a cop and learns that they are the detectives who were engaged to protect him.

"THE 13TH MAN"

One-Reel Blue Bird Comedy
Starring **CHARLES PUFFY**

A SUPERSTITIOUS hostess, entertaining a party of women at dinner, notes with horror that one of the guests has failed to arrive and that there are thirteen at table. She stops the dinner while the butler runs out to the street to invite the first person he sees in order to break the spell of the unlucky number. Puffy, who has left his wife in the hope of finding some corned beef and cabbage, accepts the invitation. He sits down to a sumptuous meal, but before he can put the first bite in his mouth the missing guest arrives and he is thrown out, only to be dragged back again when one of the women is called away, bringing the number of guests back to thirteen. The guest returns unexpectedly and he is thrown out again, only to be carried back as before when another woman leaves. An unexpected guest arrives. It is his wife. She breaks up the party. Puffy loses her and sneaks back into the house after all the women have gone to the matinee and indulges his appetite on the untouched dinner.

"MIXED BRIDES"

Two-Reel Stern Brothers Comedy
Featuring **WANDA WILEY**

HECTOR, an ambitious country boy, in love with Wanda, bids her goodbye and goes to the city to make his fortune. When he is well on the road to prosperity as a delivery boy in charge of a motor cycle and side car, he sends for his bride-to-be. At the same time the de Jones family have arranged for the marriage of their fat son August to a girl whom they have never seen but who is described as a blushing beauty by her father, an old friend of the family who wires that she will get off the 10:30 train with a chrysanthemum. Wanda gets off the same train and accidentally gets hold of the chrysanthemum. A de Jones relative asks her if she is the girl who is to be married. She answers yes and is taken to the de Jones home where she is dressed for the wedding, while the buxom blusher, thinking Hector is her future husband, tries to hold him. He escapes on his motor cycle, but she stows away in the side car. When Wanda is led to the altar and takes a look at August, she flees from the house, followed by minister and family. Hector likewise takes fright when he sees the girl beside him and jumps from the motorcycle. The blushing beauty is thrown into the arms of the de Jones family, while the runaway motorcycle picks up Hector, Wanda and the minister, who performs the ceremony while the machine goes wildly down hill.

"COMING BACK"

Two-Reel Mustang Picture
Featuring **FRED HUMES**

BARNEY HIGGINS, a young romantic cowboy who imagines himself to be a second Robin Hood, is fired from the Bar K ranch for frittering his time away at archery and then gets himself "wanted" by the sheriff for gallantly saving the life of a woman who was not in danger and who misunderstood his intention.

Helen Remlin, returning from the east in a stage with her cousin Raoul, is given a rousing western welcome by her father and the men who shoot up the stage. Barney, seeing the hold-up, comes to the rescue, knocking Remlin from his horse and snatching up the girl whom he carries to "safety," only to be reprimanded by Remlin, who, upon Helen's urgent plea, decides to take it goodnaturedly. He lets Barney ride in the annual race with the rest of the outfit.

He wins the race, and incidentally the job of ranch foreman, but he knows that the sheriff is waiting to arrest him, so he rides through the finish line and out of sight. Raoul steals from the ranch house certain papers which will mean jeopardy to Remlin's water rights. The posse goes hunting for him while Helen goes hunting for Barney, who locates the thief in Boulder Canyon where he battles and beats him and his henchman.

The sheriff takes Raoul in custody and decides to forget that he ever saw the romantic cowpuncher who is about to become foreman of the Bar K and son-in-law of the owner.

Service - Variety!

EVERYTHING
you need to put your theatre over!

"UNIVERSAL'S COMPLETE SERVICE CONTRACT *has them* ALL *backed off the map!*

Watch This Column

If you want to be on our mailing list send in your name and address

Laugh Month!

Motion-picture theatre owners have named January "LAUGH MONTH" to send a regular gale of merriment sweeping over this great republic of ours—to stimulate jaded spirits and give old and young a chance to "laugh their heads off."

Universal has come to the front in comedies with such tremendous strides this year that we are particularly proud of our contributions to Laugh Month.

For instance—"*Buster Brown*," his dog "TIGE" and "LITTLE MARY JANE," created by Cartoonist R. F. Outcault. Our reproductions of these cute characters are well nigh perfect.

"*The Newly-Weds*," with "LOVEY" and "DOVEY" and the marvelous baby, "SNOOKUMS," created by Cartoonist George McManus. The antics of this clever child will evoke screams of laughter.

"*The Gumps*," with "ANDY and MIN," created by Cartoonist Sidney Smith, and still very popular in the funny sections of the great newspapers. Be sure to see "ANDY" in the person of the chinless wonder JOE MURPHY.

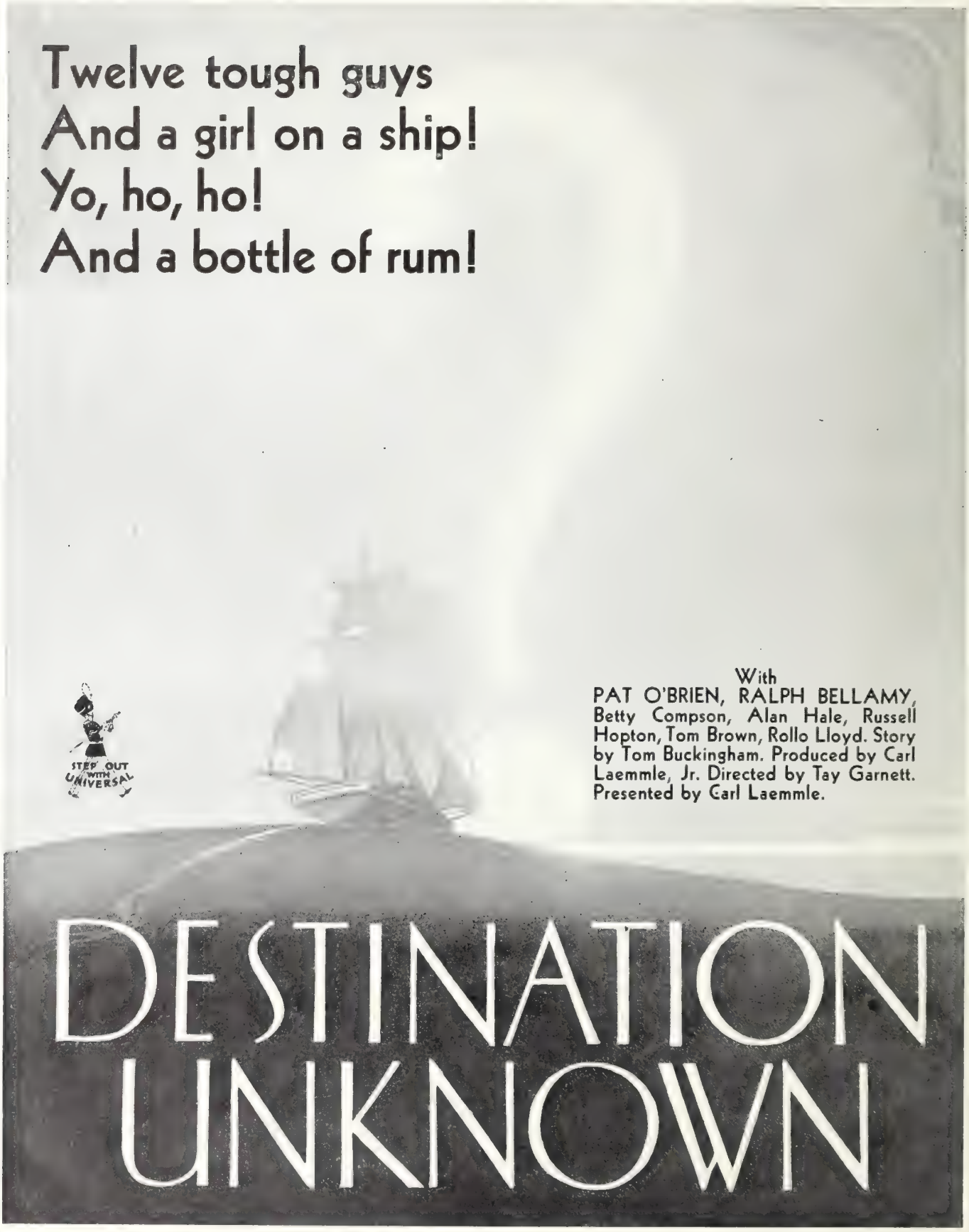
Put your theatre in the spotlight!

by making this direct tie-up with the millions of Saturday Evening Post and Photoplay readers, who depend upon Universal's National Advertising for their guidance to entertainment that entertains! Carl Laemmle's column puts YOUR theatre WAY OUT AHEAD!

The column at left will appear in the Saturday Evening Post of January 15th, 1927.

UNIVERSAL WEEKLY
VOL. 32 DEC. 31, 1932 NO. 3

posed by
Merna Kennedy
who appears in
"Laughter in Hell"


Twelve tough guys
And a girl on a ship!
Yo, ho, ho!
And a bottle of rum!
STEP OUT WITH UNIVERSAL
With
PAT O'BRIEN, RALPH BELLAMY, Betty Compson, Alan Hale, Russell Hopton, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.
DESTINATION UNKNOWN

HUNDREDS in the monster cast . . . !

SCORES of wild animals . . . !

DOZENS of towering thrills!

MANY moments of daring drama . . . !

ONE great big pull-'em in show from beginning to end . . . !

UNIVERSAL'S MIGHTY JUNGLE MELODRAMA!

NAGANA

HELLCATS OF THE J
WILL STUN THE V
IN—

NAG

JUNGLE WORLD

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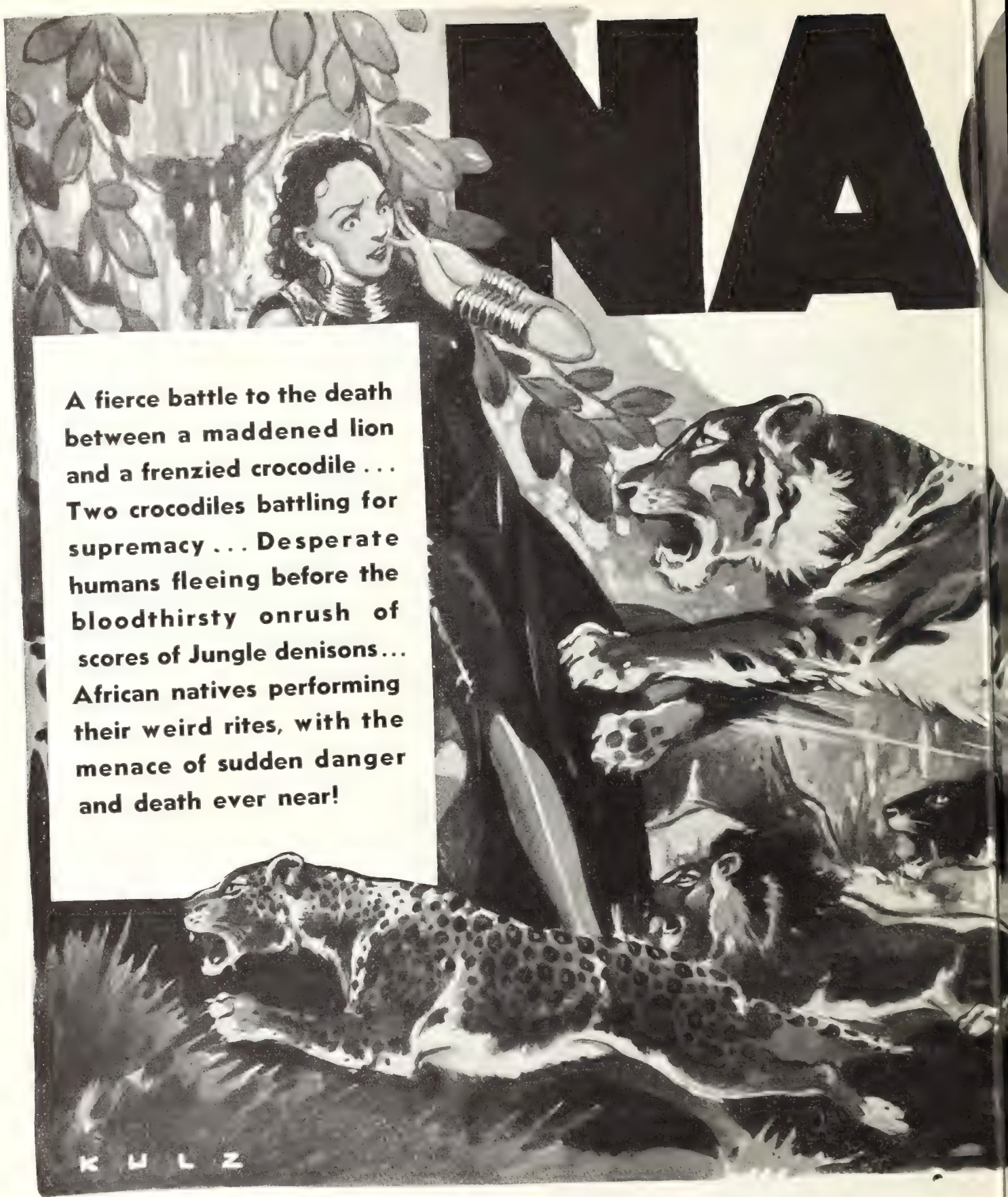


JOIN THE REST OF THE TRADE IN CELEBRATING

GANA

Produced By The Studio Of Hits To Draw More People To Your Theatre Than You've Had in Months and Months!

With TALA BIRELL, MELVYN DOUGLAS, Onslow Stevens, Everett Brown, William H. Dunn, Miki Morita, Frank Lackteen. Directed by Ernst Laemmle. Story by Lester Cohen. Produced by Carl Laemmle, Jr. Screenplay by Dale Van Every and Don Ryan. Presented by Carl Laemmle.

CARL LAEMMLE'S 27TH ANNIVERSARY!

CLASS in every foot of film . . . **PRODUCTION** values that will grace the screens of the country's finest theatres . . . **BEAUTY** and **THRILL** and **STORY** packed into a picture that combines the best features of "drawing room dramas" plus the box-office virtues of **ACTION** and **THRILLS!**

JOIN THE REST OF THE TRADE IN CELEBRATING

A beautiful woman footloose in the jungle . . her fierce love-hunger as much of a menace to the handsome young scientists as the jungle beasts and natives upon whom they carry out their experiments . . . ! A sex angle to a picture already crammed with EVERYTHING else the box-office needs!

CARL LAEMMLE'S 27TH ANNIVERSARY!

A COMEDY TEAM MADE T

No. 703 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I've got a real treat in store for you in the comedy "They Just Had to Get Married."

This picture was really created by exhibitors and movie fans who have said, "Why doesn't some producer make a picture which will give Slim Summerville and Zasu Pitts a real chance to do all of their gloriously funny stuff?"

We all have known for a long time that these two performers delight an audience the minute their names appear in the cast. We know that millions have sat forward with eager anticipation the instant the main title announced either one of them.

Last season we released "The Unexpected Father" without much ballyhoo. We knew we had a good picture but we did not know we had a great one. Exhibitors who ran it with terrific success still point to it as one of their outstanding bets.

Slim Summerville and Zasu Pitts were starred in it.

So we looked about for even a better story—one which

TO YOUR VERY ORDER!

would give both artists the chance of their careers and we found it in "They Just Had to Get Married".

Any showman who knows his stuff realizes this very minute that the mere announcement of Summerville and Pitts will have an electric effect on those armies of fans who have seen them before but never had enough of them.

Here is a team that will make new business for you, new money. And, take it from me, they have a story which will more than meet all the anticipations of your eager fans.

You know from experience that with a twitch of his face Summerville can make the crowds roar with laughter, and that with a flick of her famous hands Zasu Pitts can do likewise.

When you get this picture, cash in on these things. Remind your patrons of them. They already know how good these artists are, but tell them, tell them, tell them. In fact, the most effective advertising often consists of telling the reader what he already knows.

I think "They Just Had to Get Married" will be one of your season's high spots—but you'll have to do your share just as you do on any other great show!

Carl Laemmle

Says W. H. Robson, Rialto Theatre, Albion, N. Y., in Motion Picture Herald.

With RALPH BELLAMY, Gloria Stuart, Pat O'Brien, Slim Summerville, Lilian Bond, Russell Hopton. Story by Dale Van Every and Frank Wead. Produced by Carl Laemmle, Jr. Directed by John Ford. Presented by Carl Laemmle.

LATEST NEWS from Universal City

"THE MUMMY" A BUILDER

IN its first three engagements, "The Mummy," starring Karloff, has not only displayed splendid drawing power, but amazing building power as well. The Weekly has information of only the first two days of each of these first three engagements, but in each one, the second day was from $500 to $1,000 in excess of the first day, and the first day was above average. The first three engagements were the State Lake in Chicago, the Rialto in Washington, and the Alhambra in Milwaukee.

\+ + +

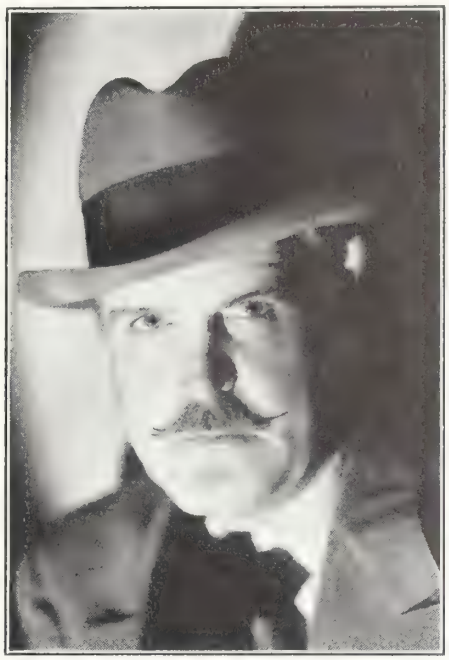
"AFRAID TO TALK" HELD SECOND WEEK

"AFRAID TO TALK" at the Winter Garden in New York did a splendid piece of business its first week there, in fact the business rung up in the worst week in show business, the week before Christmas, was several hundred dollars better than the average of the last ten weeks at that house. No wonder Warners held this picture over for a second week, and no wonder Variety prophecies in its Tuesday issue that the business of the second week will not fall more than $500 below the first week. A great start for "Afraid to Talk."

\+ + +

ANITA PAGE CAST IN "THE BIG CAGE"

AS we go to press, word comes from Universal City that Anita Page has moved her make-up box over to Universal City and will play a scintillating role in "The Big Cage" with Clyde Beatty and his forty-three lions and tigers. Anita Page is universally acclaimed on account of her beautiful figure as well as her face and dramatic ability. She plays the role of a trapeze dancer, the requirements of which are quite exacting on the physical side.



Frank Morgan who will play in "A Kiss Before The Mirror"

SPENCER TRACY AT "U"

SPENCER TRACY, borrowed from Fox, will play the lead in "Out on Parole" by Max Trell. William Wyler, who has abandoned his long search for a "Laughing Boy," directs.

\+ + +

Frank Morgan Selected for "A Kiss Before the Mirror"

FRANK MORGAN,, star of "Topaze," "The Band Wagon" and a host of other Broadway successes, has been cast for the leading role in "A Kiss Before the Mirror," the Viennese stage hit recently purchased by Carl Laemmle, Jr. James Whale has been assigned to direct it.

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.

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Vol. 32 Dec. 31, 1932 No. 3

A CARL LAEMMLE REMINISCENCE

This week's reminiscence is from J. H. Griffin, manager of the beautiful Coleman Theatre of Miami, Oklahoma, a 1600 seat house, air cooled, comfortable and profitable. It is owned by J. G. Coleman.

Dear Mr. Laemmle:

Please accept my congratulations on the occasion of your 27th anniversary as head of the Universal.

Twenty years is a long time to head any one organization and certainly there must have been a great deal of service given on your part to demand the respect of a great industry like ours during this period.

Back in 1912, I remember very well contracting for your entire service which at that time was on a weekly basis, the program consisted of one and two reel subjects and occasionally the super-special three reel subject The dealings with your company at that time were always pleasant and fair even as they are today.

Later on in years in 1927 I find in my files a copy of Showmanship, which was published by Universal Chain Theatrical Enterprises of which you were president. I note in the May issue of this little paper that you made the following statement, "It can be done." I was managing the Miami theatres at that time for the Griffith Amusement Company, which as you will recall was a part of the great Universal chain. This statement of yours and other things contributed to this magazine helped greatly for us to carry on in the many drives that we had. Always we found your advice helpful. I recall the time that you chose Mr. Dan Michalove, as general manager for this coast to coast chain of theatres.

It is a happy occasion to recall this past connection over a period of 20 years with you and your fair dealing company. Certainly behind this fine record that you are leaving, there will be inspiration for others to carry on, and in closing I cannot help but think of the following motto, "He profits most who serves the best." Let me wish you much happiness during this holiday season and may your connections with your company still continue for many years to come.

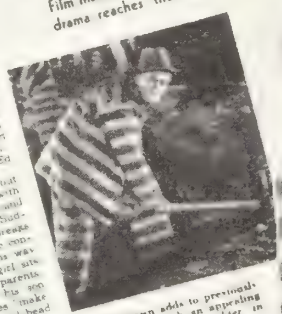
Cordially yours,
(Signed) J. H. Griffin,

GRAB IT WHIL

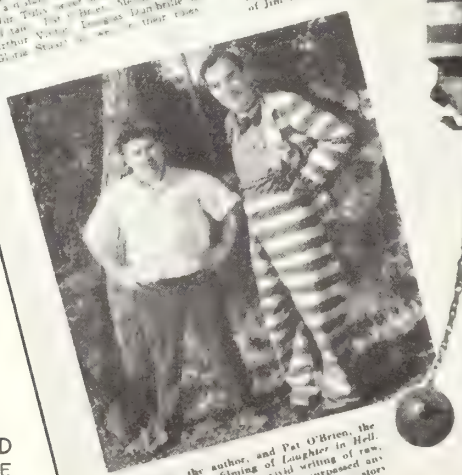
The Story of

LAUGHTER in HELL

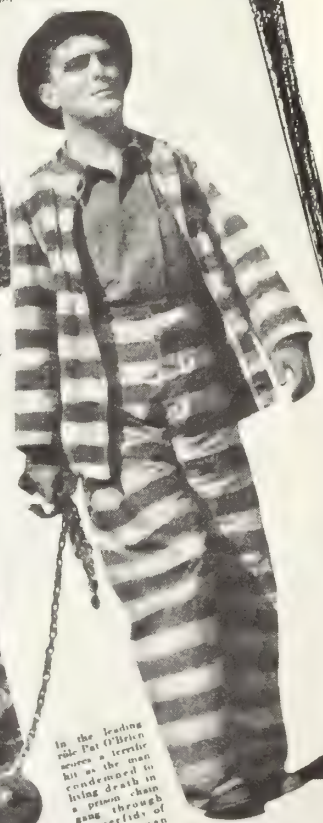
Film history is made as Jim Tully's dynamic prison camp drama reaches the screen in grim, compelling reality



Tom Brown adds to previously won laurels with an appealing performance in *Laughter in Hell*, the striking picturization of Jim Tully's most recent story



Jim Tully, the author, and Pat O'Brien, the star, during the filming of *Laughter in Hell*. Noted for his genius for vivid writing of raw, human emotions, Tully has far surpassed any of his previous works in this amazing story



In the leading role Pat O'Brien scores a terrific hit as the man condemned to living death in a prison chain gang through the perfidy of a base woman

from
HOLLYWOOD
MAGAZINE
FEB. · · · · 1932

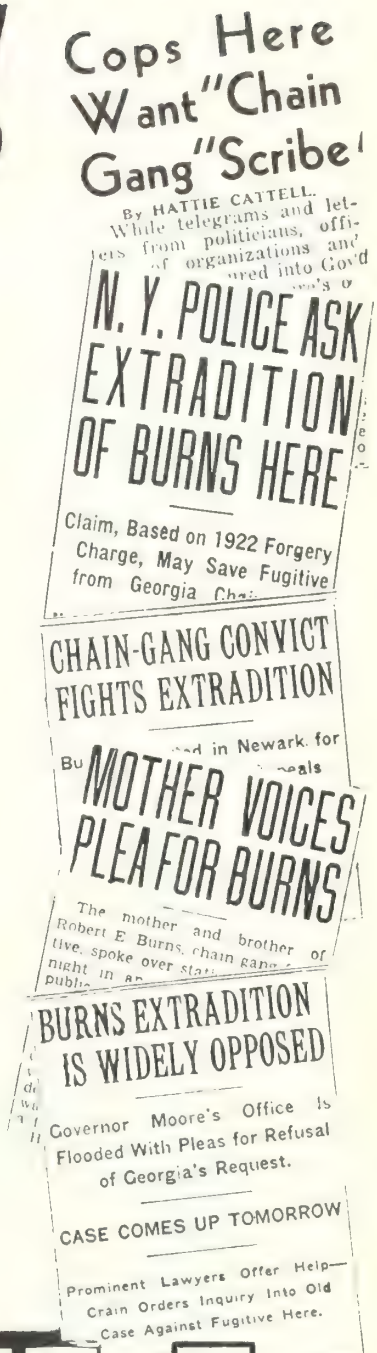
"LAUGHTER

E IT'S HOT!

Headlines are still screaming on front pages all over the country about the capture of George Burns, who escaped from a Georgia chain gang, and what will be done with him. . . Newspapers everywhere are editorializing about chain gangs—all of which makes this picture the surest quick-money proposition you ever were offered . . . GRAB IT WHILE IT'S HOT.

●

JIM TULLY'S sensational novel. With PAT O'BRIEN, MERNA KENNEDY, Berton Churchill, Gloria Stuart, Tom Brown. Produced by Carl Laemmle, Jr. Directed by Edward Cahn. Presented by Carl Laemmle.



IN HELL

THANK YOU, MR. FRANKLIN

RADIO-KEITH-ORPHEUM CORPORATION
1560-1564 Broadway
New York City

December 14, 1932

Dear Mr. Laemmle:

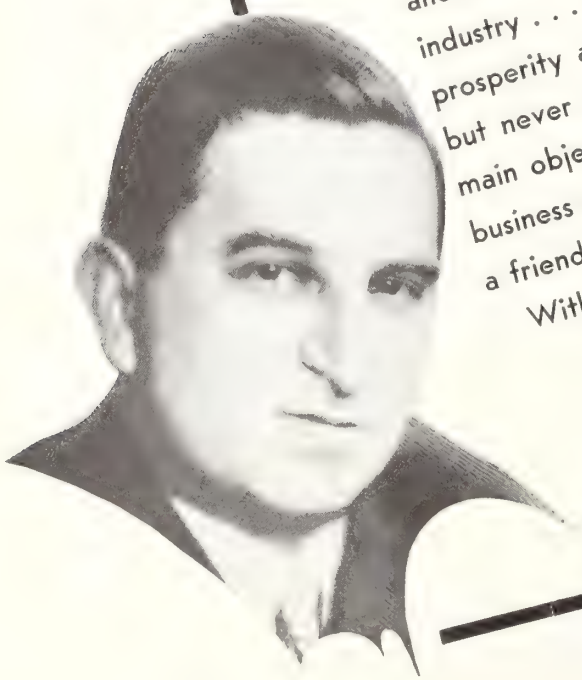
It is with extreme pleasure that I extend to you, Mr. Laemmle, my sincere greetings on this the TWENTY-SEVENTH ANNIVERSARY of your motion picture career.

You, who have always stood for the highest ideals; You, who are not only a pioneer in the business and one of the pace makers of the motion picture industry, but a real leader of men and a credit to your Company and the entire industry . . . YOU have tasted of adversity and prosperity at various times during your career, but never once did you falter in reaching your main objective. I am proud to be in the same business with you, and happy that I can call you a friend.

With every good wish, I am,

Sincerely,

Harold B Franklin



Ruth Hall in "Flaming Guns"

Naomi Judge in "Terror Trail"

Diane Sinclair in "Rustlers' Roundup"

THE BEAUTIES OF TOM MIX' THREE NEWEST PRODUCTIONS

RUTH HALL, Naomi Judge, Diane Sinclair,—all young, all beautiful, newcomers to films, but already playing leading roles,—these are the leading ladies whom Tom Mix has chosen to play opposite him in his three latest pictures on the Universal schedule for 1932-33.

Ruth Hall, who plays opposite Mix in "Flaming Guns," the first release on the new schedule, has won the distinction of being elected a Wampas Baby Star for 1933. She has been in pictures a little over a year, but in that time has appeared with Eddie Cantor in "The Kid from Spain," "Miss Pinkerton," "Local Boy Makes Good" and many others. She is a native daughter of Florida, having been born in Jacksonville but made her home for many years in Tampa. She is nineteen years of age, has dark hair, brown eyes, a milk-white complexion, and is of medium height. She enjoys swimming, riding and canoeing.

Naomi Judge, born in South Dakota twenty-one years ago, moved to Minneapolis when she was but two years old. She became interested in amateur theatricals while still attending St. Benedict's College, and upon her graduation joined the Bainbridge Players Stock Company in Minneapolis, where she became a sensation and remained with them, playing leads, for two years. She came to Hollywood just six months ago and got her start in pictures in two-reel westerns. Tom Mix saw her work in these pictures, and approved her selection to play the leading feminine role in his second Universal picture for the current season, "Terror Trail." Naomi Judge is five feet, five and one-half inches tall, weighs 115 pounds, has wavy chestnut hair and hazel eyes. She is an expert swimmer, having been Minneapolis and also state swimming champion for a number of years.

Diane Sinclair, the third of the newest of the Mix leading ladies, is a glamorous brunette, who is a newcomer also to pictures, and who graduates to them, like Naomi Judge, by way of stock. Miss Sinclair, who is just twenty years old, was born in Paramaibo, Dutch Guiana and plays opposite Tom Mix in "Rustlers' Roundup." Both her parents died when she was a baby and she was adopted and taken to live in Philadelphia. She graduated from the West Philadelphia High School, and was prominent in local amateur theatricals. She became a member of the Thalian Club players in Philadelphia, remaining with that organization for two and a half years, playing in straight dramas and musical comedies, as she has a beautiful contralto singing voice. Her first picture was with Lionel Barrymore in "Washington Masquerade."

Alimony Club Sees "They Just Had to Get Married"

MEMBERS of the New York Alimony Club, residing at the club headquarters in the New York County Jail on West Thirty-seventh Street, had a laugh at their own expense yesterday when they chose to celebrate the holiday by looking at "They Just Had To Get Married."

The special showing at the jail was arranged by Universal after the prisoners had selected the ZaSu Pitts-Slim Summerville feature comedy as their choice for entertainment on the holiday.

THE FIRST DANGEROUS SHOTS

KNUD RASMUSSEN, world famous Arctic explorer and author of many thrilling books on his discoveries and adventures, was awaiting Dr. Arnold Fanck and his "S. O. S. Iceberg" company at the settlement of Nugeizjaki, when they arrived in their motor boats from their first film "location" site at Nujarlfak. The noted explorer had graciously consented to assume the protectorate over the "S.O.S. Iceberg" company, at the solicitation of Mr. Laemmle, and since the plan of producing a picture in Greenland pleased him so mightily, as it would enable millions to actually visualize the wonders and beauties of the land he had explored so thoroughly and written about so exhaustively, Rasmussen had eagerly agreed to visit the film company while they were in Greenland and aid them in any way within his power.

One hundred Kayaks and Ernst Udet in the first hazardous shots for "S. O. S. Iceberg." These native skin boats were assembled by Rasmussen.

Rasmussen accorded Dr. Fanck and his players a royal welcome. There was a huge feast prepared, with a dance following, to greet them. And the natives, who admire and respect Rasmussen tremendously, were present at the festivities and were extremely friendly toward the motion picture people. Through the intercession of Rasmussen, a great number of the natives were recruited to take part in the production, and the day after the arrival of Fanck in Nugeizjaki, he filmed several scenes showing over one hundred natives in their kayaks paddling furiously over the icy waters. The scenes of the exciting race were incorporated in the dramatic sequence of the plot of "S. O. S. Iceberg" and the scenes were photographed from one of the company's motor boats by Schneeberger and Angst.

While in Nugeizjaki, the first scenes actually utilizing Miss Leni Reifenstahl were filmed on a huge iceberg. The particular ice-mountain which was selected was so large that a person could have taken a walk of a half hour's duration on its surface. Its walls were high and very steep and within its interior one could find shelter—but not security—from the elements. With Miss Riefenstahl on this giant ice island were Sepp Rist, leading man of the company, David Zogg and Hans Ertel, Arctic guides, the two cameramen, Schneeberger and Angst, and Walter Traut, assistant cameraman.

Dr. Ernst Sorge, the eminent scientist, who had been a member of the Wegener Arctic Expedition, departed at this point in his kayak for the famous "rinks" Glacier, on tour of exploration, in order to determine the extent of the iceberg formations at the foot of the glacier. Dr. Sorge went on his perilous journey alone, with a food supply sufficient to last him for five days, and sleeping and cooking equipment.

Knud Rasmussen, the protector of "S. O. S. Iceberg" Company

At the end of the five days' period he had not returned to the camp at Nugeizjaki, and Dr. Fanck and his company were in great fear for his safety. Work was temporarily suspended and all their efforts were concentrated on plans for rescuing Dr. Sorge. Ernst Udet's aid was enlisted, and he departed in his "Motte"

(Continued on page 22)

"ONE OF THE BEST PICTURES EVER MADE"

—Says Variety

ROME EXPRESS

ALL ABOARD FOR THE DARNDEST SMASH OF THE YEAR

With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others. Directed by WALTER FORDE. A Gaumont Picture.

STAR OUT WITH UNIVERSAL

Pull Out Here

Gloria Stuart
The All American Girl
in "Private Jones"

The Opening Scene of "Private Jones"

Lee Tracy
Hollywood's Most Wanted
Actor, in "Private Jones"

"PRIVATE JONES" WILL BE REALISTIC

REMINISCENT of world war days are the realistic trench and canteen sets which lend color to "Private Jones," just placed in production at Universal City. As backgrounds for the vivid portrayals of Lee Tracy, Gloria Stuart, Berton Churchill, Donald Cook and other featured members of the doughboy drama's cast, Universal constructed Salvation army "huts," and other boarded structures so familiar to members of the A.E.F. who used the buildings as lounging rooms and headquarters during off-duty hours. Announcements of regimental plays, entertainments, wartime posters and even risque pages from French illustrated magazines lend an authentic air to the meeting places where a good deal of the rich comedy which features the film takes place.

For exteriors a model French war-torn village arose on the famous "back lot" at Universal City with its narrow, crooked streets, cluttered with geese and domestic animals. Parts of this elaborate set were blown up to afford the effect of an artillery bombardment before the actors entered for camera shots. Trench scenes and the barbed wire morass of No-Man's-Land were likewise obtained by erecting realistic sets at Universal City, near those used in the great war drama, "All Quiet on the Western Front."

(*Continued on page 22*)

Lee Tracy Starts Work at Universal—Tom Mix "Rustlers' Roundup", Pat O'Brien Comes to New York.

Tom Mix Begins "Rustler's Roundup" With Diane Sinclair

DIANE SINCLAIR, who played the role of Lionel Barrymore's daughter in "Washington Masquerade," has been selected by Carl Laemmle, Jr., as the 74th leading woman for Tom Mix, Universal star. Miss Sinclair will be seen opposite Mix in "Rustler's Roundup," which went into production yesterday at Lone Pine, Calif.

Other new additions to the cast are Noah Beery, Jr., Roy Stewart, William Desmond, Douglas Dumbrille, Nelson McDowell, Bud Osborne, Pee Wee Holmes, Sidney Bracy, and Frank Lackteen. Henry McRae, in charge of Universal serials, is both acting as asociate producer and director. The story is by Ella O'Neill, and was adapted to the screen by Frank Howard Clarke.

O'Brien To Vacation In The East Before Making "Kid Gloves"

PAT O'BRIEN, at present putting the finishing touches on his role in Universal's "Destination Unknown," arrived in New York this week for a brief vacation with his wife, and then will hurry back to Universal City to assume the male lead in Laemmle, Jr.'s production of "Kid Gloves," a pugilistic screen play by William Anthony McGuire.

Scott Pembroke is now at work on the continuity of the McGuire yarn. The author will supervise the production of the picture, scheduled for filming coincident with his 'When The Time Comes." Who will play in this picture has not been decided. However, it has been determined that Spencer Tracy, borrowed with James Dunn from Fox in order to compensate for the loss of Lew Ayres, will be featured in "Out on Parole." This story by Max Trell, with continuity and dialogue by Tom Buckingham and George Greene, will be directed by William Wyler.

In the meantime, "Destination Unknown," in which Ralph Bellamy, Tom Brown, Betty Compson and a large cast were progressing so splendidly, was badly delayed. At first it was the flu. Then it was the weather. But eventually everything worked out and the film is finished.

CONGRATULATIONS FROM SAM KATZ

SAM KATZ
730 Fifth Avenue
New York City

December 13th, 1932

My dear Mr. Laemmle:

It is a pleasure for me to send you this communication on the occasion of the 27th anniversary of your entrance into the moving picture business. Your position and record in the industry is an enviable one, and it is nice to be a part of an industry to which you have so generously contributed over a period of years.

Please accept my congratulations, best wishes and kindest regards.

Sincerely yours,

Sam Katz

"MIX is my best bet"

— Says Exhibitor J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind., in Motion Picture Herald

Book him in

HIDDEN GOLD
DESTRY RIDES AGAIN
RIDER OF DEATH VALLEY
THE TEXAS BAD MAN
MY PAL, THE KING
THE FOURTH HORSEMAN
FLAMING GUNS
and, soon,
TERROR TRAIL

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

The mummy comes to life! . . . He adores a modern girl! . . . Fantastic? Of course! . . . But you'll love it! . . . Impossible? Naturally! . . . But you'll believe it! . . . Universal has done the Different again!

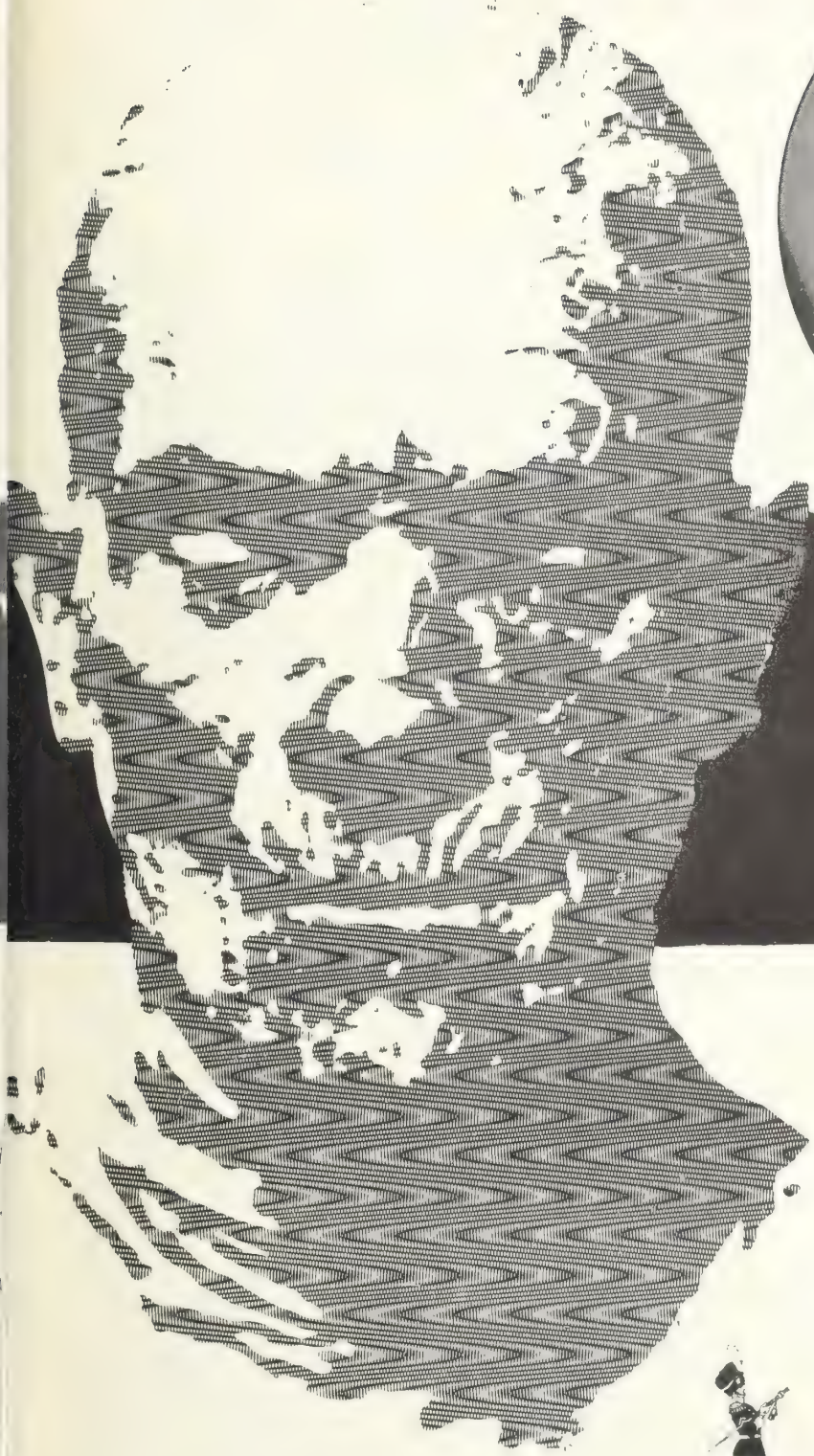
The MUMMY

KARLOFF

(The Uncanny)

With ZITA JOHANN, DAVID MANNERS, Edward Van Sloan, Arthur Byron. Story by Nina Wilcox Putnam and Richard Schayer. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.

JOIN THE REST OF THE TRADE IN CELEBRATING



From the same magic make-up kit out of which he gave you the character of the monster in "Frankenstein" and the mad butler in "Old Dark House," Karloff now draws forth More Magic to give a tired world a treat. This new masterpiece will be talked of for years to come.

STEP OUT WITH UNIVERSAL

CARL LAEMMLE'S 27TH ANNIVERSARY!

"CHIC" SALE INSPIRES PICTURE STORY in WHICH HE WILL STAR for UNIVERSAL

Zion Myers writes "Pals" for Universal After Witnessing Comedian's Devotion For a Mongrel Dog.

HOLLYWOOD'S favorite human interest yarn this week concerns the unusual circumstances surrounding the origin of "Pals," the story which Charles "Chic" Sale, internationally known stage and screen comedian, has been signed to star in for Universal.

It seems that Zion Myers, Universal director, who lives not far from Sale, saw a man on a front lawn near his home playing with a dog. The dog was a mongrel. Every day the man played with him. Suddenly Myers got an inspiration for a story. He called it "Pals."

Myers wrote his story. Every day he looked over and saw the man in the yard playing with the mongrel dog.

"That man would be great for the picture," the director told his wife. "Find out who he is, will you?"

"That night he received the report:

"The man is 'Chic' Sale."

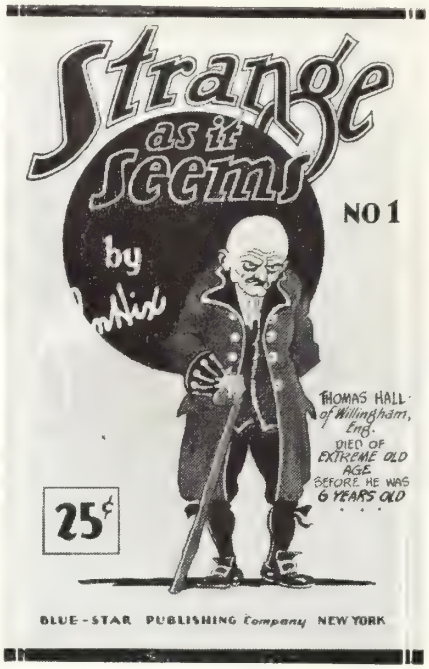
Amazed, Myers immediately got into communication with Sale and explained the origin of the story.

"I apologize for not knowing you," said Myers to the noted comic," but that was the first time I'd ever seen you in real life. I've always seen you on the stage and screen as old men and old women. I'd like to have you read my story and, if you like it, I'd like to star you in it."

Sale read the story.

"I'll be glad to play it, he said, "It's one of the finest stories I've ever read."

And now "Pals" is all set to go into production at Universal City shortly after the holidays. Sale's supporting cast will include Tom O'Brien, Harry Holman, Victor Sarno, and LaRita Parillo.



Cover of the second "Strange as it Seems" book by John Hix, now on sale at book stores.

"Private Jones" Realistic

(Continued from page 17)

The magic of Hollywood, which has never been balked by the demands of any exotic setting, makes this realistic film seem as if it actually took place overseas, when every foot of the film was made right in Universal's extensive studio.

Lee Tracy, who has become known as the most colorful and compelling actor on the screen today, is featured in the title role of "Private Jones," as a slacker who becomes a doughboy against his will. His support in leading roles is capably furnished by Gloria Stuart, Berton Churchill, Donald Cook, Russell Gleason, Walter Catlett, Emma Dunn, Shirley Grey and an exceptional cast of distinguished screen artists. Russell Mack with a new directorial contract in his pocket after his splendid work on "Once in a Lifetime" and "The All American" is handling the megaphone on "Private Jones."

Dangerous "SOS Iceberg"

(Continued from page 16)

plane in search of the missing scientist. After several vain attempts to locate him, Udet finally returned successful with the word that he had located Sorge, on the Rinks Glacier.

At this time, it was necessary for Knud Rasmussen to take his leave of the "S. O. S. Iceberg" company. He departed on the ship "Stauning," but left with Dr. Fanck's company his assistant, Mrs. Emmy Landberg, who was thoroughly conversant with the manners and customs of Greenland and would render all the assistance possible to the motion picture pioneers.

WIRE FROM THE COAST

LEIMERT THEATRE LOS ANGELES WIRES QUOTE PREVIEWED NAGANA TONIGHT AND AUDIENCE REACTION VERY GOOD STOP THINK YOU HAVE GREAT BOXOFFICE ATTRACTION STOP ANIMAL SHOTS ARE TREMENDOUS AND BEST EVER SEEN ON SCREEN PICTURE SHOWS BIGNESS IN PRODUCTION AND STORY IS NOVEL AND ENTERTAINING STOP HEARD GOOD AND GREAT PICTURE COMMENTS FROM AUDIENCE LEAVING THEATRE UNQUOTE

CARL LAEMMLE

Hook up your share of these

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Little Rock, Ark.	The Arkansas Gazette
Logan, Utah	Logan Journal
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Shreveport, La.	Shreveport Times
Sioux City, Iowa	Sioux City Tribune
Spartanburg, S. C.	Spartanburg Journal
Spokane, Wash.	The Spokane Press
Springfield, Ill.	Illinois State Journal
Springfield, Mo.	Springfield News & Leader
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Twin Falls, Idaho	Twin Falls News
Vancouver, B. C.	Vancouver Daily Province
Uniontown, Pa.	Daily News Standard
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Washington, D. C.	Washington Daily News
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MORTON DOWNEY

WALTER WINCHELL

NICK **KENNY** • LOUIS **SOBOL**

THE BOSWELL SISTERS

THE STREET SINGER

ART JARRETT • PAUL WHITEMAN

BUDDY ROGERS, LEO REISMAN, MILDRED BAILEY, JACQUES RENARD

LEW BROWN and RAY HENDERSON

NORMAN BROKENSHIRE, FOUR ETON BOYS, STEPIN FETCHIT, VINCENT LOPEZ

HOOK UP YOUR THEATRES WITH THEIR TREMENDOUS DRAWING POWER BY BOOKING ALL OF

THE UNIVERSAL RADIO SHORTS

The radio fans will love them all

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

TIMES ARE ALWAYS TOUGH!

And Doesn't The Lazy Man Always Find Plenty To Squawk About?

Times are always tough! It was always so—it will ever be so!

Remember, not so long ago, you were doing a nice little business in your city in your nice little theatre, and then—*bang!* Along came someone and a *bigger* theatre was built! And times got pretty tough for you because you had to combat an almost insurmountable barrier. You had to sell the public to continue patronizing your small theatre against the big fellow's. And you had to dig in and tear your hair and rack your brains for ideas that would keep your business going. You worked like blazes to do it—BUT YOU CAME THROUGH! Times were tough but you beat the times!

And then, remember, a little later after you had become nicely steeled in your newly improved theatre, the opposition dropped another load of dynamite into your lap—"sound" came along and they were the first to wire their house! Times got tough again—and you had to fight like a cornered lion for your very existence! You put your brains to work again—and you got up earlier—wrestled with your problem all day—burned the midnight oil—and eventually the day dawned when you, too, had solved that problem. Times were tough but you beat the times again!

And here we are again. *Times are tough!* The depression is with us. The lazy man is squawking: "What's the use?" The fighting showman is working his fingernails off, overcoming the inroads tough times have made into his business. He is operating more economically. He is planning better shows. He is making every dollar spent do the work of two! His showmanship ideas are keeping net business averaging close to normal. Times are tough. But the hard-working showman continues to win out.

What will happen when this depression passes? Will tough times be over? Not on your life! Something else will come along to make times tough for the showman. It won't be bigger houses. It won't be sound. It won't be depression—but certainly it will be SOMETHING! Will the showman quit battling? NO! He will meet the next difficulty and beat it just as he has beaten those in the past.

Life wouldn't be right for showmen if things ran too smoothly. Times wouldn't be right if they were not tough. The very toughest of them puts the zest of battle into a showman's blood. Without that zest he would not be happy.

The real showman has a romping good time busting through obstacles. Tough times are no "picnic" for anybody so the real showman chuckles to himself every time he beats the times. But the lazy man just squawks—and squawks—AND SQUAWKS!

JOE WEIL

Swell Break for "Lifetime"

Floyd Rice, manager of Fox Riverside Theatre, Riverside, Calif., put across this neat "co-op" page for "Once In A Lifetime." Star portraits appeared in each ad. Ben Westland, Universal exploiteer, assisted.

Collegiate Ford Ballyhoo

A brightly colored and bannered collegiate Ford, occupied by several high-school boys and girls in football costume, provided a lively "All American" ballyhoo in J. Rosenfield's campaign for the Paradise Theatre, West Allis, Wisc.

Rosenfield also took advantage of the local football games by distributing the novelty megaphone and arranging for four boys to carry his giant football lobby display around the field between halves. The high school held a rally night at the opening. Nice work, Rosenfield.

Four More Win It!

This week we are happy to present four more hard-working showmen who have come through with campaigns that rate CERTIFICATE OF MERIT awards. Here they are:

WALTER LEACH, manager Warner's Branford Theatre, Newark, N. J., for a fine campaign on "Air Mail"

RAY COOPER and S. J. CAREY, of the Sterling Chain Theatres, Seattle, Washington, for their showmanship fronts on "Back Street", "Igloo" and "Mystery of Life".

EDDIE HELWIG, manager Rivoli Theatre, Paterson, N. J., for his ingenious front for "The Old Dark House".

Congratulations, men. The citations are well deserved! We will look forward to hearing from you about your campaigns on "The Mummy", "They Just Had To Get Married", "Laughter In Hell" and "Nagana". All have great exploitation slants!

Clipping from top of the front page of the Oklahoma News, Oklahoma City. Tells its own story. George Henger of the Midwest Theatre grabbed some nice attention with it. You can do the same. Good stunt. Cost nothing!

BOYS FLY MODEL PLANES IN TOWER LOBBY TO BOOST "AIR MAIL" IN CHICAGO

A Front With a Dramatic Wallop

Rodney Collier, manager of the Rialto Theatre, Washington, D. C., played up the important angle of "Afraid to Talk" in this smash front by emphasizing the strong drama of the Universal picture. Art work adapted from the posters. Real handkerchief gags were used across mouths of players to add realistic effect.

AS the feature of his advance campaign for "Air Mail," M. Conner, manager, arranged for an exhibit of air plane models in the lobby of the Tower Theatre. The 'planes, constructed by boys of the Chicago playground classes, were flown in the lobby every night by four or five of the boys who are rated as champions in the sport. The stunt kept the lobby crowded with spectators who were sold "Air Mail" by a special poster cut-out display that was used as a background for the exhibit. Also on display in the lobby was an exhibit of air mail envelopes carried on first flights.

A tie-up with the Kresge stores provided several toy helmets that were given to school kids at a prize matinee. The store devoted a whole window to a display of the helmets and a picture tie-up card. The stunt was sold to the kids through 5,000 pluggers distributed at the schools. Conner used a large supply of the accessory airplane hangers in his lobby decorations, later gave them to the children as special prizes.

"LIFETIME" CAMPAIGN TIES IN WITH CHARITY FUND DRIVE.

TYING up with the local Salvation Army Needy Drive proved profitable for Blaine Clinite, manager of the Nile Theatre, Bakersfield, Calif., as a good will builder as well as a boost for his engagement of "Once In A Lifetime."

Clinite provided display cards for all the windows of a vacant store building being used as the headquarters. The signs read: "ONCE IN A LIFETIME" AN OPPORTUNITY LIKE THIS TO HELP YOUR FELLOW MAN. CONTRIBUTE NOW TO THE SALVATION ARMY'S RELIEF FUND FOR THE NEEDY. SEE "ONCE IN A LIFETIME" AT THE NILE THEATRE, STARTING SUNDAY.

Tie-up windows featuring "Once In A Lifetime" bargains, were secured in several of the leading stores. For general distribution around the city, Clinite printed up cards reading as follows: AW, TO 'ELL WITH THE DEPRESSION! LET'S GO SEE "ONCE IN A LIFETIME" AND LAFF IT OFF! NILE THEATRE, STARTING SUNDAY! Ben Westland, Universal exploiteer, assisted on the campaign.

"ALL AMERICAN" PEP NIGHT HELPS BUY MARION HIGH BAND UNIFORMS!

HERE'S a striking example of how real co-operation helps both parties! Out in Marion, Ohio, Al Wolf who manages the Palace Theatre for the Young Amusement Company was planning his "All American" campaign when he heard that the local high school band of 45 pieces was in need of new uniforms. He went to the school officials and suggested that one of the nights of the engagement be designated Marion High Pep Night and that all schools co-operate to sell tickets with a percentage of the sales being used for the uniforms fund. The school heads okayed the idea. The students co-operated with great enthusiasm. The band staged a parade two days in advance, carrying banners playing up the stunt and the picture. As a result the band gave a 15 minute concert on the stage of the theatre, WEARING THEIR NEW UNIFORMS, and the theatre's business was increased 100%.

McCown's Showmanship "Hi-Lites"

CONGRATULATIONS to C. R. McCown, publicity director for the Crescent Amusement Company's theatres in Tennessee, Alabama and Kentucky, for his interesting and informative "Hi-iLtes", mimeographed pep sheet for managers.

The issue that has just reached our desk contains some suggestions for kiddies' matinees and details a merchant-theatre co-operative stunt that gives each store a night and provides prizes for the theatre patrons.

It's a nice job, Mac, and we'd like to see subsequent issues!

'ALL AMERICAN" TIE-UPS GET EXTRA AD SPACE FOR BITTLES

THE national tie-up for "The All American" made with the manufacturers of the Catalina "All American" sweater, was used to excellent advantage by James A. Bittle, manager of the Granada Theatre, Greencastle, Ind. In return for a four line mention in the theatre ad, the local dealer played up the picture, the theatre and the sweater in a 2 column by 8 inch newspaper ad, and also devoted an entire window to a display using one sheets and 11x14s as a background. Bittle's lobby display featured a star of the local college team, a stunt which landed extra publicity in the school paper and the local press.

A Great All American Window!

Big window display secured through national tie-up on Catalina sweaters for "The All American" at the Granada Theatre, Greencastle, Ind. Note the use of one sheets and 11x14s as a background.

Wonderful Wild-Animal Thrill Exploitation For Universal's Great Showmanship Smash—"Nagana"

[*Here is a page made up especially for these enterprising theatre managers who wisely give their coming attractions far advance publicity. Such men will find in these brief remarks ample suggestions on which to build their campaign plans. Complete details will be available in the Universal pressbook for this picture.—Joe Weil.*]

THE STORY IN BRIEF

Dr. Radnor risks his life for science in Africa. His young assistant, Dr. Stark, is lured away from his post by the glamorous Countess Sandra. When Radnor protests, she begins an affair with him and Stark poisons himself. Remorseful, Radnor takes up his assistant's work in the jungle collecting wild animals for experimentation. Nogu, of a savage tribe, threatens him with death if he is not successful in saving the natives from an unseen death! Sandra follows Radnor into the interior. Savages seize her as a witch. She is to be sacrificed. The doctor knows her danger but keeps on experimenting for the sake of humanity. At last, working with his ferocious jungle beasts, Radnor discovers a new serum and achieves his end. It is now almost too late to save Sandra from the natives. As a last resort, he releases his horde of wild animals, sets fire to the laboratory, and under cover of the confusion, escapes with her

WHAT TO PLAY UP

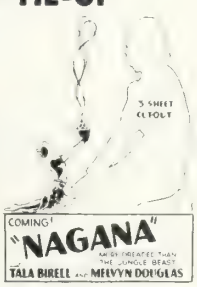
First—NAGANA is an exciting romance laid in the heart of the African jungle. Its daring, emotional drama is set against a background of wild animal thrills! said to set a new mark for spectacular fights and scenes hitherto never caught by camera. Sell it that way—the drama plus the wild animal thrills! See lobby suggestion on this page. Circus it and ballyhoo it like a road-show in addition to playing up the romance and drama scenes for your regular audience.

Universal is preparing special road-show 24's, 1 and 3 sheets in addition to the regular dramatic posters for this picture. Snipe the town with them.

With the title NAGANA use the catchline phrase—MORE DREADED THAN THE JUNGLE BEAST!

PERFUME TIE-UP

Through A. A. Vantine Products Corporation, 71 Fifth Avenue, N. Y. C., or local agents, you can secure loan of beautiful incense burner and "EXOTIC" perfume for burning in lobby. Use cut-out 3 sheet of Tala Birell with this. Incense will add glamor to atmosphere.



RADIO PLAYLET

Address EXPLOITATION DEPT. UNIVERSAL PICTURES, 730—5th AVE., N. Y. CITY for free 15 minute "Nagana" radio script. Promote time fro mlocal station, players from local dramatic group. Use special effects, beat of tom-tom, animal roars, war cries and jabberings of African tribesmen. A real entertainment feature for station, experience for players and a great stunt for your engagement.

WRITE DOCTORS

Address letter to all doctors, students and other individuals interested in science or chemistry, explaining the scientific angle and how it ties up with thrilling romance in barbaric Africa.

MARQUEE and LOBBY FRONT

Striking—yet simple to construct! Sells the proper angle. Use cutouts from posters, African trophies and straw hut box-office. Add concealed phonograph playing tom-tom music plus lion roar or other animal noises. Makes real flash!

THE CAST

Countess Sandra
TALA BIRELL
Dr. Radnor
MELVYN DOUGLAS
Dr. Stark
ONSLOW STEVENS
Nogu
EVEREYY BROWN
Dr. Kabayochi
MIKI MORITA

DISPLAY LINES

Flaming romance in tropical fastnesses! Love madness in the glamorous jungle.!

* * *

Lions and leopards in a battle to death! A menagerie of wild beasts loosed by fire! A scientist's last effort to save his sweetheart from a jungle vengeance.

* * *

Six months in the making—the most amazing wild animal scenes ever filmed—startling emotional drama laid deep in the African jungle!

* * *

A white man—and a woman—deep in the jungle! He risking his life for her though he knew she had lured him to his doom!

* * *

Ferocious fights between wild beasts of the jungle—a stampede of lions, leopards, panthers and a horde of jungle fighters! Most thrilling wild animal scenes ever filmed!

TWO BALLYHOOS

Both ballyhoos have novelty and selling angles and are inexpensive. The truck uses 24 sheet cut-outs of Tala Birell and leopard's head to sell woman and wild animal angles. Add signs as shown and animal roar sound effects. The mask for the witch doctor side walk stunt can be constructed from canvas and light cardboard by signpainter. A long cloak and placard completes it.

KISS CONTEST

A TALA BIRELL PERFECT KISS CONTEST in local paper will create extra woman interest in "Nagana"! Reproduce the star's lips and ask girl readers to send in rouged imprint of their own lips on blank space. Award free tickets daily to girl with most shapely lips. Promote a make-up kit or cosmetic outfit from local dealer for grand prize.

ANIMAL ANGLE

Play up strongly the unparalleled wild-animal thrills of "Nagana" with poster cut-outs, jungle shadow box, stuffed animals or live beasts in cages, special matinees for the children and newspaper contests. Promote animal crackers from your local distributor and hand them out in imprinted bags. Conduct animal drawing or coloring contest in local paper. Offer prizes for persons spotting most number of animals in picture.

USE ROAD-SHOW PAPER

Universal has prepared special road-show 24 sheet—1 sheet—and 3 sheet posters playing up the thrilling wild animal shots in the picture. Use these for advance circus campaign to pull the "wild animal" fans.

ROTO HERALD

Give these beautiful flash gravure heralds wide distribution through every available channel. At your Universal Exchange for only $4.00 per thousand!

CLIP THIS PAGE AND KEEP IT HANDY FOR READY REFERENCE

MONEY-GETTING IDEAS PUT TO WORK IN BIG SHOWMANSHIP CAMPAIGNS

'AIR MAIL" GETS BIG SEND OFF IN PHILLY!

A WELL-ROUNDED and effective campaign was given "Air Mail" in Philadelphia by William Israel, manager of the Warner Stanton Theatre. It was featured by hearty co-operation from local air lines, department stores and radio stations, by exceptional newspaper ads and a tie-up with a local kiddies club.

Members of Uncle Wip's Children's Club, out to see the Gimbel Brother's Thanksgiving Day parade, wore the accesosry helmets and were given heralds.

Letters were sent to officers of various local postal organizations and to heads of air-craft schools, announcing the engagement at the Stanton and suggesting members arrange theatre parties.

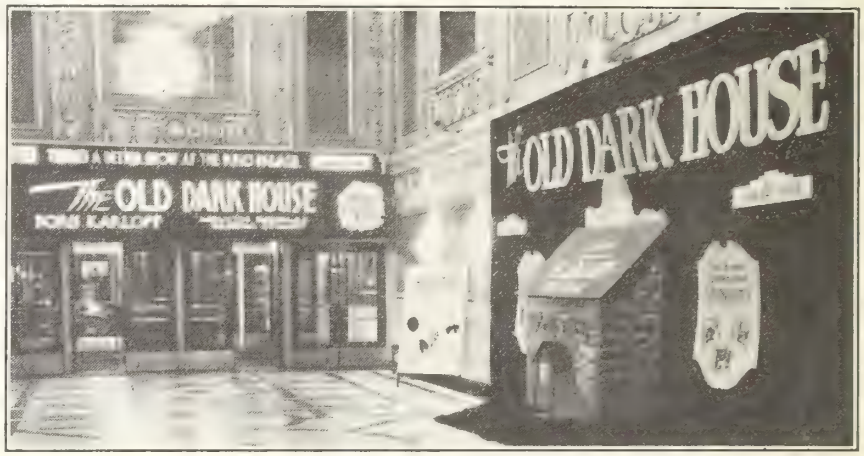
Local air-ports, airplane manufacturers and air travel offices loaned equipment for an interesting lobby display. Many of these organizations also devoted their windows to tie-up displays.

Gimbel Bros.' department store aranged a display of aviation togs using production stills and portraits of Gloria Stuart and Lilian Bond as a background.

Three, six and twenty-four sheet cut-outs were used for the front with a display of air mail envelopes dating back to the beginning of the service. Airplane hangers were used under the marquee.

Through the tie-up with Gimbel Bros. advance and current radio announcement were made over the store's station, WIP. Duke Hickey, Universal exploiteer, assisted on the campaign.

GIVING THE PICTURE A GOOD ADVANCE!



Display at the RKO Palace Theatre, Rochester, N. Y.

GOLDEN DIRECTS CAMPAIGN FROM HOSPITAL

A SALUTE to Jay Golden, popular manager of the RKO Palace Theatre, Rochester, N. Y., and a recent winner of a Universal Certificate of Merit for his campaign on "Air Mail." Jay is at the Genessee Hospital rapidly recovering from a serious operation. Leave it to Jay to keep things moving, however. He had a telephone installed at his bedside, a typewriter brought over from the theatre and proceeded to "carry on"—operation or no operation!

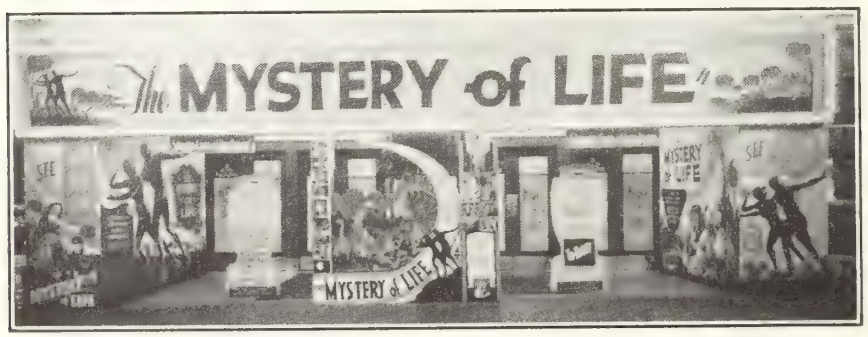
His staff, headed by C. J. Freeman, acting manager, is giving him loyal support during his absence and carried out his plans for a swell campaign on "The Old Dark House," utilizing several ideas from the pressbook.

The photograph above shows the lobby with a replica of the Old Dark House and the lobby board "Laff Exhibit," an adaptation of a presbook suggestion. Material for this exhibit was secured from the theatre's lost and found room.

Five thousand "Beware of the Night" envelopes were printed up from the service mat available at exchanges, and a small birthday cake candle and safety match inserted in each one. These were distributed at the theatre, in parked cars and on the streets.

A special banner reading "KARLOFF IN THE OLD DARK HOUSE" was hung parallel with the theatre upright sign. Six book stores were tied up for displays on the popular priced edition of the book.

IT STOPPED AND SOLD THE MOVIE SHOPPERS!



From Sterling Chain Theatres, Seattle, Wash., comes this photo of the smash front for "Mystery of Life" at the Winter Garden Theatre. Ray Cooper, Sterling manager, and H. J. Carey are the gentlemen responsible for this showmanship work. It is a striking example of the great ballyhoo possibilities of this picture. With poster cut-puts, special art work and "see" lines, Cooper and Carey have given prominence to the prehistoric animal thrills, romance and mystery. The centre panel has a strip of stills to sell the fans interested in the scientific angle. Plenty of selling angles here, and plenty of fans waiting to be sold! "Mystery of Life" offers showmen marvellous opportunities to startle the city!

"IT HAS EVERYTHING"

...HORN & MORGAN
STAR THEATRE,
HAY SPRINGS, NEB.
IN M. P. HERALD.

"MOM AND POP" CLUB—NEWSPAPER CONTEST—"CO-OP" AD SELLS TOM MIX

PAUL BREAK, manager of the Strand Theatre, Battle Creek, Michigan, packs his house for the eleven A. M. Saturday show and keeps the youngsters interested in his theatre and Tom Mix pictures with a novel idea which he calls the "Mom and Pop Club." The club is tied up with the Moon-Journal, local daily that gives it plenty of display space and lots of publicity. At right is reproduction of newspaper announcement.

The newspaper prints a coupon every Friday which must be clipped by the member, taken to the theatre and stamped by the ticket seller at the eleven o'clock show on Saturday morning. When the coupon has been stamped ten times it can be turned in for a free pass that admits the member and his mother and father to a week night performance. Grand idea!

A Newspaper Cartoon Contest

In addition the newspaper conducts a weekly cartoon contest for the members of the club offering prizes for the best drawings of one of the characters in the paper's daily comic strips, a different one being selected each week. The cartoon must be handed in at the theatre box-office at the Saturday morning show by the member. Each week a local candy, ice-cream, cracker, or novelty dealer is tied up for a free souvenir to hand out at this early Saturday show, to help bring the kids to the theatre.

Certainly a well knit stunt! The theatre, the newspaper, the local merchants and the family, all benefit! Try it for your Mix or serial shows!

Awards "All American" Sweaters—Teams Parade

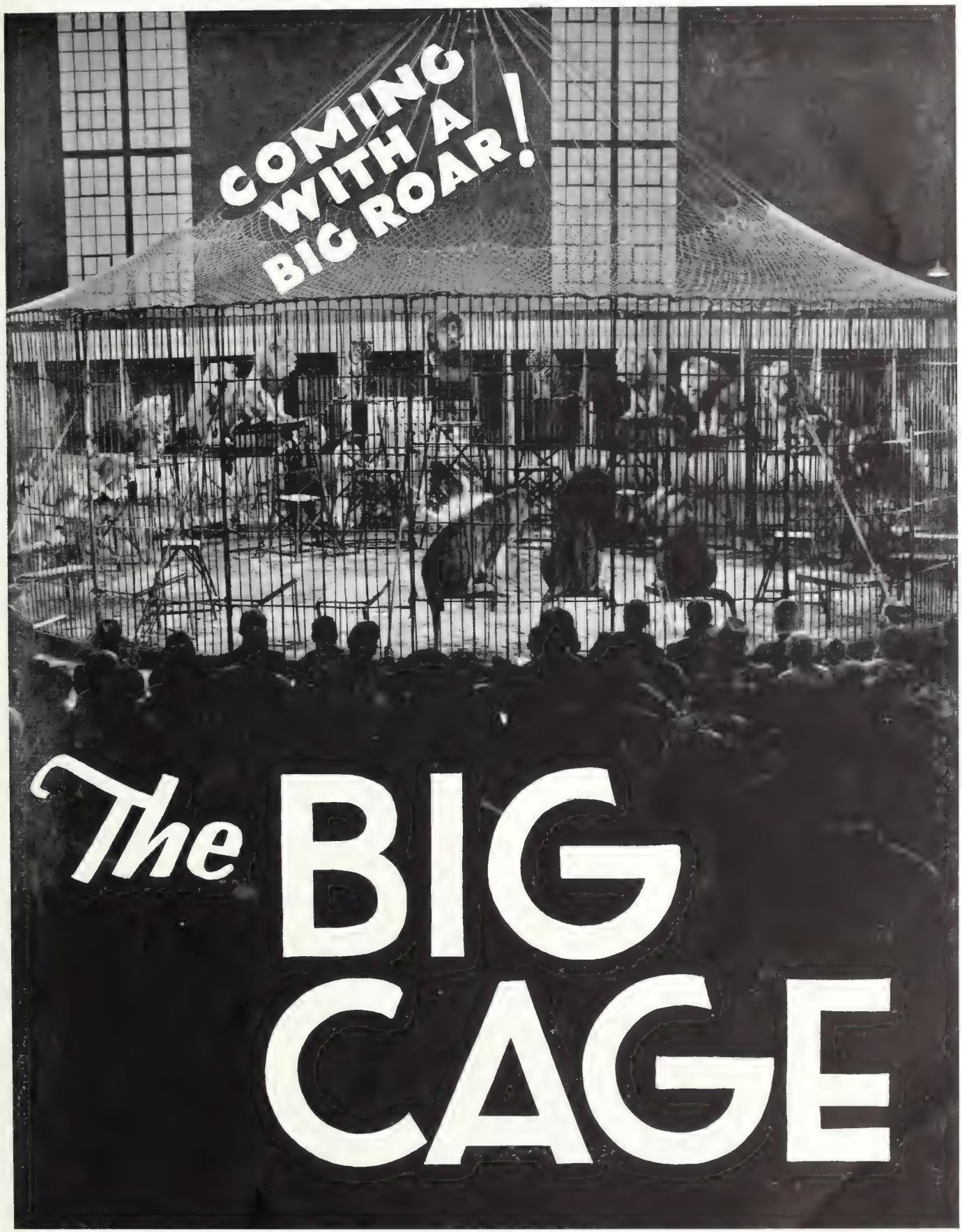
F. M. BOUCHER, manager of the Warner Capitol Theatre, Winchester, Va., made good use of the national tie-up on "All American" sweaters in his "All American" campaign. He arranged with the local dealer for sweaters to be presented to the best player on each of the two high school teams playing the championship game. Award was made from the stage of the theatre, on opening night.

Both teams staged a parade before the game in which Boucher managed ot get several banners advertising "The All American." Movie shots were taken of the game and of various players in action for showing at the theatre during the run of the picture. By playing up the awards and the special movie shots and announcing short talks by the captains and coaches of the teams, Boucher built up a record breaking opening day.

Neat "3 in 1" Idea for Mix

Study Other Showmen's Ads—Look These Over!

(1) There's striking arrangement of art and copy in this 1 column by 9" ad from the Orpheum, Los Angeles. (2) An unusual announcement distinguishes this 2 column by 4" ad from the Granada, Ontario, Calif. (3) This 2 column by 3½" spot dominated the page for the Alamo, Louisville, Ky. (4) An excellent piece of work in 2 columns by 4" from the Stanton, Philadelphia. (5) A neat and compelling spot in 1 column by 2" from the Rivoli, Toledo, O. (6) Menace and mystery is strikingly played up in 2 columns by 5½" by the Orpheum, Des Moines, Iowa. (7) The Golden Gate, San Francisco, got the most out of small space—2 columns by 2½". (8) The sensational angle played up in this 1 column by 7" type ad from the Winter Garden, New York City. Have you sent us samples of your ads?


COMING WITH A BIG ROAR!
The BIG CAGE

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

MANAGER
MELROSE THEATRE
MELROSE MASS

Sec. 435½, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

UNIVERSAL WEEKLY

VOL. 34 NO. 9 FEB. 10, 1934

Coming
FAY WRAY
PAUL LUKAS
PATSY KELLY
and many others, in
THE
COUNTESS
OF MONTE
CRISTO

Highlights in Universal's

Strange As It Seems

No. 36

by JOHN HIX

"GOD BLESS THE

No. 759 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Rarely does the screen ever get such a delicious piece of nonsense, burlesque and satire as "The Poor Rich."

I take off my hat to those who had the nerve to defy critics, poke fun at the screen itself, and produce such an utterly impossible story.

These people are Edward Sedgwick, the director; Edward Everett Horton, Edna May Oliver, Grant Mitchell, Leila Hyams, Thelma Todd and Andy Devine who played in it, and Dale Van Every and Ebba Havez who wrote it.

The story itself is not much more than a two-reel calibre affair, but that means nothing at all in these days. The real point is that with a nonsensical story, this little group of players had the nerve to tackle a picture of feature length and make a go of it.

I saw it in a projection room which was filled with a pretty hard-boiled group of folks — folks who like to find fault with pictures, folks who practically dare the picture to make good.

Well, these defiant critics laughed their heads off.

SLAP-STICKERS!"

The sillier the story became, the more they laughed.

What started as a slapstick comedy turned into a burlesque and then into a satire on murder mysteries.

All the thrills and laughs you have ever had from comedies and dramas (and even tragedies) were packed into this perfectly ridiculous affair.

If it means anything to you to have your audiences roar with laughter, give them "The Poor Rich."

Don't promise them "an epic" in your advertising.

Just tell them that in this picture, you have found your own idea of what constitutes genuine entertainment.

Admit that the story could not happen in real life. Who cares? Admit that some of it is slapstick. Admit it? Yes, brag about it, for after all, the deepest belly-laughs have come from slapstick since movies were first produced.

Never was such a laugh needed as now. Never was the public in such a mood to say, "God bless the slapstickers!"

Carl Laemmle

"This one has everything that Western fans demand," says Showmen's Round Table. "Hard riding; Indians on the warpath; Buffaloes stampeding; thrills; fights; gun play; good performances and scenic beauty. Even a race between a horse and a steer."

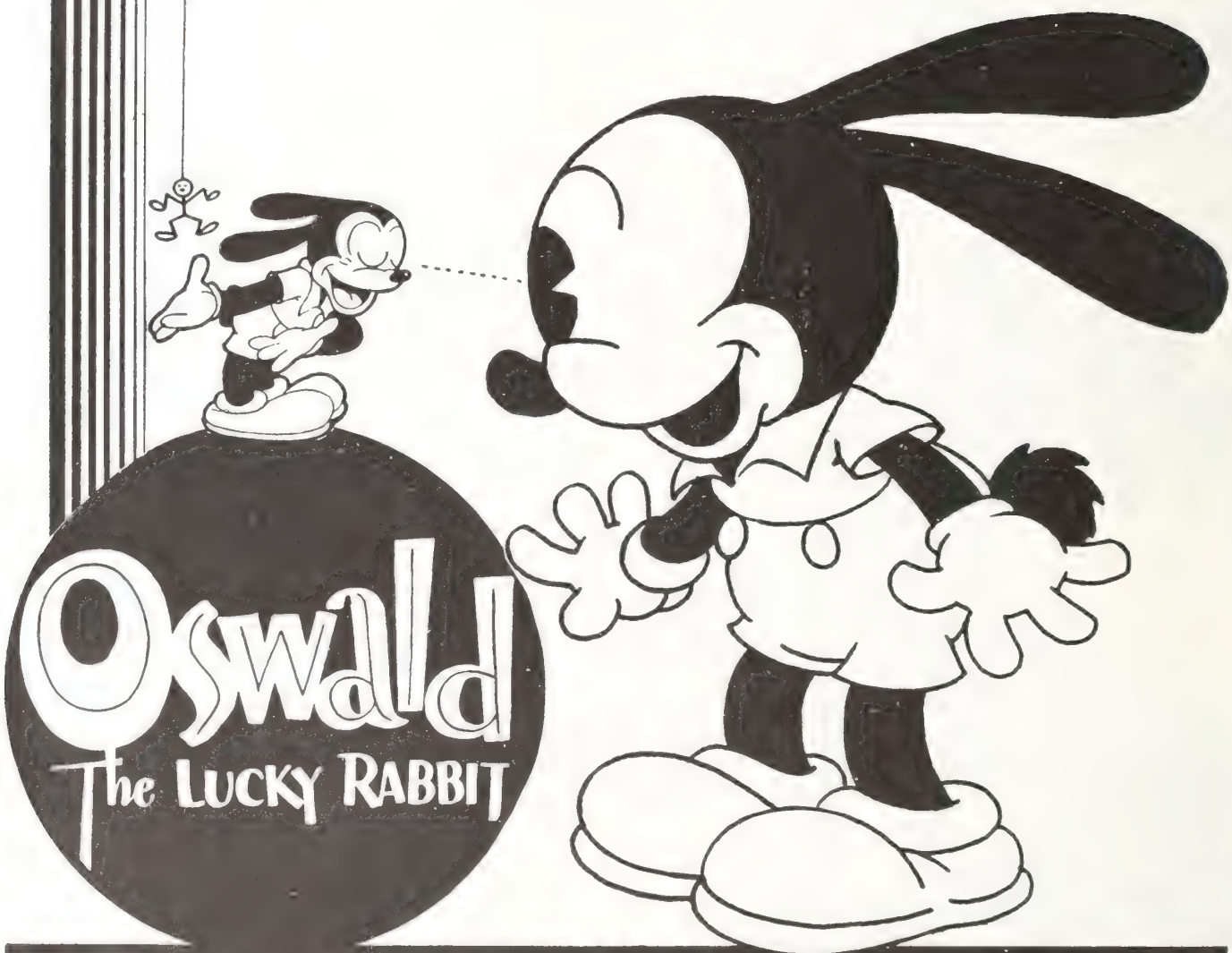
KEN MAYNARD

in

"the WHEELS OF DESTINY"

— to make a weak program strong —

— to make a strong program stronger —



UNIVERSAL CARTOON

ONE REEL

WEARERS OF THE PURPLE

In the last **Hollywood Spectator,** *Dalton Trumbo contributes an article about five Hollywood executives under heading of "Wearers of the Purple." Here is what he says about Carl Laemmle*—**Ed.**

IF there is room for doubt concerning the length or potency of the Mayer reign, certainly no one with a faint knowledge of motion pictures questions the position of Carl Laemmle, Sr., Uncle to hundreds, and the Grand Old Man of Motion Pictures to thousands, and Hollywood's Emperor Emeritus to all. For without Carl Laemmle there would have been no Hollywood: more, there would have been not even the small grain of independence which the industry has retained to this day as its heritage of the magnificent battle which Laemmle and Imp won against the preposterously caricaturized General Filmco.

For sheer courage the industry has no match for him, nor is there anyone among the lesser nobility who gives evidence of an ability to step into his place when he goes. Generosity—that natural hand-maiden of courage—has gone hand in hand with each of his triumphs. During the world war against his native Germany, he was lavish with time and money in defense of his adopted land; yet immediately afterward, long before the hysteria against Germany had died away, he unhesitatingly risked public disapproval by throwing all his prestige into German relief. A Jew who is proud of his race, many thousands of his money have gone to Catholic sisterhoods near his native German village. One of the sisters so far forgot herself as to compose a touching poem to the unbeliever who had befriended her order. And who will forget his kindly loan to Ince at the most critical moment of Ince's picture career?

Universal which he built from the original nucleus of a little Chicago nickelodian, is not a giant among the producing corporations in point of total investment, although the studio is among the largest.

If Carl Laemmle has one outstanding fault it is his lack of sales resistance. It is difficult for him to refuse. His heart constantly interferes with his judgment. But it is a fighting heart, and those who profess familiarity with it swear that if Laemmle were in Germany, Zion would have the Nazis squirting across international boundaries within six months.

UNITED AMUSEMENT CORPORATION LIMITED
United Building
5887 Monkland Avenue
Montreal, Canada

January 25, 1934

Mr. J. R. Grainger,
Universal Pictures Corp.
New York, N. Y.

My dear Mr. Grainger:

I am very happy to inform you that I am very pleased with the Universal product I have screened so far this season and I am very happy that I have signed for the Universal pictures this season.

Your assurance to me that the company would make a great improvement in the product this coming season has been substantiated and I am hopeful that the balance of your product released this season will be as good as that released to date. The line-up of the balance of the pictures to be released this season is very encouraging.

Kindest regards.

Sincerely yours,
UNITED AMUSEMENT CORPORATION LIMITED
Geo. Ganetakos
Managing-Director

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
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Universal Pictures Corp.
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FEBRUARY 10, 1934
Vol. 34 No. 9

A British Toast to Carl Laemmle

MASCOT CINEMAS, LTD.
MASCOT CINEMA
Westcliff-on-Sea

Secretary:
F. STEPHEN GAUNTLETT,
321-High Holborn,
LONDON, W. C. 1.

Phone HOLBORN 3869
Telegrams: DUKEDOM-HOLB. LONDON

Mr. Carl Laemmle,
Universal Picture Corp.,
Hollywood, U. S. A.

Dear Mr. Laemmle,

Many Happy Returns of Today. I have read in "Universal Weekly" the "Message which you did not write," but which you have also, no doubt, read.

The Author—your Vice President says you are a queer cuss. Apparently you have earned that questionable bouquet by your insistence upon a Square Deal for the Exhibitor, particularly the smaller one, before personal riches.

I drink to you, Sir, I celebrate. And I book UNIVERSAL almost 100% for the three Cinemas I control— The MASCOT, PLAZA, and REGAL, Southend-on-Sea (the home of cockles!)

One is led to believe that there is no integrity amongst Renters. I am a Gentile—a mere lamb among wolves; I always give a square deal and expect one in return. Let me say, Sir, the Spirit of Laemmle permeates Universal. I HAVE ALWAYS HAD A SQUARE DEAL from your London Manager, Mr. Possener, and therefore, in drinking your health today let me couple with it this good gentleman, who is the link between us—and SUCCESS TO UNIVERSAL.

Yours faithfully,
F. STEPHEN GAUNTLETT,
(Signed)
Secretary and General Manager

EIGHTH MAGAZINE STORY FOR MARG

She Lives Life HER Way

Margaret Sullavan is not a rebel, she's an individual

By MARCELLA BURKE

The first page of the most sensible and frankest interview yet on Margaret Sullavan.

The cover of Screen Play for March. The first of many Margaret Sullavan covers.

Capt. Fawcett ordered an interviewer to write the real Margaret Sullavan and here it is in the March Screen Play by Marcella Burke.

AN INCREDIBLE, exciting miracle has happened—an amusing, grey-eyed, feminine miracle buttoned up in beige colored corduroy slacks with a faded green jersey blouse and a pair of very old sandals completing the slightly disreputable ensemble.

It's Margaret Sullavan in person. You'll never forget her in "Only Yesterday," her first picture. She zoomed instantaneously to a place beside all the famous stars already shining in the cinema heights, but before that Margaret Sullavan had done extraordinarily fine work on the New York stage.

Lots of young girls have done the same thing but it didn't change them into miracles. Margaret Sullavan is a miracle because she is completely herself—blissfully, eternally herself. The moment she leaves the theatre or the studio, she forgets all about acting. There isn't an artificial note about her.

She worries the studio officials because she won't "dress up." She gives them acute strokes of something or other because she won't trail glamorously into a premiere.

Furthermore, in her own inimitable way, Margaret Sullavan manages to live her life exactly the way she wishes to live it.

If these things aren't miracles—then nothing is.

Margaret came back to Hollywood from New York two days before Christmas. She took her own sweet time for the trip, coming through the Panama Canal.

"I flew out the first time I came,' she told me in her fascinating husky voice. "I dislike trains intensely and never use them if I can avoid it."

She talked to me in her gay little bungalow apartment. The front door was wide open—so were all the windows. The place was flooded with warm sunlight. Beautiful red roses were dying all over the room from the heat.

ARET SULLAVAN

She was excited. She had gotten off the boat, moved into her new home, then had a story conference with Lowell Sherman.

"I am going to be Mary, Queen of Scots. Mr. Sherman told me the story—his version of it—you can't imagine how thrilling it is going to be.

A highly significant thing—that Carl Laemmle, Jr., planned to have Frank Borzage or Lowell Sherman direct this interesting newcomer after her first picture met with such great success.

"I can't quite believe all this is happening to me," Margaret said simply.

"When I made "Only Yesterday" I didn't go in to see any of the early rushes. I was terrified. I didn't dare look at me. When I finally did see the completed picture, I can't tell you—"she made such a funny little grimace—"how dreadful I was . . . I can't understand why anyone liked me. That's one lucky break about the stage—you can never see yourself.

"I'm from Virginia as you already know—my family shuddered with horror when they first discovered I wanted to be an actress.

"They wouldn't hear of it. My first job was in a college bookstore near Harvard. I was a marvelous saleswoman." She flashed a smile at me. "I can always fall back on that if I fail with acting. You see I used to make more sales than anyone else because I'd tell the boys I had cheaper copies than they were looking at . . . naturally they appreciated that. I didn't stay there very long. I left and went to the Copley Theatre in Boston, conducted by E. E. Cline.

The following summer was grand fun. I worked with the University Theatre at Cape Cod.

"We wore bathing suits all summer, painted all our own scenery, did everything connected with the production of our plays.

"But mother and father asked me to come back home, which I did. I had a dreadful year, going to parties, living the sort of life they wanted me to live. I was utterly miserable.

"I went to New York, saw a producer, and he gave me a chance to be understudy with a road company, presenting "Strictly Dishonorable." The star developed appendicitis and I played her part when we toured the south. Later Antoinette Perry, who backed Brock Pemberton's production of "Strictly Dishonorable," asked me to go up to Princeton to help her daughter, Margaret Perry, direct a play.

"You see I knew everyone up there and Miss Perry thought I might be of some help.

"We were having a lot of fun the closing night, practically kicking each other around the stage. In between acts word was sent back that Elmer Harris, the playwright, was out front. We were terrified, believe me. We did our very best in the last act. A week later I was sent for and given the title role in Harris's new play, "The Modern Virgin."

"I think the chief reason they wanted me was because of my husky voice. I had laryngitis," Margaret grinned at me, then went on. "They all went around saying, 'Listen to her, she talks just like Ethel Barrymore.' Then I was afraid I would get over having laryngitis. I went around in the rain with my throat uncovered, hanging on to my precious laryngitis for dear life."

Her eyes danced.

"You can imagine how thrilled I was with the opportunity to play "The Modern Virgin." I learned my entire part long before rehearsals were to start. At the very last minute, never having been ill in my life, I suddenly developed, overnight, a critical acute case of appendicitis. I was rushed to the hospital and they operated immediately. I finally had to send word

(Continued on Page 26)

Sell the Mystery With Th

his Great Line of Posters!

The campaign book Universal has prepared on this one gives you every possible aid in putting this picture over properly. Get your copy, adapt any or all of its ideas and helps to your budget, AND GO TO IT!

John Drinkwater Tells How Car

Just Fifty Years A

Graphic Account of the Co of the Immigrant Boy, the V and the Landing in Ne Comrades, All of Wh m

The house where Carl Laemmle was born in Laupheim, Germany, and to which he has made many pilgrimages in the course of the last fifty years. It is situated on Radstrasse.

THOUSANDS of people who know their motion pictures will be sending a pleasant thought toward Carl Laemmle on Wednesday, next. This is not because of any new thing that the president of Universal Pictures had done. It is because February 14th this year marks the 50th anniversary of his arrival in this country as a poor immigrant boy.

Motion pictures have been more independent, more colorful, more upright, because of the life of Carl Laemmle. He was the one who fought the Trust; he was the first to put the names of the stars on the screen; he was the first to sell sound pictures to exhibitors, and that was in 1907 instead of 1927.

John Drinkwater, the distinguished biographer and author of "The Life and Adventures of Carl Laemmle," published by Putnam, thus recounts the circumstances of Mr. Laemmle's departure and the experiences of his first Atlantic voyage:

"His brother, Joseph Laemmle, writing from America, gave a very good account of New York and Chicago," says Mr. Drinkwater. "Carl's impressionable spirit quickened as he read these things, and a hope began to shape itself that one day perhaps, he too,might set off to come by his own in this new world.What the new world precisely was he had no idea—

"On Carl's seventeenth birthday, his father gave him a steerage ticket on the S. S. Neckar, sailing between Bremerhaven and New York. It cost twenty-eight dollars and fifty cents. On January 28th, 1884, Carl left the station at Laupheim, his native town, accompanied by Leo Hirshfield, an old schoolfellow also bound for America. The Neckar sailed from Bremerhaven on January 31st.

"He and Hirschfield picked up with two other German boys from Bavaria, Julius Hilder and Julius Klugman. Between them, including Carl's New York credit, they had something less than two hundred dollars. They decided that the accommodation allotted to them was intolerable, and that some part of their capital must be employed in getting it changed. One of the ship's petty officers was approached, and agreed to let them have his own cabin, with two lower berths, for a consideration of thirty dollars between them. This absorbed an eighth part of Carl's fortune—an eighth, not a seventh, since in addition to his draft he had a few German marks and five American gold dollars which had been expressly left him by his mother. The necessity of parting with this precious little inheritance deepened his misery. Payment of his share of the cabin hire left him with but a mark or two in his pocket, and it was an abominably dirty cabin at that. Carl

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CARL LAEMMLE TE FIFTY YEARS AG

(A Story To Be Sent

FIFTY years ago today, (February 14th), New York papers noted briefly the arrival of the Bremerhaven of the Steamship Neckar carrying "mail, merchandise and 509 passengers . . . " One of those passengers was Carl Laemmle.

Today this same Laemmle, now "Uncle Carl" of Universal Films looks back on those crowded years. They have been years of amazing change. They have witnessed his personal climb from immigrant boy to one of the leaders in an industry he helped establish. They have also seen a strange new world evolve.

The city Carl Laemmle stepped into had a population of less than a million and a quarter In 1884 the thickly settled part of New York extended no further north than 57th street. It is at this point and Fifth Avenue singularly, that Carl Laemmle's film organization now has its offices.

But there was no Heckscher Building then. In its place stood a house of red brick, heavily trimmed in gray stone; one of the Vanderbilt residences. Fifth Avenue was lined with trees and peaceful brownstone houses, it was a medium for stately carriage travel from Central Park to Washington Square. In Union Square, where Carl Laemmle established his film offices in 1912, trees also grew and the atmosphere was that of a quiet park.

Skyscrapers were still a vision. The tallest building in New York at the time was the Tribune building, The

Laemmle Came To America Ago Wednesday

Coming to This Country Voyage on the "Neckar" w York with His Three m Made Fortunes Here

and his friend Hirschfield were prostrated in their berths before nightfall, and there they remained during the thirteen days of the voyage.

"On February 13th, the ship was outside New York Harbour, where it was held up for twenty-four hours in a winter fog. When the fog cleared on the 14th, Klugman carried Carl up on the deck to take his first view of Liberty seen through a chilling flurry of rain. (Not the Statue, that was not erected until 1887). El Dorado was an acutely discouraging spectacle. They were landed by the immigrant boat at Castle Garden, an earlier and doubtless a less agreeable Ellis Island.

"Their papers examined and approved, the four boys stepped, with no adequate enthusiasm, onto American soil. They had hardly enough English for a paragraph be-

● *Carl Laemmle in a formal pose taken very soon after he arrived in America. The friend seated with him in the picture is Theodore Regensteiner, whom he met in Chicago and who has been a life-long friend and confidant.*

tween them, and not more than fifty dollars apiece in their pockets. Hilder had a brother waiting for him, and Klugman a promised job in a furrier's at three dollars a week, which however he refused to take until they made it three fifty. Carl and Hirschfield might as well have been stranded in the Arizona desert for any signs of succor that they could see. Hilder's brother took them to a boarding-house at the corner of Fifty-Ninth and Third Avenue, and there left them.

"In the edifying sequel, each of Carl Laemmle's three fellow-immigrants made a fortune. Hilder took to "notions" and fancy goods, founding the largest importing house in New York. Klugman proved that the three fifty was not above his value, and made his million or so out of furs. Hirschfield made his in candies, inventing a pink powder which by the agency of hot water may be transmuted into strawberry jelly.

"Carl would have been very well content if on arriving in New York he could have been told that he too would one day achieve some such wealth no more remarkably."

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LLS HOW IT WAS O IN NEW YORK

To Your Newspaper)

city's observation point, however, comparable to today's Empire State building, was, of all places, Trinity Church! With a spire that extended 284 feet above Broadway, it was the highest structure on Manhattan. Sightseers paid twenty-five cents to climb up in its steeple. They could not see the statue of Liberty as it was erected two years later.

There were no subways. The elevated trains, new then, were yanked along, at a speed of twelve miles per hour, by steam engines with huge smoke stacks. From these stacks poured clouds of smoke and cinders which settled equally upon the passengers and street crowds. The fare was ten cents, except early in the morning or late in the afternoon when it was reduced to five. The "rush hour" was not known then. Street cars were drawn by horses.

Electricity, at the time of Mr. Laemmle's arrival, was still an inventor's toy. Except for experimental arc lights on Broadway, gas was the newest means of illumination throughout the city. The day Mr. Laemmle set foot at the Battery, February 14, the city was groping in what the paper described as the "worst fog in years." In the office buildings gas lights were kept burning through the day. On Brooklyn Bridge, just opened the year before as the "eighth wonder of the world," traffic was tied up.

(Continued on Page 19)

LATEST PRODUCTION NEWS FRO

● *Alice White, the devastating blonde who appears in "Cross Country Cruise," sends out her Valentines from Universal City. Hope you get one.*

"Glamour" Cast Completed

WITH the borrowing of Philip Reed to play the role of Lorenzo, "Glamour" got under way at Universal City this week. William Wyler, who directed "Counsellor at Law," wields the megaphone. "Glamour" is a novel by Edna Ferber which B. F. Zeidman is producing in a musical setting with songs especially written for the production. Paul Lukas and Constance Cummings have the featured roles. William Collier, Sr., who was to have played an important role was suddenly overcome with dental trouble. His place has been filled by Jospeh Cawthorn. Others in the cast include Doris Lloyd, Jessie McAllister and Olaf Hytten. The screen play for "Glamour" was written by Doris Anderson.

The original story by Edna Ferber was first run in the Cosmopolitan magazine.

Changes In The Cast Of "Let's Be Ritzy"

WHEN the latest Lew Ayres starring vehicle started yesterday at Universal City, its cast was slightly amended. The support now includes Patricia Ellis, Isabel Jewell and Frank McHugh in the featured roles. In addition to these the cast includes Burton Churchill, Robert McWade, Addison Richards, Adrian Morris, Hedda Hopper, Betty Lawford, Clay Clement and Lois January. "Let's Be Ritzy" is a play by William Anthony McGuire, adapted by Harry Sauber and Earle Snell. It is being directed by Edward Ludwig. Henry Henigson is the associate producer in charge.

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Wynne Gibson In Vicky Baum's "I Give My Love"

WYNNE GIBSON will have the featured role in Vicki Baum's story "I Give My Love." This was decided on Thursday by Carl Laemmle, Jr. Winifred Dunn is adapting the story to the screen and B. F. Zeidman will produce it for Universal at Universal City.

At the beginning of the season Carl Laemmle, Jr. gave a contract for two pictures to Wynne Gibson. The first completed was "The Crosby Case," which is ready for release throughout the country with a cast which includes Onslow Stevens, J. Farrel MacDonald, Alan Dinehart, William Collier, Sr., Warren Hymer and Edward Van Sloan. The second picture will be "I Give My Love" which will go into production about the middle of March as soon as Mr. Zeidman has completed the production of "Glamour" upon which he is engaged.

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"HUMBUG" AND "FRAILTY"

CARL LAEMMLE, Jr. now in New York, yesterday consummated the purchase in California of two plays for early production at Universal City.

The first was the play "Frailty" by Edith and Edward Ellis. The story of "Frailty" deals with the murder of a man who had been visited on the day of his death by eight different women with many of whom he was supposed to be on intimate terms. "Frailty" will be placed in the hands of several adaptors for early production.

The second play purchased yesterday was "Humbug"

OM UNIVERSAL CITY STUDIOS

"Bachelor Wife" Starts Monday

EDWARD EVERETT HORTON and Genevieve Tobin have been chosen to play the featured roles in "Bachelor Wife" which goes into production at Universal City next Monday. "Bachelor Wife" is a play by Harry Segall for which George O'Neill has just completed the screen play. It will be directed by Lloyd Corrigan. It was originally intended for Russ Columbo.

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"Vanishing Shadow" Promises Thrills

TWO and one-half tons of dynamite have already been used in the filming of the "Vanishing Shadow." The side of a mountain has been blown away to give audiences a thrill, a ten thousand dollar airplane, after a spectacular stunt, was thoroughly cracked up. The destroying ray has slithered its way through five episodes and now they have introduced the electrical robot. All in all, the "Vanishing Shadow" promises to set a record at Universal City for thrills, for ingenuity and for screen inventiveness.

In the destroying ray, Henry McRae felt that he had the jump on the entire scientific world. He "invented" this powerful machine of the devastating power over life and steel and distance because he didn't know of any such power at present in the hands of man. Scarcely had the "invention" been written into the script of "The Vanishing Shadow," however' when a well known scientist came to bat with a ray which has almost the identical properties and powers of Henry McRae's fictional ray. Ah, well, you can't beat science.

The electrical robot of course was not so radical an invention. It has been pictured, imagined and actually used in films but in "The Vanishing Shadow" the electrical robot is used as an antidote to the destroying ray.

The stars of "The Vanishing Shadow" are Onslow Stevens and Ada Ince. They are supported by William Desmond, Walter Miller, Charles Cramer, James Durkin, Sidney Bracey, Edwin Cobb and Beulah Hutton. Louis Friedlander is directing.

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PURCHASED BY UNIVERSAL

by Max Marcin. "Humbug" is the play which Mr. Laemmle and Mr. Marcin himself agree as the best for Mr. Marcin himself to direct. Several months ago the playwright came on the Universal lot either to adapt his play "If I Were Rich" or write another one. He wrote two, one called "Night Cap" and the other "Humbug." Yesterday, "Humbug" was chosen. Marcin himself will adapt it to the screen and will place it in production in March. Carl Laemmle intends to give him a very free hand in making the picture.

● *June Knight, whose second Universal picture was "Cross Country Cruise" wears her heart on her back. It is her contribution to St. Valentine's day. June is singing and dancing at the Bath and Tennis Club in Miami where she is making such a terrific hit that the customers are besieging the management to have her stay for the entire season. That means February.*

"Countess Of Monte Cristo" Now In The Cutting Room

FAY WRAY and Paul Lukas have finished their parts in "The Countess of Monte Cristo." The film is now in the cutting room at Universal City and it will soon be ready for theatre audiences. All those who have seen it in the shooting stage say it will be one of the best releases of the season. It has romance, thrill, intrigue, music, dancing, back stage stuff on a movie lot and two big time criminals who take advantage of a crushed and starved little beauty who is taking a flyer in luxury.

Fay Wray and Paul Lukas are happily teamed in the romantic sequences, while a grand supporting cast includes Patsy Kelly, Reginald Owen, Carmel Myers, Paul Page, John Sheehan, Robert McWade and many others of importance.

This one is down on exhibitors "MUST SEE" list. It will keep audiences fascinated from first reel to last.

Bubbling over

— with the spirit of

Life, Love and Laughter!

•

Glorious Songs

— You hear them on the radio.

Gorgeous Girls

— They make your screen alive!

Rippling Romance

— The kind you can't resist!

•

with

MARIAN MARSH

Shirley Grey, Onslow Stevens, Lucille Gleason, Mickey Rooney, Eddie Gribbon, Merna Kennedy. Story by Harry Sauber. Dances staged by Max Scheck. Screenplay by Chandler Sprague and Joseph Santley. Songs by Conrad, Mitchell and Gottler. Directed by Harry Lachman. Presented by Carl Laemmle. A Stanley Bergerman Production.

GLORIA STUA

I LIKE IT T

RT and ROGER PRYOR in
HAT WAY

Showing "The Invisible Man" To H. G. Wells

A dinner given to the famous British author, H. G. Wells, at the trade show of "Invisible Man" by S. F. Ditcham, managing director of Universal Pictures, Ltd. In this picture, reading left to right, are R. C. Sherriff, who wrote the adaptation and dialogue for "The Invisible Man," Walter Mutch, critic of the London Daily Mail, H. G. Wells in person, author of "The Invisible Man," Mr. Ditcham and James Whale, who directed this remarkable picture with its strong leaning toward Great Britain. The combination of Wells, Whale and Sheriff is a powerful one.

IN an interview with H. G. Wells in the Film Weekly of London, Glyn Roberts has some interesting things to say of him and his attitude toward the screen. From this interview, it seems that Mr. Wells has been very much disappointed in the way Hollywood treats the work of authors, and particularly his own stories.

"I make an exception," said Mr. Wells in the interview, "of the film they have made of my 'Invisible Man.' Here I do find my narrative sequences respected and the interest gathered together and brought to a climax in competent story telling style. That is, I suppose, because the synopsis was made by Mr. R. C. Sherriff, himself a competent dramatist and storyteller. I am told that Mr. Sherriff's version was the thirteenth prepared. I should be amused to see the other twelve versions."

Mr. Wells' opinions are of particular interest at the present time in view of the fact that he seems disposed to put them to the test of practice and do some original stories for film production.

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New Movie Gives Highest Rating To "Counsellor At Law"

THIS drama of a few violent days in the life of a criminal lawyer is one of the reasons so many people still go to the movies. It's better to suffer under many bad films than to miss so splendid a photoplay. In "Counsellor at Law," acting, setting and story all are hallmarked by intelligence and the skill of the director has blended them into a triumph.

You'll forget, I think, while you watch events in the office of George Simon (John Barrymore) unfold before you, that these are mere shadows on a screen. The speed and power of the picture will pull you into its drama, almost bodily. That is all the movies, the stage or any form of art can do for its followers. "Counsellor at Law" is something to make even the most violent critic of the films hush his noise.

It would be difficult to praise all the members of an almost perfect cast as much as each deserves and besides, being cinema actors, excessive tribute might embarrass them. Mr. Barrymore, Bebe Daniels as his adoring secretary and Doris Kenyon as his spoiled and selfish wife give flawless performances. Furthermore, no picture ever has had bits of character, atmosphere and humor more deftly handled by minor actors.

John Qualen as "Breitstein," a reformed crook, has a three-minute appearance that should be remembered for at least three years. Vincent Sherman as a youngster suffering from an overdose of Communism is memorable, too. So are a half dozen more.

John Barrymore, in all his countless movie roles, has never risen quite so high. As the crafty lawyer who later is bedevilled by threat of disbarment, he reiterates his right to the title of the screen's foremost character actor. Next to him, probably, William Wyler deserves the loudest hosannah for direction as close to perfection as anything human can be.—Van de Water.

Universal Thrill Hunter In China

(The following sketch of the life of a newsreel cameraman in China is written by a correspondent of THE CHINA PRESS who went with Mr. Krainukov of Universal Newsreel to Nanchung to photograph the Red drive and write of events in Kiangsi.)
—Editor

AFTER 11 years in China cranking a motion picture camera all over the country and chasing hot news in floods, famines, wars and bandit vendettas to be flashed across the silver screens the world over Mr. George T. Krainukov, Universal Newsreel staff cameraman in China, swears that there are interests and fascinations in the newsreel game despite the innumerable hardships he has gone through during that 11 years of turning a camera crank.

The story of Mr. Krainukov's career as a newsreel man is packed full of thrills and being born an adventurer this Russian cameraman enjoyed all of his manifold experiences, even when sometimes his life hung on a thin thread. Whenever there is a war, be it Japanese, anti-communist or what have you, Krainukov is sure to be found cranking his machine somewhere behind the line, registering on the celluloid history in the making.

The China Press

Photogravure . . . . Section

Filming the Red Front ~~~

The half page illustration from the China Press showing George Krainukov, Universal News cameraman in China, fearlessly operating his camera at front.

Starting out as a cameraman on the staff of the British American Tobacco Company soon after his arrival in China in 1923, Mr. Krainukov was soon initiated into the newsreel profession, which became his life work. During the days while he was with the B. A. T., which at that time was producing "shorts" and news pictures to aid their advertising department, the cameraman traveled

(Continued on Page 26)

HOW CARL LAEMMLE CAME TO AMERICA 50 YEARS AGO

(Continued from Page 13)

Entertainment in 1884 took rather naive forms. For the middle class in society there were archery, croquet, and bicycle riding. The bicycles, however, were of the big front-wheel variety and considered unsafe; the improved "safety" bike had not yet come into use.

Needless to say there were no motion pictures. Carl Laemmle was to play a major role in their development. The theatres, however, were well attended. At the time of Mr. Laemmle's arrival Gilbert and Sullavan's "Princess Ida" was enjoying a sensational first week at the Fifth Avenue Theatre. At Niblo's Garden, "Mrs. Langtry" was a successful holdover. Ticket scalpers were active.

The news of February 14th, 1884, which was Mr. Laemmle's first day in America, presents an amusing aspect. At Washington, Congress was worrying what to do with a "troublesome surplus fund" of some two million dollars which had accrued in the Patent Office. President Arthur pondered the worth of America's extradition treaty with Mexico.

In England Prime Minister Gladstone was attacking the conservative element of Parliament in regard to Britain's policy in Egypt. Italy was ready to co-operate with England in the Soudan, while the Sultan of Turkey was expecting an Egyptian crisis.

In New York City, the most sensational news of the day, under a most unsensational headline, was the suicide of pretty Jenny Almy in the "L" station at 3rd Avenue and 59th street. Oddly enough, it was just to this location that Carl Laemmle repaired upon the day of his arrival. He had the address of a rooming house there. One other local item also had the flavor of today. There was a plea for funds to save the Metropolitan Opera House, which was then supposedly on its last legs.

In looking back over the years the thing that amazes Carl Laemmle is the contrast in American living. When he came to America it was, by comparison with today, semi-barbaric. A host of inventions and improvements have come into use in the relatively short space of half a century. The young American takes them for granted. When Carl Laemmle arrived in New York, many of them were not even dreamed of.

There were no automobiles or motor cycles. There were no airplanes, radios or phonographs. The thousand and one electrical devices, such as toasters, fans and curling irons, were yet to be introduced. Still more striking, there was no such thing as a flashlight, kodak, fountain pen, safety razor, or rubber heel. Nobody ate patent breakfast foods, like grape nuts or bran flakes, nor did they use aluminum ware or ice-making refrigerators in their kitchens. Cellophane, traveler's checks, and neon signs, were also in the future.

Business offices were comparatively crude. The modern time-savers like addressographs, dictophones, multigraphs were unknown. Typewriters had just come into limited use, and were considered a marvel.

It was indeed a simple age. The North Pole had not yet been discovered; there had been no earthquakes in America, and the boll weevil had not invaded the South. There was no ice cream cones, correspondence schools, Rotary clubs, or Boy Scouts. There was no Jazz music, and nobody had been over Niagara Falls in a barrel.

Nobody played basketball, because the game had not been invented. Golf was a novelty. Nobody knew how to operate for appendicitis. There were no elevators, ferris wheels, smokeless gunpowder, incinerators, shatterproof glass, parcel post stamps, or book matches. Ostrich raising had not yet become fashionable in California, nor were there any Gideon Bibles in hotels, nor grapefruit or broccoli on the table.

Telephones had just come into use, as had slot machines and post cards. Vaudeville was just beginning to appear; so was ice cream soda and chewing gum.

It was the beginning of a new age in man's progress.

JOHN BOLES

BELO

With Morgan Farley, Ruth Hall, Albert Conti, Dorothy Peterson, Edmund Breese, Richard Carle, Lucille Gleason, Mae Busch, Jimmy Butler. Story by Paul Gangelin. Presented by Carl Laemmle

Directed by
VICTOR SCHERTZINGER

A B. F. Zeidman Production.

and GLORIA STUART in

VED

BIG BUSINESS AT ROXY, N. Y.

— and rave reviews like these:

N. Y. Daily Mirror: "An exhilirating romantic theme, a pleasing musical score, inspired casting and tasteful production raise it above the tawdry level of musical movies. Women, particularly, will enjoy sobbing over its sincere sentiment. The leading role is played by John Boles who develops greater strength with each succeeding picture. Gallant as a young man, courageous as an old, Boles gives a stirring performance." . . . N. Y. Herald-Tribune: " 'Beloved' has that spark of feeling and emotions worth dozens of technically perfect but cold pictures. Like 'Little Women' its charm is old-fashioned and its romance flowery."

NEWSREEL No. 221

WHY THEY LIKE UN

Universal Newsreel Shows First Shots Of Earthquake In India

UNIVERSAL Newsreel No. 221 was held for a few hours Thursday to permit the inclusion of remarkable exclusive scenes of the recent earthquake in India. These scenes came in on the S. S. Bremen docking Thursday morning. The reel, however, was ready for release on Thursday. The scenes were rushed to the laboratory and the entire release was only delayed a few hours.

The earthquake in India was one of the severest and most destructive of life and properties of modern times and communications were so paralyzed as to prevent not only pictures but news of the terrific destruction from reaching the outside world. The Universal Newsreel picture took a week to reach England by Imperial Airways and were released there in the Universal Newsreel last week. They were released concurrently in France in the two Universal Newsreels and France Actualities and Eclared Journal. Since these scenes are the first to come to this country, the newsreel clips were enlarged and distributed through news agencies to the newspapers as well as in the film in motion picture theatres.

● *Ingenuity invented a new thrill for beauty at Skytop, Pa. This young lady has a ski-cycle made out of a bicycle frame placed on wooden runners which has all the thrill of ski-jumping. The lady seems to be master of the machine, though. She has a cup.*

● *Out in Denver, Colorado, they devised a typical democratic means of transporting the thirty-five hundred new minted silver dollars raised at the Birthday Ball to President Roosevelt. They were officially forwarded to Washington by Governor E.C. Johnson*

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Unique Honors Come To "Be Mine Tonight"

"BE MINE TONIGHT" is still winning honors. Motion Picture Herald, in its February 3rd issue, lists this Universal film as one of the 13 box office champions of 1933. It also points out that "Be Mine Tonight," along with "Cavalcade" and "Gold Diggers of 1933," leads the field during the year by appearing THREE times in the month-by-month list of champions. No other pictures won that rating more than twice.

The Herald reports in the same issue that "Be Mine Tonight" was endorsed by all of the 12 national civic groups previewing pictures. Each group also gave to this picture its most valuable rating: that of being a family picture. While some of the other box office champions were either disapproved by the civic groups or recommended for adults only. Universal's classic musical was given an unqualified family rating.

● *Beautiful, grim, old Morro Castle seems to enjoy the thrill of the U.S.S. Wyoming passing out of Havana Harbor. The "Wyoming" is the flag ship of the American fleet in Cuban waters and President Mendieta faced strikes and red riots as soon as she had withdrawn from the Harbor.*

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A Moving Picture From Left T

Remarkable sequence scenes in clips from Issue No. 221 of the Newsreel showing a C Cuba today. These shots are being syndicated by Wide World Syndicate to four

IVERSAL PICTURES

NEWSREEL No. 220

Motion Picture Daily's Hollywood Preview
"THE POOR RICH"—*(Universal)*

HOLLYWOOD, Jan. 3.—Taking the idea of the once rich, now the new poor trying to put up a front, Universal has produced a comedy that gathers laughs all the way.

Making no pretense at smartness or sophistication, the giggles are down to earth, rich and broad, with special appeal to the masses who might get some vicarious satisfaction at seeing the classes in the well-known predicament of "no money" making the best of it and blundering quite humanly.

Two cousins, Edward Everett Horton and Edna May Oliver, return to the Spottiswood ancestral home untenanted for years. They confess all to each other. They are broke. They press a house to house sales girl, Leila Hyams, into service as a maid. The baggage boy, Andy Devine, takes over the kitchen. Deputy Sheriff, Grant Mitchell, becomes the butler.

Thus set, the Spottiswoods await the arrival of Lord and Lady Featherstone (E. E. Clive and Una O'Connor) with their daughter, Thelma Todd. The Featherstones are assumed to be rich. The unexpected appearance of Abdul (John Miljan) come to shake down Edna May sets things spinning.

With dinner being served all screwy, an enraged farmer arrives to locate his prize goose alive—dead, cooked, or fried. This sequence is a rolling wave of laughter. A near murder, a funny nut detective (Eddie Brophy) and a surprise climax the story with a series of howls.

Director Edward Sedgwick squeezes every cackle out of the situations which have the timely slant.

✚ ✚ ✚

Washington Enjoys "Madame Spy"

"NOT since Greta Garbo payed "Mata Hari" have we so enjoyed a war spy romance," says G. K. Z. in The Washington Daily News.

"The very intricate and ingenious methods, whereby one spy communicates with another and the opposition remains in the dark, have always demanded our attention. And the manners in which important little keys and maps are stolen are astounding in their simple perfection. All of these details are carefully attended to at the Rialto and presented in abundance.

"Fay Wray, who isn't our idea of a Russian, is nevertheless a very charming and adequate actress as "Madame Spy!" —G.K.Z.

✚ ✚ ✚

To Right From The Newsreel

an riot which expended itself in blows instead of bullets. A remarkable scene for ndred newspapers. They bear the Newsreel credit line.

● *A huge cake baked for the President's Birthday party being borne into the grand ball room of the Waldorf-Astoria in New York by the proud chefs who made this as their contribution to the festivities.*

● *Notorious desperado, John Dillinger in the hands of a woman sheriff. Lillian Holly doesn't look so tough but they say in Crown Point, Ind., where she keeps law and order, that she always gets her man.*

● *Archaeologists are unearthing ruins of Herculaneum, destroyed in the same eruption of Mount Vesuvius which covered Pompeii. This remarkable triple shot shows Herculaneum, above it Recina, the city which was built over the covered city, and in the distance the old destroyer, Vesuvius.*

Rave No. 1

"In the first three chapters of this serial Richard Talmadge supplies an amazing amount of action. Audiences which like fights on roofs, crazy automobile chases, automobiles diving off docks into the water, leaps off bridges onto moving trains and other stunts, will go for this one."

—*Motion Picture Daily*

Rave No. 2

"If the achievements of the first three episodes of this new serial are continued, exhibitors will rejoice and the kid customers gloat. Romance, thrills, action, adventure and glamour mark the first installments. The plot concerns Dick Moreland, who is shown completing a solo flight around the world. He has won $25,000 and with the money proposes to seek the buried treasure buried by a buccaneer uncle . . . Romantic interest and the narrative are well developed."

—*Film Daily*

Rave No. 3

"One thing the exhibitor may assure his customers is that they'll find an abundance of action in this serial. Richard Talmadge is the hero and keeps things moving, with the aid of a generous assortment of villains . . . The first three chapters include flying leaps from rooftops and through awnings, plunges from speeding automobiles, etc."

—*Motion Picture Herald*

Richard Talmadge in T

PIRATE REASURE

Best Margaret Sullavan Story Of All

(Continued from Page 9)

telling them I was convalescing and couldn't do the play.

"They wired back they would wait, which was marvelous.

Margaret told me this without the slightest self-consciousness. She was thrilled to death they wanted her enough to wait for her.

It didn't seem to impress her as one of the dreamed of miracles which happen one time out of a thousand.

"The play ran for a year . . . you see, things always happened . . . I didn't have to fight . . . but I studied every minute and hung on to my one dream—the stage.

"I feel, oh, so deeply, you can do anything you want to do. But you can never let go of your objective. Dreaming won't do it. It's determination and faith in yourself."

Margaret Sullavan perched like Peter Pan on the arm of a chair. Once in a while she would smoke a cigarette. Her ashen blonde hair was rumpled. She didn't have her nose powdered and there was only a faint suggestion of lipstick on her mouth. The seat of her funny old corduroy slacks hung down like an old Dutchman's trousers, yet the outline of her figure, half hidden by the grotesque clothes, was very beautiful.

She admitted she had flatly refused to sign any five year contracts in Hollywood. And the one she did sign with Universal is for three years, with half the time saved out for stage plays in New York.

It is amusing to know Guthrie McClintic tried to get Miss Sullavan to play "Jezebel" in the role originally planned for Tallulah Bankhead—and the one which Miriam Hopkins is appearing in now.

It has become increasingly stupid to compare each new actress with others already established in Hollywood.

Poor Dietrich was another Garbo. Joan Crawford was accused of becoming another Garbo. Garbo was accused of being just Garbo. Hepburn was Garbo—at first—now she's Sarah Bernhardt. They'd call her another Duse if more Hollywoodites had seen "the great Eleanora"—and so it goes.

Now they are embarrassing the little Sullavan girl by saying she is all of these actresses at once. They aren't satisfied with this new gift from the gods.

They won't let her be just Margaret Sullavan—a little twenty-two year old girl who is a genius in her own right. They insist upon superimposing five or six other stars onto her creating a highly flattering image which doesn't belong to her.

This exceedingly shy, astonishingly honest person is very much flattered, a bit dismayed, but in spite of it all (with courtesies to the right and to the left) she remains just Margaret Sullavan herself.

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Universal Thrill Hunter In China

(Continued from Page 19)

all around the country in search of news.

1925 Mr. Krainukov joined a scientific expedition to Fukien under the well-known explorer Mr. Floyd Smith of the Field Museum of Natural History, Chicago. It was during this trip to Foochow that Mr. Krainukov tasted the first of the adventures of a newsreel cameraman when he was captured by bandits while on his way from Foochow to Yenping. It was a sum of $200 hard cash that saved the party from any further stay in the hands of the bandits.

Mr. Krainukov has also the distinction of filming the first real war picture ever collected in China when in 1924 he "shot" scenes of the hostilities between Marshal Wu Pei-fu and the late Marshal Chang Tso-lin. Then the eventful year of 1927 rolled along, and Mr. Krainukov, who was then connected with Paramount News, was busy with his camera taking various scenes of the Nationalist campaign. He was on the spot when General Yen Hsishan marched into Peiping with his troops to take over the old capital for the Nationalists.

In December, 1929 ,the cameraman got tangled up in the Pukow mutiny when he was taking pictures at that place. The mutineers relieved Mr. Krainukov of all his belongings including two cameras and other personal effects. But after a thrilling escape, the cameraman came back to tell of his adventures.

In 1931 Mr. Krainukov joined Universal Newsreel and from then on events were moving fast in China, with the machine of the cameraman cranking continuously. Starting with the Mukden incident Mr. Krainukov photographed nearly every phase of the historic events which reached their climax with the fall of Chinchow.

During these times when a war was being fought with Japan by the soldiers under General Ho Chukou, the war cameraman had some thrilling escapades from death. While walking across "no man's land' into Shanhaikwan, which was held by the Japanese forces, bullets flew from all sides but luck was with the newsreel man and he arrived at the Japanese side unscathed.

Mr. Krainukov was shooting scenes of the anti-communist campaign in Klangsi during the early part of the month. Many interesting phases of the activities of the government troops were photographed.

HENRY ARMETTA
in
"CEILING WHACKS"

The first of the new Henry Armetta stories being made by Warren Doane at Universal City is under way. In the illustration above, we see Herbert Corthell, Lita Chevret and Henry Armetta in this forthcoming

UNIVERSAL TWO REEL COMEDIES

BE MINE TONIGHT

It had longer runs in a dozen cities than any other picture released during 1933

•

Starring

JAN KIEPURA

The Singing Hero

•

PLAY IT NOW!

JOHN BOLES
and
MARGARET SULLAVAN
in
JOHN M. STAHL'S

ONLY YESTERDAY

—word-of-mouth advertising has made it an even bigger box-office bet today than when it was first released!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

POSTERS DO MORE THAN COVER BILLBOARDS

THE lithograph poster of today is packed with showmanship and designed with the idea in mind of being adapted for a wide range of exploitation in addition to their primary use as posters. Originated of course to sell the high point of a picture quickly and sharply, posters are also planned for special cut-out effects, shadowboxes, trick lobby exploitation and for marquee cut-outs and hangers. A little study of the entire line of posters on any given picture will result in surprising plans for their adaptation to stunts that will add a great deal to the sales value of your campaign.

A case in point is the special line of paper on Universal's new picture "I Like It That Way." This paper was designed for many and varied uses. Spotted through the paper are snappy looking girls sitting on huge music notes which can be used in pendulum effect where theatres wish to accentuate the musical angles of the production. Heads of the leading players have been worked into star backgrounds so that they can be cut out and used in a great many different ways. Alluring heads of Gloria Stuart are available in two or three different sizes so that they can be worked either for marquee cut-outs or interior shadowboxes. The brilliant colorings of this line of paper also adds to its value for cut-out or shadowbox treatment.

Watch for the posters on the next Summerville - Pitts picture, "Love Birds." Here is a title with tremendous possibilities and you will see that advantage has been taken of every opportunity in this connection to give you smashing posters that can, at the same time, be utilized in more than a dozen different ways. This paper, particularly, lends itself to stunts and motivation. It has unusual possibilities for trick treatment for real lobby laughs.

A. J. SHARICK

Showing three of a huge fleet of Greyhound Busses as they were bannered for the "CROSS COUNTRY CRUISE" showing at the New Lafayette Theatre, Buffalo, N. Y.

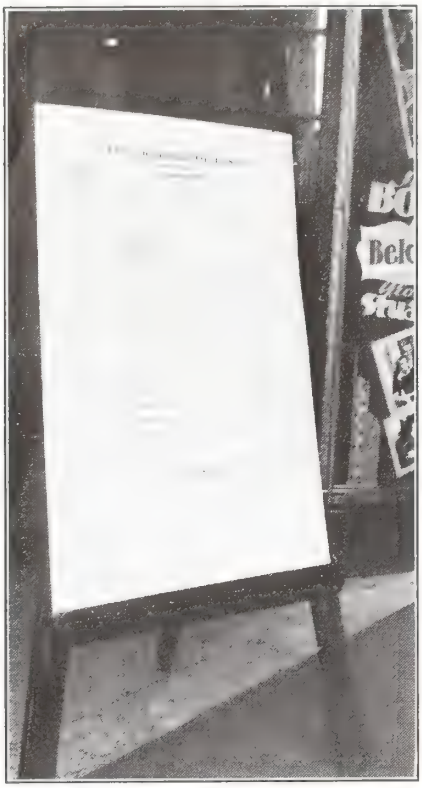
BUFFALO'S BIG BUS TIE-UP HELPS "CRUISE" CAMPAIGN

GEORGE McKENNA, manager and Dick Walsh, publicity manager, in their campaign for "CROSS COUNTRY CRUISE" at the New Lafayette Theatre, Buffalo, N. Y. took full advantage of the exploitation facilities available through the National Greyhound Bus tie-up. Four hundred special posters were planted around town by the bus company. All busses were bedecked with banners announcing the coming of the picture and attractive easels, as shown above, were given prominent spots in the bus terminals.

Through a tie-up with the local distributor of the Movieland Magazine, McKenna and Walsh, landed banners on the company's six delivery trucks and cards on one hundred and fifty newsstands.

Fourteen inch newspaper space was received daily through a classified ad tie-up with the Buffalo Times. Tire covers were used on the rear of one hundred taxi cabs. Wide posting rounded out the campaign.

LYNCH SELLS "BELOVED" BY PLUGGING MUSIC ANGLE BIG



Enlarged letter of endorsement from Rudolph Ringwall, Conductor of the Cleveland Orchestra used in "BELOVED" campaign at the Allen Theatre.

FOR the opening gun of his campaign Charles Lynch, manager, Allen Theatre, arranged a special preview for executives of the Cleveland Women's Clubs and for the city's noted musicians and orchestra leaders.

Much word-of-mouth advertising and publicity in the newspapers resulted from the preview. Many guests expressed their enthusiasm for the picture in letters of endorsement. The most outstanding letter was received from Rudolph Ringwall, Conductor of the Cleveland Orchestra. This was promptly enlarged to one sheet size and displayed outside the theatre.

Above—Desk, pen, ink and specially prepared cards were provided in Allen theatre lobby for patrons who wanted to recommend "BELOVED" to friends.

Right—One of many window displays obtained through the song tie-up.

Ready written post cards, for the preview guests to use in recommending the picture to their friends, were provided and were also used throughout the run of the picture in a flash lobby stunt.

Hotel, restaurant and radio station orchestras gave numerous plugs to both song and picture. Many music stores came through with attractive window displays, such as illustrated on this page.

One hundred and fifty special displays, attractive front and lobby display, and exceptional newspaper ads playing up the line, "John Boles Sings Again," completed the campaign. Ads were run in programs of important musical events. Duke Hickey, Universal exploiteer assisted on the campaign.

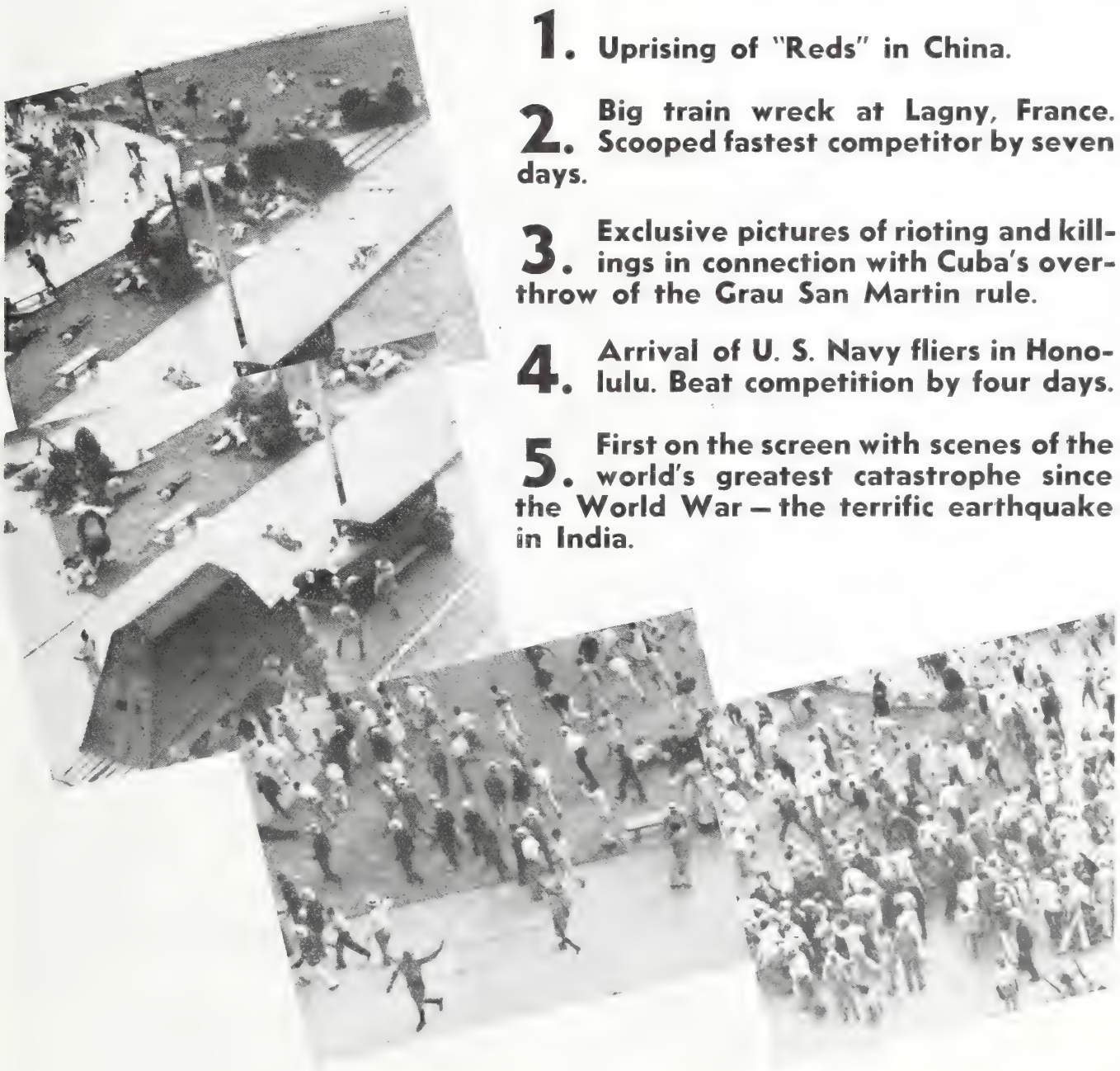
TWO MACY DISPLAYS THROUGH STUART DRESS TIE-UP

Macy's, New York's largest department store used these two eye-catching displays in tying up with the Roxy Theatre showing of "BELOVED"

5 SCOOPS IN A ROW

for

UNIVERSAL NEWSREEL



1. Uprising of "Reds" in China.

2. Big train wreck at Lagny, France. Scooped fastest competitor by seven days.

3. Exclusive pictures of rioting and killings in connection with Cuba's overthrow of the Grau San Martin rule.

4. Arrival of U. S. Navy fliers in Honolulu. Beat competition by four days.

5. First on the screen with scenes of the world's greatest catastrophe since the World War — the terrific earthquake in India.

GETTING THE MOST OUT OF SMALL SPACE

(1.) Single column x 3½" from Strand, Akron, Ohio. (2.) One column x 4½" from Rialto, Washington, D. C. (3.) Single column x 3½" from Strand, Hartford, Conn. (4.) One column x 2" from Karlton, Philadelphia, Pa. (5.) Single column x 5" from Fox, Brooklyn, N. Y. (6.) Single column x 3" from Eckel, Syracuse, N. Y. (7.) Single column x 4" from Keith's, Boston, Mass. (8.) One column x 2½" from New, Baltimore, Md.

Coming!

A Real Human-Interest Drama With A New Kind Of Screen Thrill!

STEP OUT WITH UNIVERSAL

LEW AYRES *in* LET'S BE RITZY

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 34 NO. 17 APRIL 7, 1934

Coming "The Black Cat"

Coming!

chester MORRIS

in

EMBARRASSING MOMENTS

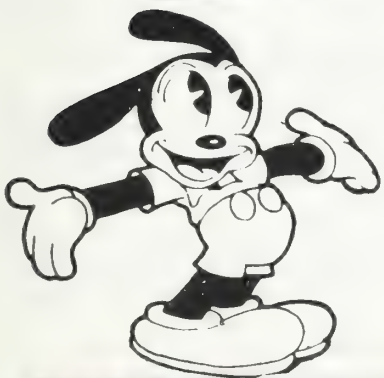
(Plenty of fun— with a mystery - melodramatic kick that will knock you over!)

With

MARION NIXON

Huntley Gordon, Alan Mowbray, Henry Armetta, Walter Woolf and many others. Directed by Edward Laemmle. A Stanley Bergerman Production. Story by William Anthony McGuire. Presented by Carl Laemmle.

WOLF! WOLF!



One of the cutest, cleverest, classiest cartoons ever made. — — Just as good as "Merry Old Soul" and that's saying something!

starring **OSWALD** *The* LUCKY RABBIT

WHEN THAT BELL

No. 766 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

You work hard. You put in long hours. You do everything you can to put your theatre on a profitable basis.

But we work even while you sleep!

While you are in your downy couch getting a rest from your hard labors - - - and probably even snoring a bit on the side - - - we are working all night long and all day long to get out a better newsreel for you to make money with.

How do we get that way? Why can we work while you sleep?

Well, brother, we can't afford to do anything else.

While you are sleeping, things are happening all over the world. We've got to know about them. We've got to be awake when they are happening. We've got to be right there on the spot. We've got to photograph them. We've got to hustle the negatives to our nearest laboratory, make prints of the unexpected events and shoot them along to you for your newsreel print.

You can sleep, but our newsreel organization cannot. It can't even take a cat nap.

You think the great United Press and the great Associated Press are magnificent news collectors. They are! But they don't have to work under the physical handicap

RINGS IT'S NEWS!

that we do. It is infinitely easier to collect news and print it in a newspaper than it is to collect it and PRINT IT ON FILMS for the smartest newsreel in the world. The first jobs takes minutes, the second takes hours.

Universal's news-gathering organization has to work like lightning - - - and it does. It has machinery and organization for keeping in touch with world affairs almost exactly when they happen.

When anything vitally important occurs anywhere in the world, a special bell rings in our newsreel office. This is the literal truth. It warns our newsreel editor that there is something special to cover with cameramen.

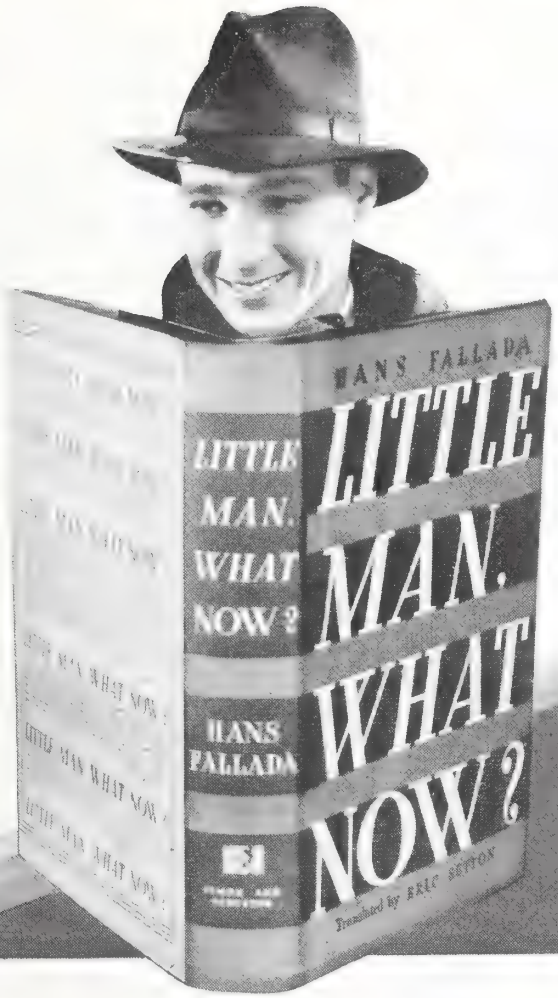
Instantly when the bell rings, the operation of our newsreel machinery starts. Men are assigned to cover the big event, whatever it may be. Airplanes, steamships, railroad trains - - - whatever is fastest - - - then cover the transportation of this news to you in film form.

Meanwhile you may be sound asleep. But the Universal newsreel is working to keep your audiences awake. If you want someone to work for you while you are snoozing, sign up right now for the fastest and smartest newsreel in the world.

Carl Laemmle

MARGARET
SULLAVAN in
LITTLE MAN,

CARL LAEMMLE takes great personal pride in offering you one of the truly great pictures of all time!



With

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, Hedda Hopper, Dewitt Jennings, Catherine Doucet, Bodil Rosing. Screenplay by William Anthony McGuire.

A

FRANK BORZAGE

Production

WHAT NOW?

"WITH trepidation, I went to the Hollywood Pantages theatre yesterday," says Harrison Carroll in the Los Angeles Herald and Express of March 28th, "to see 'All Quiet on the Western Front.' Motion picture technique has changed so much in the last few years. Would this war epic stand up?

"It does, triumphantly. Here is one of the greatest motion pictures ever filmed, the most powerful anti-war propaganda the screen has ever offered.

"There have been a few deletions since "All Quiet" was the box office sensation of a few years ago, but they are unimportant. The brutal message of Eric Maria Remarque's novel is still there. No glory to the war that you see these German boys go through. Only filth, terror and suffering.

Star Seen Again

"How strange it is to see again Louis Wolheim, who gave the finest performance of his career as Katczinsky! He has not been forgotten, but the picture is a reminder of the great loss that the screen suffered by his death.

"Lew Ayres, so youthful, too. The role of Paul was his first big chance and he came through splendidly.

"There is Slim Summerville in his unforgettable role of Tjaden. And William Bakewell, Russell Gleason, Scott Kolk, Walter Brown Rogers, Ben Alexander, Owen Davis, Jr., Harold Goodwin as the German school boys who go to their deaths.

War Gruesome

"The war scenes of "All Quiet on the Western Front" are still the most terrible, the most gruesome ever filmed. Director Lewis Milestone achieved a panorama of slaughter, pointed with blood-chilling vignettes such as Paul's night in the shell hole with the French soldier he has knifed.

"From every angle, the utter futility of war is pounded into the consciousness of the onlooker.

If every adult were to see this picure every five years, and if every boy over 15 were taken to it by his parents, there would be materially less chance of this country ever going to war.

"Again hail to Carl Laemmle for a great achievement."

ALL QUIET ON THE WESTERN FRONT

BUCK JONES SIGNED

Most Popular and Dramatic Western Star of Them All Will Make Universal's Lead-Off Serial for Next Season — Exhibitors' Experience with "Gordon of Ghost City" Causes Universal to Commission Buck Jones to Make First Serial for Next Season, too. Full Serial Program Will Be Announced in next Week's *Universal Weekly*.

LAST year Universal scored a ten-strike by signing Buck Jones to make its lead-off serial for the year. "Gordon of Ghost City" was the result. It was a knock-out. It was the most heavily sold serial of the last few years; it was the most satisfactory and money-making serial for exhibitors.

On the basis of the result of "Gordon of Ghost City", Carl Laemmle has just signed Buck Jones to make another serial for Universal. It will be the lead-off serial for 1934-1935. Before the week is out, decision will be made between the several stories which have been suggested and the full serial program for next season will be ready for announcment. In addition to the tremendous vogue which Buck Jones enjoys throughout the length and breadth of America through the smashing westerns which he has made, through the Buck Jones Rangers, with their hundreds of thousands of kids, Universal has made a tie-up for Buck Jones which will be fully described in next week's ***Universal Weekly***, which will make him even a bigger and more widely known star than he is today.

There is no secret about why Buck Jones is great. He is genuine, and he has actually done all the things that he is called upon to play in any picture. He was raised on a homestead ranch in Oklahoma. At fifteen, he joined the famous 101 Ranch. He was already a fearless rider, an expert cowboy, a crack shot, and now he started to become famous in the world of the theatre. His show world career was interrupted by army service. He served with the cavalry in the Phillipines and saw fighting against the Morros.

(Continued on Page 29)

Henry Herbel, under the eye of his boss Carl Laemmle in the Universal Exchange in Chicago welcomes Louise Lorimer and her mother to the office between trains.

REMEMBER — LOUISE LORIMER

HERE'S a name to remember—Louise Lorimer. You will hear a lot about Louise Lorimer, so you better get used to it right now.

Who is she? Miss Lorimer is Carl Laemmle, Jr.'s latest find. She is a Broadway ingenue, with one season only to her credit. On this page last week ***The Weekly*** told all there is to tell about the story life of this eighteen year old beauty. But we called her Louise Latimer, that's her real name.

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APRIL 7, 1934
Vol. 34 No. 17

NRA MEMBER U.S. WE DO OUR PART

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WHEN Louise reached Universal City last week from New York two surprises awaited her. The first was a change of name. The second was an assignment in a picture to start next week.

The new name is Louise Lorimer. The studio authorities felt that this name was more euphonious and would look better in type than Latimer and they expect the new starlet to reach the electric light stage within a year.

Louise Lorimer will be cast as the ingenue in the Vicki Baum story, "I Give My Love." She will support Wynne Gibson and Paul Lukas, who will be co-starred in the production. "I Give My Love" was adapted to the screen by Milton Krims. Doris Anderson wrote the screen play. It will be directed by Karl Freund as a B. F. Zeidman production.

Remember Louise Lorimer!

LATEST PRODUCTION NEWS FRO

Sixteen Universal City employees combine in a studio orchestra under the direction of Al Akst.

Universal City Employees Organize Studio Orchestra

ESPIRIT DE CORPS is high at Universal City. One reason is because Carl Laemmle, Jr., general manager, takes a keen interest in all of the activities of the employees and takes part in many of them himself. He is one of the city's best basketball players and one of the best tennis players. His possibilities on the golf course are good, too, but he won't take the time to practice.

Here is another of Universal City's off-stage activities. Al Akst, brother of Harry Akst, author of "Dina" and many other popular songs, was asked by Carl Laemmle, Jr., to organize the talent of employees into an orchestra.

The illustration at the top of this page shows the leader and the sixteen members who are already in the orchestra organization. Reading from left to right, as they are shown in the Universal City studio theatre, they are: Russel Schoengarth, cello; Ray Lindsay, recorder-arranger; Ruth Akst, violinist and soloist; Thomas Malloy, violinist and soloist; George Chaney, violinist; Wesley Younger, percussionist; Don Mandell, guitar and soloist; Al Jacobs, viola; director Al Akst; Robert Sisson, saxophone; Edward Rich, trumpet; Frank Baalas, trombone; Teddy Glick, Saxophone; Hal Duncan, trombone; Lew Rich, flute; and Forrest Hatch, trombone.

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More Sound Stages For Universal City

THE recent production schedule of thirty-six pictures this year and the prospect of forty for next year has caused Universal City to amplify its studio space. Two of the old silent stages which have served their turn in making Universal pictures have been torn down. On the site will rise a fifty thousand dollar sound stage with the very latest equipment, accoustics and paraphernalia for making Universal pictures. The new sound stage occupies the space shown in the Weekly of March 24th as the back door of Universal City when it was founded in 1914. Take a look at that scene and then visualize it now.

"Half a Sinner" Goes to the Cutting Room

"HALF A SINNER," first of a trio of pictures completed this week at Universal City, went to the cutting room yesterday. After viewing the first rushes of the film, Carl Laemmle, Jr. expressed gratification with the way Berton Churchill handled the featured role. It was Churchill who starred in the original Broadway production of the John Hymer-Leroy Clemens play "Alias the Deacon," on which "Half a Sinner" is based; and in asking him to re-create the part on the screen, Carl Laemmle, Jr. gave the veteran character actor his most important chance to date in pictures.

Joel McCrea has the male juvenile lead in "Half a Sinner," with Sally Blane playing opposite him. Miss Blane got her start at Universal but this is the first return to the home lot in over a year. Others included in the cast are Mickey Rooney, Russell Hopton, Theresa Maxwell Conover, Alexandra Carlisle, Spencer Charters and Gay Seabrook. Kurt Neumann directed from a script by Earle Snell and Clarence Marks.

OM UNIVERSAL CITY

SPRING DRIVE COMPLETES SEVEN UNIVERSAL PICTURES

THE spring drive on production at Universal City brought results this week with five pictures completed almost simultaneously. There are now only eight more pictures to be finished before the quota of thirty-six for the 1933-34 season, which ends in August, will be filled. Universal is well up on its schedule.

Of the five pictures just completed, three have undergone title changes. "Alias the Deacon," the play by John B. Hymer and LeRoy Clemens, is now "Half a Sinner." This picture has Berton Churchill in the featured role, and a supporting cast that includes Joel McCrea, Sally Blane and Mickey Rooney. "The Humbug," with Nils Asther and Gloria Stuart, has become "The Devil's Pay Day," while the Chester Morris starring vehicle, "The Practical Joker," with Marian Nixon and Henry Armetta, will be released under the new title of "Embarrassing Moments."

The two other films completed and now in the cutting room are "The Black Cat," with Karloff and Bela Lugosi, and "Uncertain Lady," featuring Edward Everett Horton and Genevieve Tobin. "Uncertain Lady," will be the first of this group of five to be released.

The biggest picture of the spring, "Little Man, What Now?" is one of the two productions in work on the Universal lot. Margaret Sullavan, the screen's newest star, and Douglass Montgomery head the long and carefully selected cast of this Hans Fallada best-selling story. Camera work on "Little Man, What Now?" which is being directed by Frank Borzage, is expected to be finished by April 19th. The other picture in work is "Affairs of a Gentleman," Paul Lukas' first starring vehicle, which also includes in its cast Leila Hyams, Patricia Ellis and Onslow Stevens.

The scenarists and adaptators at Universal City have been busiy preparing the final six scrips for filming. They have been actually at work upon at least twice that number, but only six will be produced this season. As the schedule now stands these six will probably be "The Human Side," Christine Ames' play, which Lowell Sherman will direct; "I Give My Love," the Vicki Baum story, with Wynne Gibson, Paul Lukas and Louise Latimer, to be directed by Kurt Neumann; "Angel," starring Margaret Sullavan, a continental story which John M. Stahl will direct; "Fanny," the Marcel Pagnol play as adapted by Preston Sturges, to be directed by William Wyler with Jane Wyatt.

Marion Nixon is back at Universal City and everybody is glad of that. The leading lady for Chester Morris in "Embarrassing Moments" introduces a new slack costume. These checks are brown and white. The costume is completed with a brown beret, yellow crepe blouse and white sandals.

Carl Laemmle Entertains the Mayor-Elect of London.

Alderman Frank Pollitzer and Mrs. Pollitzer visit Universal City. Mr. Pollitzer will be the next Lord Mayor of London. He was elected just before taking this trip to the United States and will assume office in May. While on his visit to California, Carl Laemmle entertained him at his home in Beverly Hills and took Mr. and Mrs. Pollitzer over the stages and offices and locations of Universal City.

The Most Talked of Star in Pictures

Margaret Sullavan, by Her Work in "Only Yesterday," by Her Rugged Individualism and the Astounding Interest which Magazines and Newspapers Have Taken in Her, Becomes Most Discussed Person in Films Today.

MARGARET SULLAVAN has been in pictures less than a year. She has made one picture and still she has reached a prominence and achieved an interest second to no figure in the moving picture business. "Only Yesterday" gave Margaret Sullavan an opportunity. Margaret Sullavan grasped that opportunity as no other person in pictures could have done. As a result, she has become famous. The world is waiting for her next appearance in the films.

Ordinarily, fan magazines wait cautiously when a newcomer appears on the screen, to find if they are a flash in the pan or the real Macoy. After they saw Margaret Sullavan in "Only Yesterday," all doubts about the number of carats in Margaret Sullavan were utterly dispelled. As a result, she has had interviews and covers galore and is in for a whole lot more of them. In next month's issue of the American Magazine, Jerry Beatty's interview with her will appear. Silver Screen has an interview with Margaret Sullavan in the July issue by Elizabeth Wilson. Motion Picture Magazine has a cover.

Even if "Little Man, What Now?" were not such a marvelous story, even if it were not being directed by that great director, Frank Borzage, it would be listed by every exhibitor as "in the bag" because it stars Margaret Sullavan, the most talked of star in pictures.

It's the "little" things that count—especially when they're big

3 LITTLE PIGS
LITTLE WOMEN
LITTLE MAN WHAT NOW?

—IN—

"LITTLE MAN, WHAT NOW?"

The finest picture since "ALL QUIET ON THE WESTERN FRONT", which was the greatest picture of all time.

Temperamentally, physically, mentally and histrionically, no other actress is so well suited to bring to life on the screen the heroine of Hans Fallada's great novel, as

MARGARET SULLAVAN

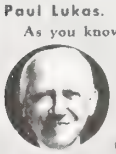
She is assisted by **DOUGLASS MONTGOMERY** and others in

Frank Borzage's Production

A drama of daily life like this, led by an actress who is the revelation of the screen world, should engage the attention of all classes, all ages and all climes. My experience of 25 years in pictures reveals to me no actress just like **Margaret Sullavan**, and impels me to say that this will be the picture of the year.

Just so often the scientists discover a new star in the firmament which takes precedence over all others. And that happens just so often in the screen world. I have the honor to present this very talented, natural and charming young woman as our discovery.

I want you to see **Lee Tracy** in **"I'LL TELL THE WORLD"**, a play which you might say was made to order for him. This much-talked-of player excels in this picture in which he plays the part of a newspaper correspondent. Coming UNIVERSAL attractions: **"THE BLACK CAT"**, with **Boris Karloff** and **Bela Lugosi**, adapted from Edgar Allan Poe's weird story; **"GLAMOUR"** with **Constance Cummings** and **Paul Lukas**.



As you know, I have accepted and paid for constructive comments regarding UNIVERSAL pictures. Now, send me your comments. YOURS might be accepted, too—if so, I will pay for them, of course.

(To be continued in the May 12th issue of The Saturday Evening Post)

Carl Laemmle

[Pronounced LEM LY]

UNIVERSAL PICTURES

CARL LAEMMLE, President

Rockefeller Center New York City

"Half a Sinner" Ran Two Years on Broadway

Above, Sally Blane with Berton Churchill in "Half a Sinner," adapted from the stage play, "Alias the Deacon."
Center, above, Alexandra Carlisle, famous stage star making her picture debut with Berton Churchill in this film.

Above, a scene from "Half a Sinner" with Russell Hopton, Sally Blane and Spencer Charters. Below are shown Sally Blane and Alexandra Carlisle in another amusing sequence of the same picture. Sally is welcome back to Universal City.

Berton Churchill, Who Starred in the Play "Alias the Deacon" Re-creates His Original Role in Universal's Talking Picture Version Soon Ready for Release Under The Slick Title "Half A Sinner"

"HALF A SINNER," the hilarious Broadway play by John B. Hymer and LeRoy Clemens, which ran on Broadway two years and another year in other cities, has just been completed at Universal City. Berton Churchill, who created the role of the Deacon in the play, which was called "Alias the Deacon," plays the same role in the picture.

This is the play which was rewritten after its tryout performance because Mr. Churchill's work in a minor role was so outstanding that the rest of the cast was completely eclipsed and the audience wanted more of the deacon. After several attempts to build Mr. Churchill's part, the entire play was discarded and a new one was written around him. Thus "Alias the Deacon" was created, and it was called by critics the funniest comedy effort of the decade. There is a history behind most Broadway plays but few to compare with this great hit.

The love interest of the picture is supplied by Sally Blane and Joel McCrea, who are featured with Berton Churchill. Also prominent in the cast is Alexandra Carlisle, famous Broadway stage star, who makes her screen debut in "Half A Sinner." Miss Carlisle, who plays the part of Mrs. Clark, is one of the seven winners of all time of the award of the American Academy of Arts and Letters for perfect diction of the stage.

The balance of the cast includes Mickey Rooney, Russell Hopton, Reginald Barlow, Bert Roach, Theresa Maxwell Conover, Spencer Charters and Gay Seabrook. The picture directed by Kurt Neumann, records the activities of a sanctimonious rascal who poses as a Deacon and who is a card sharp, and two young lovers who are wise to the Deacon but cannot expose him. In the end, the Deacon solves everybody's troubles and his own in a most surprising fashion.

IDEAL LOVERS Universal has teamed Joel McCrea and Sally Blane in what is regarded as one of the greatest romantic combinations of the talking screen. Sally Blane is one of the most beautiful girls on the screen today, although she has been heretofore somewhat overshadowed by her younger sister, Loretta Young. Joel McCrea has been leading man for Constance Bennett, Dolores Del Rio, Marion Davies, Greta Garbo. They are ideally suited in complexion, size, temperament, and both are on the way to individual stardom.

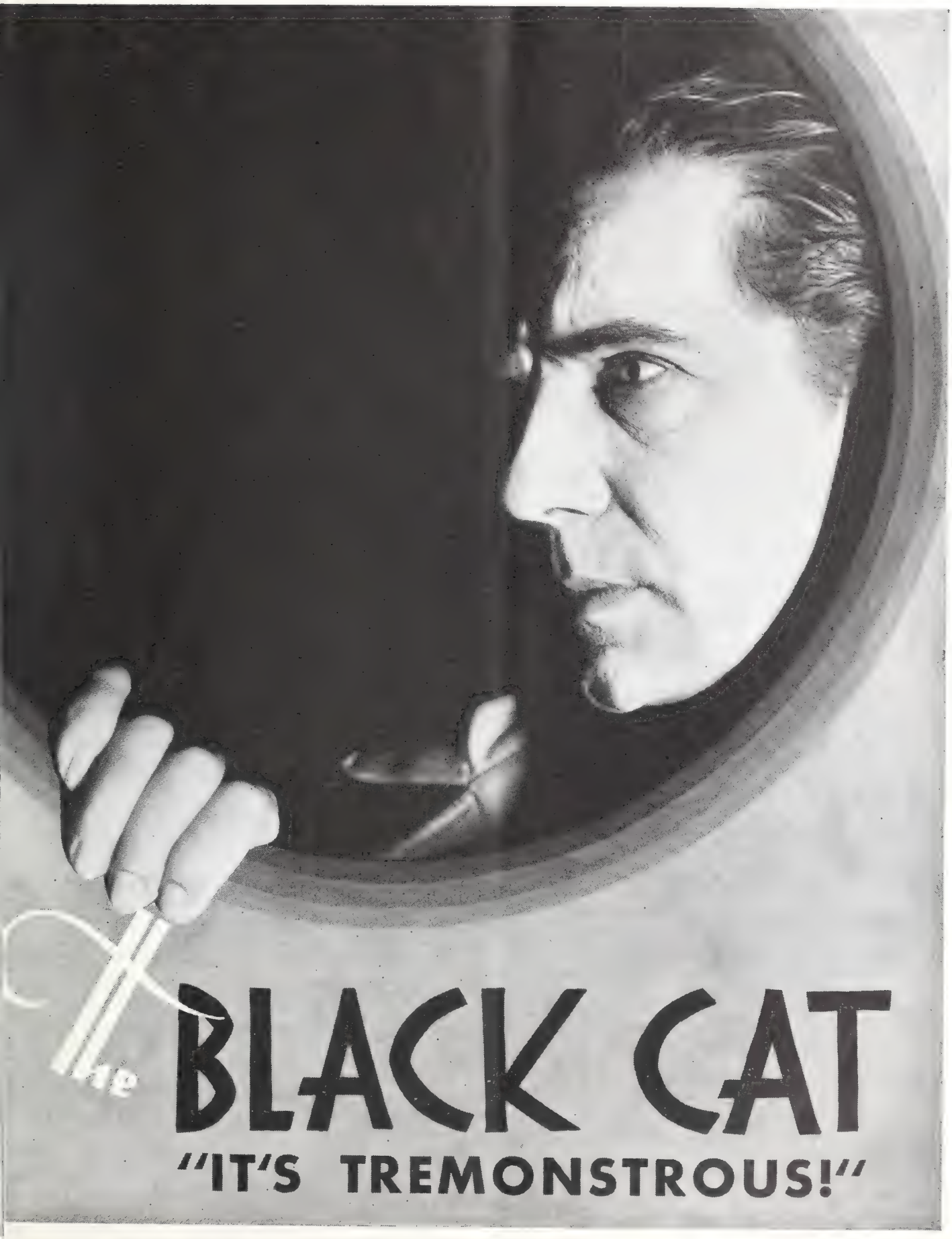
You'll see things in this picture that you never will forget!
Karloff

BORIS KARLOFF
BELA LUGOSI

David Manners, Jacqueline Wells, Andy Devine, Lucille Lund, Henry Armetta, in a story suggested by a tale by

EDGAR ALLAN POE

Produced by Carl Laemmle, Jr. Directed by Edgar G. Ulmer. Presented by Carl Laemmle.


BLACK CAT
"IT'S TREMONSTROUS!"

Two Letters You Should Read

Lexington, Mo.
March 16, 1934

Mr. Wm. Benjamin, Manager,
Universal Film Exchanges, Inc.,
Kansas City, Mo.

Dear Mr. Benjamin:

I have just played your picture, "KING FOR A NIGHT" and I want to say it was universally appreciated by my patrons as it had Universal appeal.

Want to take this opportunity of thanking Universal for producing such a fine production. More than 25% of my audience have come to me and told me that this is one of the finest pictures that they have enjoyed seeing on any one's screen and I want to say that it certainly contains many box office angles.

Here's wishing Universal the best of success and hoping that they will give us some more fine pictures the calibre of "KING FOR A NIGHT."

Yours very truly,

J. A. DOWKER
Eagle Theatre

TRANS-LUX MOVIES CORPORATION
247 Park Avenue
New York

March 5, 1934

Mr. Allyn Butterfield
Universal Talking Newsreel
203 West 146th Street
New York, N. Y.

Dear Mr. Butterfield:

It pleases me to tell you that your scoop on the PARIS RIOTS was certainly well received and quite sensational. Here is a part of a report on the newsreels from our Madison Avenue house which I am sure will be of interest to you: "We had many requests in the house and at the box office on the Parisian Riots. Universal release No. 224 on the Riot caused considerable whispering and comment."

I also wish to take this opportunity to thank you and your organization for the fine cooperation that you have given us by sparing no effort to get our reels to us through special service for our editing.

Congratulating you on the continued interest increase in your reels, I remain,

Sincerely,
TRANS-LUX MOVIES CORP.
Berner J. Rybak
1619 Broadway Office

"Embarrassing Moments" Finished

Chester Morris turns to comedy in "Embarrassing Moments," his forthcoming Universal production written by William Anthony McGuire. This is a new field for the star of "King for a Night" and "Sergeatn Grischa."

Supporting Chester Morris in "Embarrassing Moments" are charming Marion Nixon and Walter Woolf, famous musical comedy and concert stage star, pictured above. Woolf has a chance to sing during the course of the picture.

"EMBARRASSING MOMENTS," the William Anthony McGuire story starring Chester Morris, was completed this week at Universal City under the direction of Edward Laemmle. The picture, scheduled for May release, has a splendid cast in support of the star, including Marion Nixon, Walter Woolf, Henry Armetta, John Wray, Alan Mowbray, Virginia Sale, Gay Seabrook, Evelyn Beresford and Herman Bing. "Embarrassing Moments" is a Stanley Bergerman Production, which was adapted from McGuire's play, "The Practical Joker," by Gladys Unger and Charles Logue.

From the English stage Evelyn Beresford, character comedienne, who was one of the original Gayety Girls, has been recruited. She comes direct to Universal City for her role in "Embarrassing Moments" after a successful season on the New York stage.

Several well known comedians, notably Henry Armetta and Herman Bing, are prominent in the cast, while leading men such as Huntley Gordon, John Wray and Alan Mowbray have important roles, rounding out the big cast.

Marion Nixon and Chester Morris in a scene from "Embarrassing Moments," which is now in work at Universal City and will be ready for release in May.

Marion Nixon, at one time a Universal star, returns to that company lovelier than ever, in support of Chester Morris in "Embarrassing Moments."

✚ ✚ ✚

Chester Morris Has All Star Support In "Embarrassing Moments"

THE cast with which associate producer Stanley Bergerman has surrounded Chester Morris in "Embarrassing Moments" is of all star proportions, with specialists in various entertainment fields comprising it.

In the first place, there is charming Marion Nixon, more attractive and piquant than ever since her return from England, in the feminine lead opposite Morris. She was a Universal star in her own right a few years ago and is one of the screen's most popular players. Then, from the musical comedy field and concert stage, comes handsome Walter Woolf, who has a splendid opportunity in the picture to use his remarkable baritone voice in several solo numbers.

✚ ✚ ✚

Velma Wayne Does Rumba

One of the most colorful sequences in "Embarrassing Moments" is the glittering cabaret scene, where the popular rage, the Rumba, is danced by Velma Wayne, well known solo dancer. Miss Wayne came direct from New York to Universal City to give her interpretation of this exotic, fast rhythm dance in Chester Morris production.

WA

Better be safe than sorry! Don't make any serial plans for 1934-35 until you learn all that UNIVERSAL has in store for you!..For instance, the first serial for 1934-35 is a humdinger starring

BUCK JON

IT!

ES

You Tell the World with

SEE him as the devil-may-care big shot who's always on the spot where anything exciting is happening . . . A globe-trotter who travels mostly on his wise-cracks and nimble wits —The breeziest role Lee Tracy ever played!

LEE TRACY in

—a rollicking and thrilling romantic melodrama in which a young American stops a revolution and saves a princess—for himself!

WITH GLORIA STUART
ROGER PRYOR, Onslow Stevens, Alec Francis, Lawrence Grant, Dorothy Granger. Produced by Carl Laemmle, Jr. Directed by Edward Sedgwick. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

I'LL TELL the WORLD

Lee TRACY

Excitement pops somewhere—anywhere—and there he goes!

I'LL TELL THE WORLD

A revolution! A race across the sea! A beautiful princess! A dashing prince! Intrigue and counter-intrigue! Laughs! Wise-cracks! Thrills! Action! Suspense!

with
GLORIA STUART

ROGER PRYOR, Onslow Stevens, Alec Francis, Lawrence Grant, Dorothy Granger. Produced by Carl Laemmle, Jr. Directed by Edward Sedgwick. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

He tells 'em how, why, what, when, and where, as the devil-may-care big-shot who roves the world on the trail of excitement!

LEE TRACY
I'LL TELL THE WORLD

with
GLORIA STUART, Roger Pryor, Alec Francis, Lawrence Grant. Produced by Carl Laemmle, Jr. Directed by Edward Sedgwick. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

LEE TRACY in I'LL TELL THE WORLD

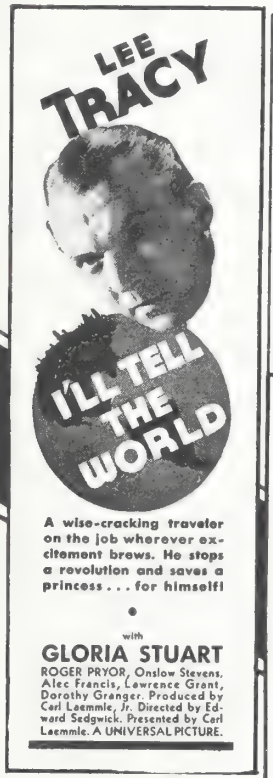
Tracy's breeziest role ... as a quick-thinking globe trotter who prevents a revolution and saves a princess ... for himself.

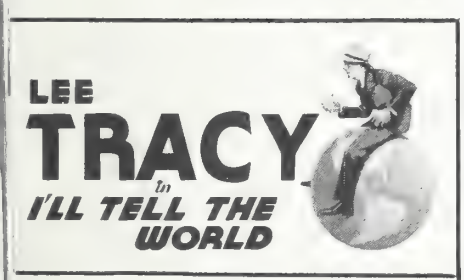
with
GLORIA STUART

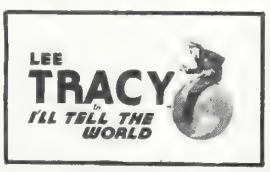
ROGER PRYOR, Onslow Stevens, Alec Francis, Lawrence Grant, Dorothy Granger, Hugh Enfield. Produced by Carl Laemmle, Jr. Directed by Edward Sedgwick. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

The greatest world-wide news-gathering organization has tied up with Universal on this one. . . See your campaign book for tips on how to profit!

These Smash Ad Mats!







HE CELEBRATES

Morris Joseph, who this week celebrates the 20th anniversary of his start with Universal Pictures. Most of the twenty years have been passed as manager of the New Haven Universal Exchange.

MORRIS JOSEPH'S 20th ANNIVERSARY CELEBRATION WEEK – MAY 20 - 26

THE week of May 20th-26th will be known in the New Haven territory as Morris Joseph's 20th Anniversary Celebration Week. There is a good and sufficient reason for this, a reason that every exhibitor in the territory will appreciate. By "appreciate" we mean that they will be glad to help Morris Joseph celebrate, and, secondly, they will do it in the way which will be most pleasing and most beneficial to Morris Joseph—with contracts.

Just twenty years ago on that date, Morris Joseph became a member of the Laemmle organization. In 1912, Benjamin Salvini established the first Universal Exchange in New Haven. It was on the second floor of the old Poli Theatre Building. The exchange was a pretty inconspicuous and unimportant affair. It was virtually a shipping point for film distribution in the surrounding territory. Springfield, Mass., was the important exchange center of that region. It had three exchanges, the Mutual, the General, and Universal.

Morris Joseph went to work in the Universal Exchange in Springfield on May 20, 1914. It was Morris Joseph's farsightedness and perspicacity which closed up Springfield as an exchange center and made New Haven the only exchange point between New York and Boston. Mr. Joseph told the General Sales Manager in New York, E. H. Goldstein, that New Haven was the most advantageous point from which to sell film. The change was made, and Mr. Joseph was established in New Haven. He found the little offices there too small and established quarters at 229 Meadow Street. From that time on, Meadow Street became Film Row in New Haven. Every distributing company is represented there now, following Universal's footsteps. Now Universal has a new and thoroughly modern building of its own at 125 Meadow

(Continued on Page 29)

Reviews from *Motion Picture Herald*

Universal

"BELOVED": John Boles, Gloria Stuart—This is a very good picture and will please the average patron. It is a drama, with music and comedy. Entirely different from the current musicals. It is a story of the life of a man who had two loves—his wife and his music. In the supporting cast are many popular players to help sell the picture, "Beloved" offers good entertainment for the whole family. Business good on one day. Running time, 82 minutes. Played March 19—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

"BY CANDLELIGHT": Elissa Landi, Paul Lukas—Here is a fast moving romantic comedy with lots of fun, in dialogue and action. Just the type of picture for a family day, as it will appeal to all classes. Miss Landi, Lukas and Asther all play their roles superbly and add much to the entertainment of this one. Universal has given us some good pictures this season and this is one of them. Played one day to a good business. Running time, 70 minutes. Played Mar. 16—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

"THE INVISIBLE MAN": Claude Rains, Gloria Stuart—A splendid picture. Great trick photography. Did not draw on account of sleet storm. Did not exploit it as heavily as we should. We will hand Universal a bouquet on this one. Running time, 70 minutes. Played Feb. 25-26-27—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

"S. O. S. ICEBERG": Rod La Rocque—I am an exhibitor. I see a show seven nights a week and two matinees. I sat through this darned thing seven times. Need I say more? Running time, 70 minutes. Played Mar. 9-10. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

"STRAWBERRY ROAN": Ken Maynard—As good a western as was ever made by anyone, anywhere, at any time. Ken is always good, but horses performing in this picture stole the show. Played Feb. 17—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

"STRAWBERRY ROAN": Ken Maynard—A natural. Impossible to miss on this one. Best Friday and Saturday business in years. Not a great picture, but who cares as long as the shekels come rolling in.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

"STRAWBERRY ROAN": Ken Maynard—The best western I have run in three years' time. You can say all you want to about Metro's big productions (and I play them too), but the box-office on "Strawberry Roan" was a third better than the above mentioned. Old times would soon come back with a few more westerns like this one. Running time, 61 minutes. Played Jan. 11-12-13.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

BEST IN TEN WEEKS

UNIVERSAL PICTURES
Indianapolis, Ind.

Cave City, Ky.
March 18, 1934

Gentlemen:

Am very agreeably surprised at "AIRMAIL," played 16-17. Biz O. K. Sure would advise anyone to play it. Best Fri-Sat in ten weeks.

Regards,

Bill Conway, Ace Theatre

"The Rebel" Splendid Picture

(Reviewed in the Rochester Times-Union by Amy H. Croughton. "The Rebel" is playing at the Little Theatre.

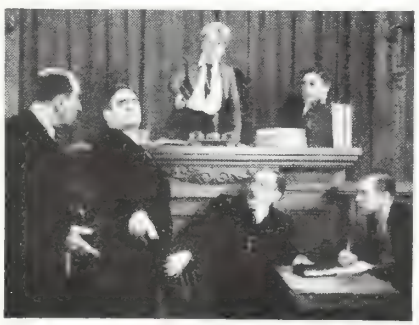
WHEN such beautiful and thrillingly dramatic pictures as "The Rebel" can be made, why are not more of them produced? That is what one wonders while watching this splendid picture, set against the background of the Tyrolean Alps which gives constantly varying beauty, and working up to a dramatic climax of action such that one has to reassure oneself with the thought—"after all, it is only a picture."

Rochester has waited a long while to see "The Rebel" and it will be a pity if, now it is here, those who should most fully appreciate it fail to take time for a visit to the Little Theatre.

"The Rebel" was written by Luis Trenker, the famous mountain climber and war veteran, and Edwin H. Knopf. Trenker also plays the leading role of Severin Anderlan, an Austrian medical student, who, in 1809, defended his own against the attack of Napoleon's army until he fell dead on his flag. It's a fat part and Trenker makes the most of it, playing opposite the pretty Vilma Banky who has the role of Erika, daughter of the magistrate who is sent to take charge of the town when it is first taken and sacked by the French. Severin, having killed two French officers escapes to the mountain top where he is joined by deserters from the French rank. The scenes in which this ragged army defend the mountain passes against the troops sent to dislodge them are tremendously realistic and exciting. They are scenes taken from Trenker's own memory of similar exploits during the World War.

The first half of the picture, in which Trenker meets Miss Banky as she is on her way to the town of Aberberg, is one dream of loveliness after the other. In the Tyrol one has only to point a camera out of any back door to be rewarded with a lensful of beauty so transcendant that it catches the throat and brings tears to the eyes—that is, if you happen to be that peculiar sort of person.

HERBERT CORTHELL
in
"There Ain't No Justice"



Years ago Herbie Corthell was a Broadway star. Now he is a movie star. Universal has put his name above the title in a Warren Doane production, directed by James W. Horne. The cast includes Grace Hayle, Paul Hurst, Gertrude Astor, former Universal beauty queen, Alene Carroll and May Beatty, who made such a hit in "Horseplay." It is a

UNIVERSAL TWO REEL COMEDY

Dallas Likes Picture "I Like It That Way"

Dispatch Says "One of Best Musicals Yet.

UNIVERSAL'S "I Like It That Way," starring Gloria Stuart, is one of the best musicales yet turned out in Hollywood. The picture opened at the Capitol Theatre Wednesday and is worth anybody's time and potatoes.

Miss Stuart, who seems to possess the secret of being a far different person in each of her pictures, also gets better with each picture. We would never recognize her as the girl we had lunch with at the Baker Hotel less than two years ago.

Roger Pryor, a Broadway musical comedy actor, does well in support of Miss Stuart as the high-tensioned salesman and Miss Stuart is charming as the night club singer. The story is much on the lines of other musicales, but it has a refreshing slant. The boy gets the jitters when he learns his fiancee is a night club hot-cha girl, but finally discovers that even the hot spot girls can be on the up-and-up when they're in love.—*E. M. B.*

Excellent Entertainment *Says Times-Herald*

ROGER PRYOR, film recruit from the New York musical comedy stage, doesn't resemble in any degree the male cuties which infest Hollywood, but he demonstrates a facile comedy touch in "I Like It That Way" which should be welcomed eagerly in the movies.

Gloria Stuart, dignified blonde star of Universal, has the femme role in the picture at the Capitol. Mr. Pryor, song-and-dance man, doesn't engage either of these talents but he gets along. —*Ivy Lovell*

Smart, Spicy
COMEDY!
A new slant on the "eternal triangle" . . . with a dozen laughs where one grew before! . . . A box-office comedy team in the story of a wife who agrees to give her husband to "the other woman" . . . IF "the other woman" will find her a new spouse . . . Delightfully diverting, with sparkling situations and dialogue . . . the grandest Spring tonic any box-office could take!
UNCERTA

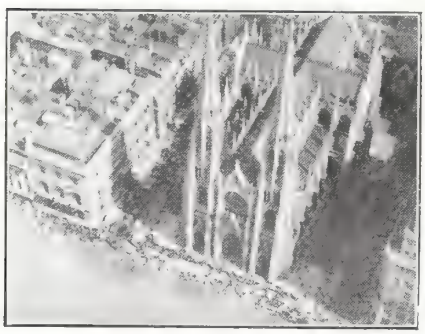
EDWARD EVERETT
HORTON
GENEVIEVE
TOBIN

PAUL CAVANAGH, Mary Nash, Renee Gadd, George Meeker, Dorothy Peterson, Donald Reed. Produced by Carl Laemmle, Jr. Directed by Karl Freund.
Presented by Carl Laemmle.
A UNIVERSAL PICTURE

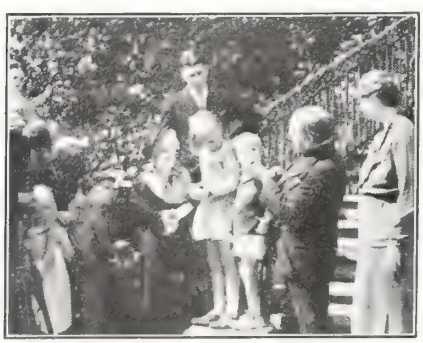
IN LADY

NEWSREEL No. 237

● *Mrs. Charles A. Lindbergh, wife of the famous flying colonel, is honored by the National Georgraphic Society. A medal was struck in commemoration of Ann Morrow Lindbergh's flights with her husband during which she acted as co-pilot and radio operator. It was presented to her at a noted ceremony.*



● *The whole world marks Easter this year. In St. Patrick's Cathedral, thousands and thousands of worshippers were turned away, while in every large city throngs welcomed the great spring festival of three churches and three religions in temples and churches, synogogues and mosques.*



● *In Washington the annual Egg-Rolling ceremony took place on the lawn of the White House. Naturally Mrs. Roosevelt and her grandchildren, Sistie and Buzzie Dall, were there. They played hosts to hundreds of children in a custom which has grown more popular with the years.*

WHAT THEY SAY IN PREVIEW

"I'll Tell The World" Fast and Full of Comedy — Says *The Hollywood Reporter*

(These Previews are given for the purpose of finding out audience reaction of pictures before the final cut. Many changes are made by the studios if these previews disclose faults.)

THERE will be enough excitement attending the first Lee Tracy picture to be released in a long time to carry over Universal's "I'll Tell the World."

In addition to the natural interest, exhibitors can bank on plenty of comedy, splendid direction and a story that holds interest. The faults of the film are entirely in the construction. It starts with a bang, sags in the middle and ends with a bang. The world news reporting angle is handled with fascinating speed, but what the reporter has to report—mythical kingdom, attempted assassinations of the Archduke, and a Brooklyn girl turning out to be the Queen—might be better told and presented.

Tracy is the star reporter of United Press and he is sent to Europe to find out why so many attempts have been made on the life of Archduke Ferdimand. He becomes enamored of an American girl, Gloria Stuart, and trails her around, never dreaming that he is in love with the solution of the whole royal mystery. How he finally learns of her identity, persuades her to go back to her country and be a good queen, discovers a sinister plot to murder her, rescues her, etc., etc., is the story. Tracy, as usual, works at top speed, turning in a corking good performance.

Roger Pryor, as his rival reporter, is a swell comedy mate, ringing true in all scenes. Gloria Stuart is charming as the poor little queen; Onslow Stevens is well cast as the prince, and Alec B. Francis and Lawrence Grant have smaller roles.

Edward Sedgwick brought a grand tempo to his direction, which runs briskly and effectively along. Lincoln Quarberg let his imagination run riot on the story, and the actual United Press angle is good stuff. Jerome Ash photographed it exceptionally well.

The picture will undoubtedly be cut and compressed in the middle and when it is it will be a pretty safe bet, what with Tracy and the comedy.

✚ ✚ ✚

"Gun Justice" Absorbing — *Variety*

A LOT of flying hoofs, winded mustangs, bum aim from six shooter enthusiasts and evil efforts to grab off a ranch all figure again, but "Gun Justice" is still an absorbing sagebrush item. It is fast, actionful and to the point.

Forgiving its makers for the way horses are constantly on the tear, the ease with which the heavy element operates against law and order, and how swell-looking the hero and his horse are as against all others in the picture, the Ken Maynard starrer invites no complaint.

Love interest, developed along rather sympathetic lines for both Maynard and the girl, Cecilia Parker, is more convincing and real than in most westerns. Both are cousins, beneficiaries under a will to the ranch left by an uncle who has gone down under a lead spray after unwillingness to sell to opposition interests.

Exterior photography calls for a pat on the back for Ted McCord, the cameraman.

EWS FROM HOLLYWOOD

"I'll Tell The World" — Something to Cheer About Says *Variety* (Hollywood)

"I'LL TELL THE WORLD," a newspaper tale which brings Lee Tracy back to the screen after his recent enforced vacation, is a pleasing picture with many sure fire elements and plenty of laughs for general consumption.

Tracy carries most of the story and turns on the full force of his personality in a role well suited to his talents as the brash reporter whose assignments play havoc with his dates with blondes and redheads. Roger Pryor plays the competing news man with spirit, and shares fully in the guffaws which their professional antagonism garners.

Gloria Stuart handles well the straight assignment as the American-reared girl who goes to Europe to become queen of a mythical kingdom and is saved from disaster by the one reportorial job which combines business and romance for Tracy.

Lincoln Quarberg's basic story, together with the screen play by Dale Van Every, Ralph Spence and Frank Wead, provides a genuine newspaper background with the technique of a modern international news gathering plant that can be okayed by every news man—and that is something to cheer about.

Melodramatic angles of the tale carry Tracy to Europe on the trail of a band of conspirators who seek to use Gloria Stuart to their own advantage. Plot results in the death of Onslow Stevens, intended as the girl's royal consort, and flivers when Lawrence Grant and William Von Brincken are themselves caught in the deadly machine gun trap they set for the princess due to Tracy's intervention.

Comedy elements are much more effective than the hokish mythical kingdom episodes on which laughs are built.

Edward Sedgwick gets full value of comedy permissible by the story and handles the swing and pace of the piece satisfactorily.

Fine support is given by Lawrence Grant, Alec Francis, Willard Robertson, Leon Waycoff and William Von Brincken, especially, with the rest of the cast acceptable. Photography is okay.

Motion Picture Daily's Hollywood Previews

"Let's Be Ritzy" — Fast Moving

HOLLYWOOD, March 8.—This develops into a fast-moving domestic comedy, taken from the William Anthony McGuire stage play. It presents Lew Ayres in his first light comedy role without playing him up for too much comedy. The producers have made Frank McHugh and Isabel Jewell carry the load, with Ayres and Patricia Ellis making the best of the romantic newlyweds for laughs.

Ayres portrays the role of a $30-a-week shipping clerk with Miss Ellis as the wife, who has champagne ideas. She works as a secretary, but they are always broke. The pair are about to be evicted from their apartment when Lew is induced by McHugh to put on the ritz to the owner and pose as a winner in the stock market. With the aid of McHugh and Miss Jewell all succeed in putting across a lot of horse play that keeps the action moving with many humorous incidents in their attempt to fool the landlord. Situations become involved with sterling players to make it breeze with laughter and logic.
of comedy situations preceding.

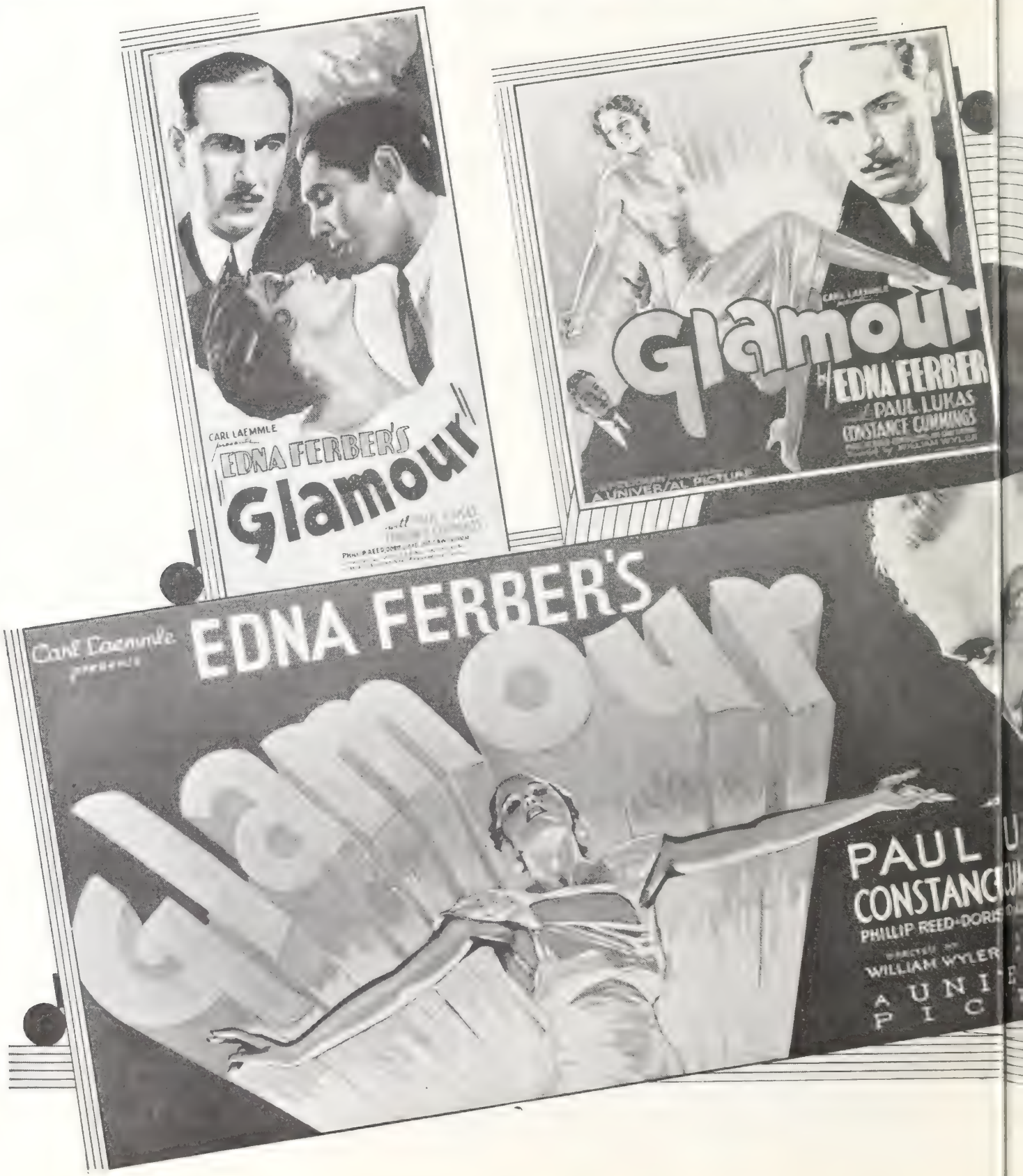
NEWSREEL No. 236

● *The Nourmahal starts a two weeks' vacation trip for the President. It was on board the Astor yacht on the way to Nassau that the Chief Executive received the news of the signing of the adverse Pension legislation which is so disturbing to the country.*

● *Vincent Astor, captain of the palatial yacht, Nourmahal, meets President Roosevelt, at the dock in Jacksonville, Florida. The President will put in two weeks of fishing and relaxation, being joined this week by his sons who will fly from Miami to Nassau to board the Astor yacht.*

● *Freakish tornado sweeps over the city of New Orleans, hitting three separate and distinct spots and levelling houses to the ground, blowing over automobiles and scattering wreckage roughly over two miles of territory. Many were injured.*

OPENING AT RKO MU



USIC HALL, APRIL 20

NOTE:

Herewith are reproductions of some of the great posters available on this great attraction.

"The Vanishing Shadow" has the greatest assortment of kicks and surprises of any serial Universal ever produced. Here is one, for instance. Look who is releasing hero Onslow Stevens from his bonds!

"Vanishing Shadow" Is Making Them Sit Up and Gasp

"THE VANISHING SHADOW" is now in its sixth episode. Every episode has more kick than the previous one. It is by all odds the most unusual and interesting serial Universal has produced to date.

In the illustration above, there is portrayed one of the unique characters which makes this serial stand out above all others. The films have had many dogs who released their masters and Tarzans and Tonys galore, who untied Maynards and Mixes from the jaws of danger. In "The Vanishing Shadow" there is a robot, a monster of iron and wires and mechanisms which, in the final chapters, effects the release of Onslow Stevens, the hero. Here is a thrill to match the invention which makes the hero invisible.

Mabelle Jennings and Rose Pelswick Both Like "Countess of Monte Cristo"

New Slant on Cinderella Theme Enlivened by Hilarious Comedy of Patsy Kelly

by Rose Pelswick
N. Y. Evening Journal

WHILE there isn't anything especially new in the Cinderella idea, "The Countess of Monte Cristo" manages to disguise a stock situation so adroitly that the film emerges as amusing entertainment. Smartly directed by Karl Freund, it's now on view at the Roxy Theatre with Fay Wray and Paul Lukas as the principals and Patsy Kelly as comedy relief that is not only relief but also hilarious comedy!

Action of the piece takes place in Austria. The Misses Wray and Kelly, as a couple of movie extras, get work in an Austrian film studio. The scene in which they appear requires them to drive up to the studio-built replica of the Semmering hotel and enter through the revolving doors in the guise of the Countess of Monte Cristo and her maid. Miss Wray has been given a mink coat to wear and the expensive car that she has to drive is stacked with empty luggage bearing the crest of Monte Cristo.

So, while the director tears his hair, the scene is rehearsed over and over. But it seems that Miss Wray's fiance has just lost his job, and she's despondent over her poverty. On the director's final order to do the scene over again, she begins to drive. But, instead of stopping in front of the pasteboard hotel, she keeps on going, driving through the studio gates and over country roads until, the next morning, she pulls up before the real hotel in Semmering. And when the hotel manager sees the crested luggage he believes that she's really the Countess of Monte Cristo and assigns the lady and her maid to a lavish suite.

Fay Wray Stars As Countess In Rialto Feature

by Mabelle Jennings
Washington Herald

"THE COUNTESS OF MONTE CRISTO," at the Rialto currently, is a pleasant and not too-pretentious comedy drama of life and love in a continental film studio. Adapted by Karen de Wolf and Gladys Unger from a European play by Walter Fleisch, it relates the hectic adventures that befall a pretty film extra when, wearied of subsisting on love and labor-leavings, she departs the set in a fine huff, a luxurious mink coat, and high-powered car.

A Universal picture, "The Countess of Monte Cristo" has been given the benefit of such excellent performers from horror films; Paul Lukas and as Fay Wray, a fugitive, currently, Reginald Owen, last seen together in "By Candlelight;" Patsy Kelly, one-time stooge for Frank Fay, and one of Hollywood's up-and-coming young comediennes; John Sheehan and Robert McWade.

It is the Countess of Monte Cristo role Janet Kreuger is enacting—for a consideration of 20 shillings—when, distraught by the difficult running of young (and penniless) love, she flees the studio, taking with her Mimi, her friend of years standing, and the maid of the film, to continue, at a fashionable resort hotel, in real life the part that was hers in reel.

Two happenings conspired to extend the hoax—the first, discovery of their ruse by a suave and demanding hotel thief, and second, the friendly interest and protection of a mysterious gentleman of leisure known as Rumowski. It is the meeting of these two which finally results in the return of Janet and Mimi to the studio, and the capture of Rumowski, who turns out to be more likable than law-abiding.

"THE BLACK CAT" IS IN THE BAG

WHEN box office and entertainment values are conspicuous in a picture, this alert industry has its own way of finding it out and spreading the news. Every one knows already that "Little Man, What Now?" is going to be the big picture of this spring.

This week they are discovering that "The Black Cat" also has every quality to make it one of the outstanding productions of 1934. According to the wiseacres and film prophets who know things so quickly in Hollywood, "The Black Cat" is in the bag. With two such stars as Karloff and Bela Lugosi, unusual expectations were created for "The Black Cat." These expectations have apparently been more than realized. Every chain theatre head has been notified by his own scouts that in "The Black Cat" Universal has a big box-office draw.

Jacqueline Wells, one of this year's Wampas Baby Stars, in a creepy scene from "The Black Cat," which is rumored at the coast as one of the most startling and unusual pictures of the year. It stars Karloff and Bela Lugosi.

✚ ✚ ✚

Buck Jones Will Make Next Universal Serial

(Continued from Page 7)

Upon being mustered out he became a wild west rider in Madison Square Garden. In pictures, Buck Jones owes his start to Universal. He began there as an extra and a stunt man, but he didn't stay at this humble business very long. He had ideas, he had personality, and he had ambition. It wasn't long before he was starring in his own western pictures. He will be remembered in "South of the Rio Grande," "McKenna of the Mounted," "Forbidden Trail," and "Child of Manhattan," as well as the Universal serial, "Gordon of Ghost City."

Read next week's *Universal Weekly*.

✚ ✚ ✚

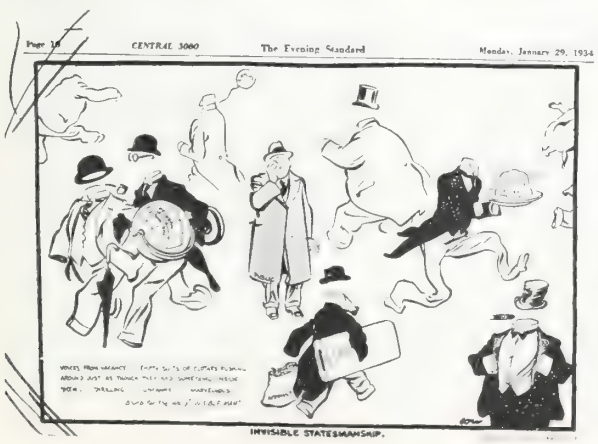
Morris Joseph's 20th Anniversary Celebration Week — May 20 - 26

(Continued from Page 20)

Street in which Morris Joseph receives Universal customers.

Morris Joseph is naturally the dean of New Haven's Film Row. He is the first and only man in New Haven who can look back on twenty years of continuous selling of films with one company. Twenty years of constantly growing prestige, of fair and honest dealings, of consideration for exhibitors as well as for the advantage of his employers. Morris Joseph holds the admiration and respect of Carl Laemmle, of James R. Grainger, of F. J. A. McCarthy and of the entire Universal organization, as well as the confidence and affection of every exhibitor with whom he deals.

And with it all, Morris Joseph is a very sentimental fellow. He will appreciate every single phase of his Twentieth Anniversary Week more than any exhibitor in the territory will ever know.



The English Cartoonists Have Fun With "The Invisible Man" Idea

The Invisible Man" was one of the most entertaining and startling pictures of the year in America. In England it was even more sensational. With its three English angles,—H. G. Wells, James Whale and R. C. Sherriff, it had every reason to be.

One of the things about it which captured the English fancy was the opportunity it gave to the English cartoonists. Here is a sketch by the cartoonist of the Evening Standard who must have read of the Universal advertisements. The advertisement read as follows: "*Voices from vacancy. Empty suits of clothes rushing around just as though they had something inside of them. Thrilling. Uncanny. Marvelous.*"

With this advertisement in mind, he drew the cartoon illustrated herewith, covering six columns in the Evening Standard, which wasn't at all a bad idea for the box-office of the Tivoli Theatre in London, where "The Invisible Man" played for four weeks.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

POE'S "BLACK CAT" ANOTHER EXPLOITATION NATURAL FROM "U"

There was never but one "Frankenstein" . . . and that was Boris Karloff.

There was never but one screen Dracula . . . and that was Bela Lugosi.

There was never but one man who could bring the weird shadows from the unreal with vivid and startling reality . . . and that was Edgar Allan Poe.

NOW . . . Universal Pictures has combined this trio in one smashing production, "The Black Cat."

Here is a picture into which showmen can sink their teeth!

"Frankenstein," "Dracula," plus Edgar Alan Poe! Here is something to sell . . . and from a thousand angles. Realizing the tremendous possibilities in this picture Universal is producing a line of posters and accessories that will make it easy for every showman to capitalize at the box office to the fullest extent.

Cut-outs, shadow effects, special lightings in the theatre and lobby and advance stage or screen exploitation are all in the kit of tricks for this picture. Eerie shadow-box effects, special "off-stage" sound effects while trailer is running . . . all have important parts in pre-selling this attraction and getting early word-of-mouth propaganda whetting the public appetite for another out of the ordinary and different picture. Play up the catchline . . . "Things you never saw before . . . or even ever dreamed of . . . "

This is a picture to look forward to with great expectations. Plan your exploitation well ahead so as to take advantage of every angle offered in this great exploitation natural.

A NIFTY 3 SHEET

This 3 sheet is a striking example of the unusual showmanship you will find in all accessories for 'The Black Cat"—A weird, eerie poster in greens, yellows, red and blues—it presents a great opportunity to the livewire manager. Cut-outs, shadow boxes, and lobby easels are just a few of the ideas that it suggests. Go after this shocker with everything you've got and you should come home with a big fat slice of the bacon! Just wait until you see the hanger—and the streamer and the smash 24 sheet. Boy! What a swell time's in store for us on this one!—More later.

Fred Perry, Manager, Capitol Theatre, Binghamton, N. Y. promoted six busses from the local Greyhound Lines for his showing of "CROSS COUNTRY CRUISE." Picture shows one of the busses with the banners used. Girls were passengers on special parade trip that attracted considerable attention.

ROXY GIVES "COUNTESS OF MONTE CRISTO" FINE NEW YORK SEND-OFF

MACY'S

adaptation of a dress worn by

Fay Wray

in the Universal Picture

"The Countess of Monte Cristo"

opening tomorrow at the Roxy Theatre

15.94 Black, navy, dusty pink, or blue sheer crepe; contrasting lingerie trim. 12 to 18. *Cinema Shop—Macy's 3rd Floor.*

*Entire contents copyright, R. H. Macy & Co., Inc., 1934. Macy's and Picture Fashions are to be let by registered trademark.

A cordon of police stationed at the executive entrance of Macy's around three o'clock the other afternoon, drew a crowd of excited and curious shoppers. Nothing happened for several minutes, but the crowd steadily increased in size and finally gave the police something to do.

"What's going on?," asked a smartly dressed woman of one of the officers.

"Don't know madam, anything's liable to happen these days."

And just at that moment a very smart car drew up to the curb.

"Oh, Boy!," shouted a youngster, "that's one o' them Silver Arrows, that the Pierce Arrow people put out! Ain't she a beaut!"

By that last he might well have meant the charming young lady that just then stepped out of the car with the assistance of a liveried chauffer. She was regal in bearing and dress, and as she passed into the store the same youngster, who had been examining the car while the others examined the young lady, shouted again—

"Hey, she's the Countess of Monte Cristo—it says so on this sign!"

And sure enough she was, as a mob of shoppers who followed her to the Cinema Fashion Shop on the third floor, discovered when she asked to be shown the Countess of Monte Cristo dress that had been advertised that morning in a full column ad in the Daily News.

Evidently greatly pleased with her purchase the Countess left the store and continued her trip around the city. Not, however, without first posing for newspaper photographers and answering reporters queries as she viewed herself in the new gown.

Ah, it's just one o' them publicity stunts, didn't I tell yuh. Look it the sign on the back—it says 'Meet the Countess of Monte Cristo at the Roxy Theatre all this week!' Rats!"

And the boy was right. That's just what it was—and a darn good one, too! A broadcast over WOR during the Macy hour gave advance information of the Countess' visit. Thus the crowd and the police on hand to greet her. Yet it was only a part of the big campaign engineered by Morris Kinzler, Publicity Manager and Irving Lesser, Manager for their New York campaign.

The Silver-Arrow car used by the "Countess" in touring the city and visiting the exclusive shops and hotels was promoted through a tie-up with the Pierce-Arrow Company. The cooperation of Macy's was obtained through the Fay Wray dress tie-up with Hollywood Cinema Fashions.

Here's the "Countess of Monte Cristo" entering the "Silver Arrow" for her trip to Macy's—in big tie-up with Roxy Theatre.

The showing of the picture, being simultaneous with the appearance of the May SCREEN ROMANCES carrying a novelization of the picture, Kinzler had no trouble arranging a tie-up. SCREEN ROMANCES planted five hundred special eleven by seventeen tie-up cards on the newsstands and in-store windows throughout the city.

Kinzler made good use of his vast lobby to display several large and attractive boards and panels. Albert Nathan, Universal exploiteer assisted.

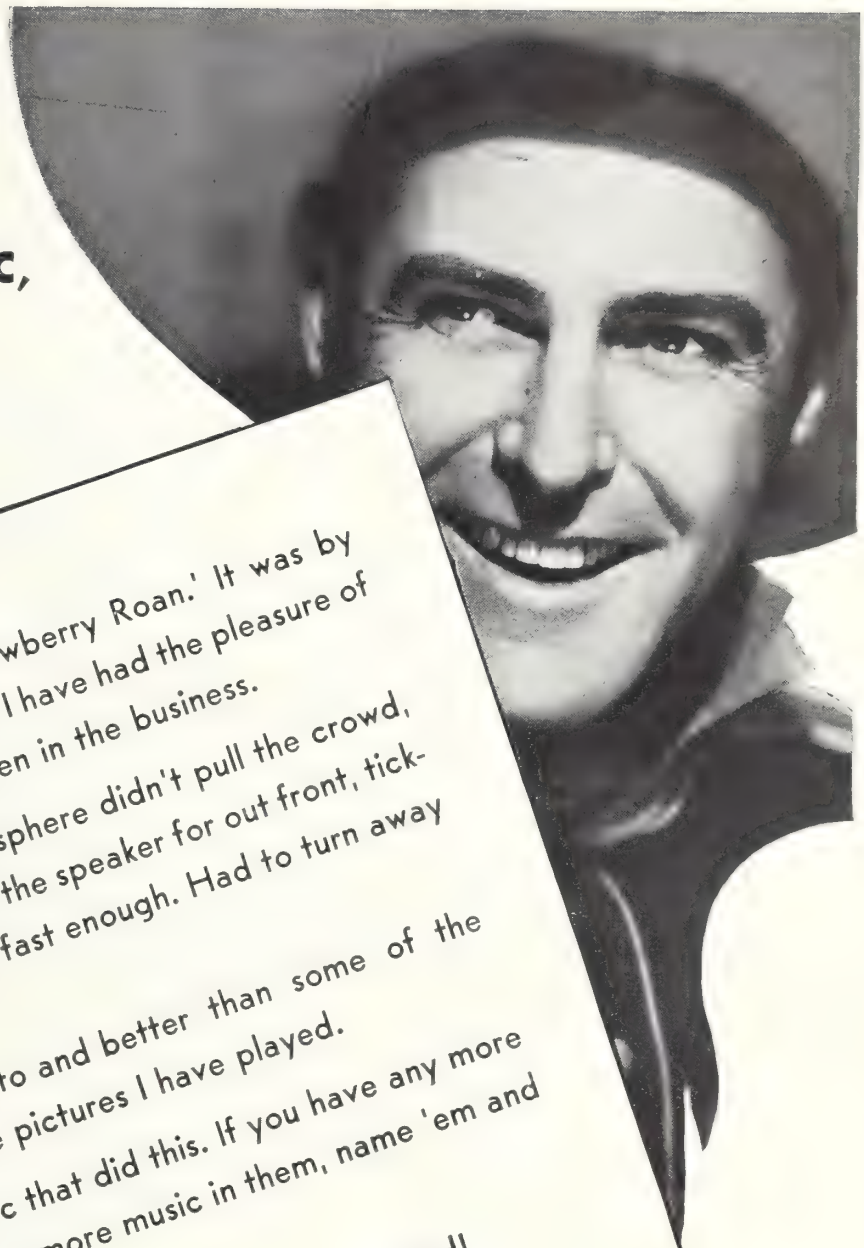
THE STUNT THAT WAS *NEWS* FROM MACY'S

NEWS
Story for Release From
MACY'S
34th ST. & BROADWAY
NEW YORK

ADS THAT STIMULATE B. O. RETURNS!

(1.) Two column x 10" ad, from Capitol, Danbury, Conn., taking advantage of current newspaper headlines, following suggestion embodied in special 1-Sheet. (2.) Double column x 6" from Liberty, Oklahoma City, Okla. (3.) Two column x 7" from Alhambra, Milwaukee, Wisc. (4.) Double column x 4½" from Uptown, Kansas City, Mo. (5.) Three column x 6¾" from Pantheon, Toledo, Ohio. (6.) Two column x 4¾" from Eckel, Syracuse, N. Y. (7.) Two column x 3½" from Rialto, Washington, D. C. (8.) Double column x 3½" from Keiths, Baltimore, Md. (9.) One column x 4" from Pantages, Los Angeles, Calif.

All the MAYNARDS have some music, Mr. Thayer!



"Congratulations on 'Strawberry Roan.' It was by far the best Western that I have had the pleasure of showing since I have been in the business.

Just the western atmosphere didn't pull the crowd, but when I hooked up the speaker for out front, tickets couldn't be sold fast enough. Had to turn away dozens.

Gross was equal to and better than some of the best percentage pictures I have played.

It was the music that did this. If you have any more with as much or more music in them, name 'em and send press books.

Take a hint! Make more of the same kind!

Again,—Congratulations."

Yours very gratefully,

LYRIC THEATRE, Gassaway, W. Va.

Richard E. Thayer, Mgr.

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

PLAY IT NOW

for bigger grosses than ever!

ALL QUIET ON THE WESTERN FRONT

PRINTED IN U. S. A.

"SAKES ALIVE-
ISN'T CRIME
JUST TOO
AWFUL"-
Says
Zasu
Pitts
in
SHE GETS
HER MAN

MR. CULLMAN CALLS A SPADE A SPADE!

ROXY THEATRES CORPORATION
133 WEST 50TH STREET
NEW YORK

OFFICE OF
HOWARD S CULLMAN
TRUSTEE

July 11, 1935

Mr. James R. Grainger
% Universal Pictures Corp.
1250 Sixth Avenue
New York, N. Y.

Dear James Grainger:

I want you to know what a great personal satisfaction I feel in our newly signed contract to exhibit Universal's 1935-36 feature product at the Roxy Theatre.

I have the greatest confidence that this contract is going to be highly advantageous to both corporations. We, at the Roxy Theatre, have hit our high marks during the past three years with such Universal pictures as "The Invisible Man," "Imitation of Life" and "Bride of Frankenstein," and we look forward to repeating these same splendid box office results. Any first run theatre needs, above all else, first choice of the film product of a major company. It is indeed gratifying to know that the Roxy, through our agreement with you, will have, for the first time in its history, such a definite source of quality pictures from an American producing company.

I am sure, too, that Universal will benefit greatly from the large scale first run representation at the world's largest theatre which this contract assures you.

We look ahead with keen anticipation to the pleasure of cooperating with you.

With all good wishes for the coming season,

Cordially yours,

Howard S. Cullman

The Roll of Honor

The Following Exhibitors in the Buffalo territory have used Universal Pictures Consecutively:

TOWN	THEATRE	EXHIBITOR	LENGTH OF TIME USED OUR SERVICE
Buffalo	Broadway-Lyceum	H. Dillemuth	Since in business
Buffalo	Lincoln	F. Nowak	Since in business
Buffalo	Roosevelt	Geo. Rosing	Since in business
Buffalo	Plaza	M. Michaels	Since in business
Geneseo	Palace	P. Bondi	Since in business
Rochester	Murray	Wm. Tishkoff	Since in Business
Hamburg	Palace	Geo. L. Biehler	Since in Business
Gowanda	Hollywood	J. Reade	Since in Business
Lackawanna	Ridge	M. Morad	Since in Business
Niagara Falls	Amendola	J. Amendola	Since in Business
Niagara Falls	Hippodrome	R. Maio	Since in Business
Niagara Falls	Falls	Basil Bros.	Since in Business
Wellsville	Temple	J. Macris	Since in Business
Westfield	Grand	Keller & Blakely	Since in Business
Rochester	Clinton	Mrs. Leah Irons	Since in Business
Rochester	Rexy	Carol Fenyvessy	Since in Business
Rochester	World	M. Carr	Since in Business
Rochester	Lyric & Cameo	Wm. Thompson	Since in Business
Rochester	Hudson	Geo. J. Kress	Since in Business
Rochester	Aster	Geo. Frank	Since in Business
Syracuse	Alcazar	A. Corrin	Over 5 Years
Syracuse	Schiller Park	Geo. Phillips	Since in Business
Syracuse	Avon & Elmwood	J. Constantino	Since in Business
Syracuse	Acme & Globe	S. P. Slotnick	Since in Business
Syracuse	Turn Hall	J. Roe	Since in Business
Syracuse	Lyric	L. J. Dowling	Since in Business
Phoenix	Strand	L. J. Dowling	Over 3 Years
Syracuse	Cameo	J. Karp	Over 3 Years
Syracuse	Regent	S. Kallet	Since in business
Elmira	Colonial & Capitol	J. R. Osborne	Since in Business
Binghamton	Ritz	C. R. Savery	Since in Business
Binghamton	Sun	P. M. Kocak	Since in Business
Endicott	Lyric	B. H. Dittrich	Since in Business
Pulaski	Temple	Mrs. J. Hohman	Since in Business
Solvay	Allen	F. H. Allen	Since in Business
Syracuse	Novelty	Geo. Smith	Since in Business
Mt. Morris	Family	C. V. Martina	Since in Business
Naples	Naples	Mrs. C. Perriello	Since in Business
Nunda	Nnuda	Mrs. S. Tantillo	Since in Business
Clyde	Playhouse	Mrs. C. Perriello	Since in Business
Buffalo	Shea's Bailey	V. R. McFaul	Since in Business
Buffalo	Shea's Elmwood	V. R. McFaul	Since in Business
Buffalo	Shea's North Park	V. R. McFaul	Since in Business
Buffalo	Shea's Kensington	V. R. McFaul	Since in Business
Buffalo	Shea's Seneca	V. R. McFaul	Since in Business
Ithaca	State-Strand-Temple	Berinstein Bros.	Since in Business
Seneca Falls	Strand		Since in Business
Rochester	Strand	A. A. Fenyvessy	Since in Business
Rochester	Madison	A. A. Fenyvessy	Since in Business
Rochester	Monroe	A. A. Fenyvessy	Since in Business

(Continued on Page 29)

WHAT DID W

KICK UP YOUR HEELS!

A GREAT SHO

Read this preview news:

Bursts with zest of living... lovely ladies ...a show that appeals to eye and heart!
– Motion Picture Daily

●

Best Universal has had in many a day ... certain to click at any box-office!
– Hollywood Reporter

●

Fine motion picture material... directed with skill ... excellent writing effort ... Arnold perfectly cast ... photography impressive ... sets class! *– Variety*

DIAMO

An EDMUND GRAINGER Production • Directed by EDWARD SUTH

E TELL YOU!

STRIKE UP THE BAND!
W'S COMING!

AUDIENCE REACTION:
SMASH!

Applause sweeps house! All Hollywood loud in praise of new picture hit!

JIM

LAND • A UNIVERSAL PICTURE • Presented by CARL LAEMMLE

Cash in

. . . ON RADIOS MOST POPULAR AND BEAUTIFUL SONGSTRESS! . . . CASH IN ON DOROTHY PAGE, UNIVERSAL'S NEWEST SINGING VENUS! . . .

MANHATTAN MOON

CARL LAEMMLE PRESENTS
RICARDO CORTEZ
DOROTHY PAGE
with
HENRY MOLLISON · HUGH O'CONNELL
HENRY ARMETTA · LUIS ALBERNI
REGIS TOOMEY
Directed by Stuart Walker
A STANLEY BERGERMAN Production
A UNIVERSAL PICTURE

WE OWE YOU

No. 823 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I told you in a recent heart to heart talk that we owe you a debt in the form of delivering certain pictures. Let's look them over:

We owe you "Magnificent Obsession" on your 1934-1935 contract. It is now in production. John Stahl tells me it is the BEST STORY he ever undertook to produce. It is an Irene Dunne picture with Robert Young, Charles Butterworth, Betty Furness and Sara Haden in it — and you will get it.

We also owe you "Showboat" with Irene Dunne, whom we didn't even promise you. Carl Laemmle, Jr., is working with James Whale to give you a superb production. This is the story we have had five chances to sell at a big profit to other producers. We rejected all offers, because we owe the picture to you. You will get it.

We owe you a William Powell picture, so we are making "My Man Godfrey." You will get it.

We owe you "Sutter's Gold." It looks as if it will be one of the screen's most outstanding productions. You will get it.

We owe you a Margaret Sullavan picture. You will get not only Margaret Sullavan but also Francis Lederer. It's title is "Next Time We Love." You will get it, of course.

WE PAY YOU

You will make a lot of money on each and every one of these remarkable properties.

Soon you will have the first picture for the 1935-1936 season — nothing less than "Diamond Jim." This means that we shall not only wind up the old season in a blaze of glory but we shall start the new season with a perfect "natural."

Later you will get our Carole Lombard picture "Spinster Dinner" written by one of the most popular novelists in the world, Faith Baldwin.

Then Karloff of "Frankenstein" fame will come along in "Bluebeard," written by Bayard Veiller — and we may cast Karloff with Bela Lugosi in "The Invisible Ray."

Edmund Lowe will come to you in the brilliant "King Solomon of Broadway" with Pinkey Tomlin and Dorothy Page, and also in an Oppenheim novel called "The Great Impersonation."

With such box-office material to deliver, is it any wonder that the spirit of every man and woman in the Universal organization is now just about at fever heat?

And is it any wonder that contracts for the new season are pouring in as they have never done before?

"Magnificent Obsession," this season's John Stahl production, is in its second week at Universal City.

This first still from "Magnificent Obsession" shows Irene Dunne with Betty Furness, who had just been added to the cast the day this picture was shot.

The First Still from "Magnificent Obsession"

A JOHN STAHL picture is about as safe a box-office bet as it is possible to forsee. The first still from any one of his pictures, like "Back Street," "Only Yesterday," "Imitation of Life" or "Seed" is an event of historical importance in the moving picture business. This still above was the first still shot from "Magnificent Obsession," which John Stahl himself declares is the best story he has ever read for moving pictures.

It shows Irene Dunne, the featured player of this Lloyd C. Douglas three years' best seller, and Betty Furness, who has the second feminine lead. Robert Taylor has the male lead opposite Irene Dunne, and important roles are in the hands of Charles Butterworth, Sara Haden, Beryl Mercer, Gilbert Emery, Arthur Hoyt and Henry Armetta.

Universal in Outstanding Loew Deal

J. R. GRAINGER, general manager of distribution for Universal, announced yesterday the signing of the most important contract ever entered into between Universal Pictures and Loew-Metropolitan Circuit. It calls for an equal split of the entire Universal list of feature pictures, to be played over the entire metropolitan circuit, which is one of the greatest and most profitable circuits of theatres in the entire United States. Negotiations extending over several weeks were carried on between J. R. Grainger, S. Wittman and Leo Abrams of the Big U, for Universal, and David Loew and Eugene Picker for the Loew circuit. Although Universal has frequently had big contracts with Loew, this is the most important deal ever signed between the two companies. It calls for the playing of eighteen of Universal's thirty-six pictures, with preferred playing time.

Coming hard upon the other great Broadway deals and the Los Angeles deal, it looks as though Universal's set up for next season was proving attractive to exhibitors as Carl Laemmle means it to be.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
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Universal Pictures Corp.
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JULY 27, 1935
Vol. 37 No. 1

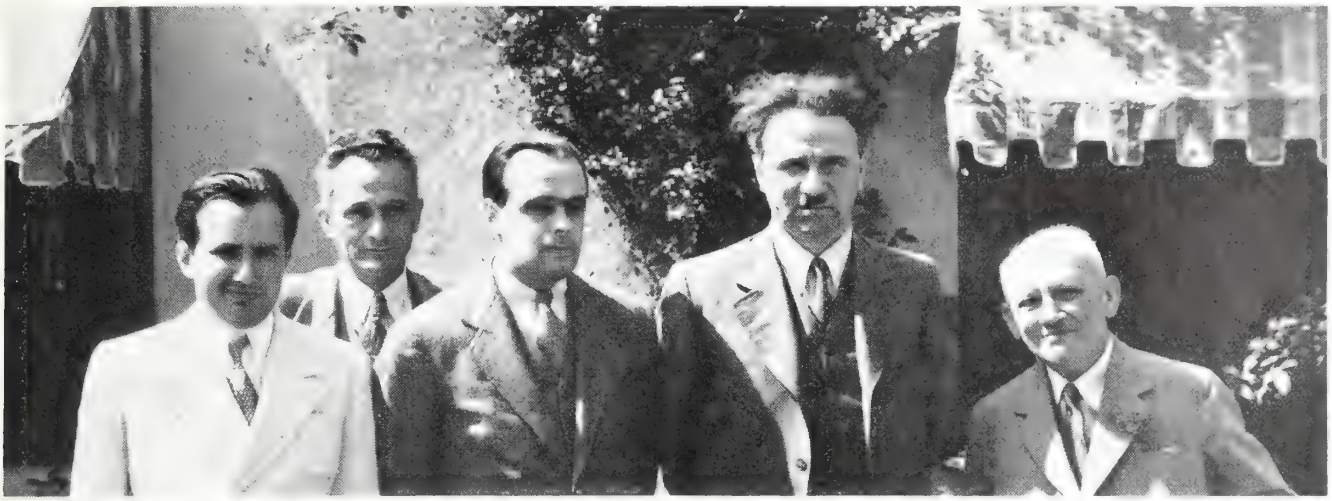
Football Picture Re-Named "Off-Side"

UNIVERSAL will start next week on the production of its annual football picture. The one chosen for next season is entitled "Off-Side" and is being developed by Henry Johnson, Florabel Muir and Hamilton McFadden from an original idea suggested by Stanley Meyer. Stanley Meyer is an exhibitor from Milwaukee and son of Fred S. Meyer, executive studio manager of Universal City. Hamilton McFadden will direct it as soon as two complete teams of West Coast football players have been assembled for the football scenes.

Moving pictures also has its football character fixtures. They are J. Farrell McDonald, who one time played Knute Rockne, and Andy Devine, without whom there could be no football picture.

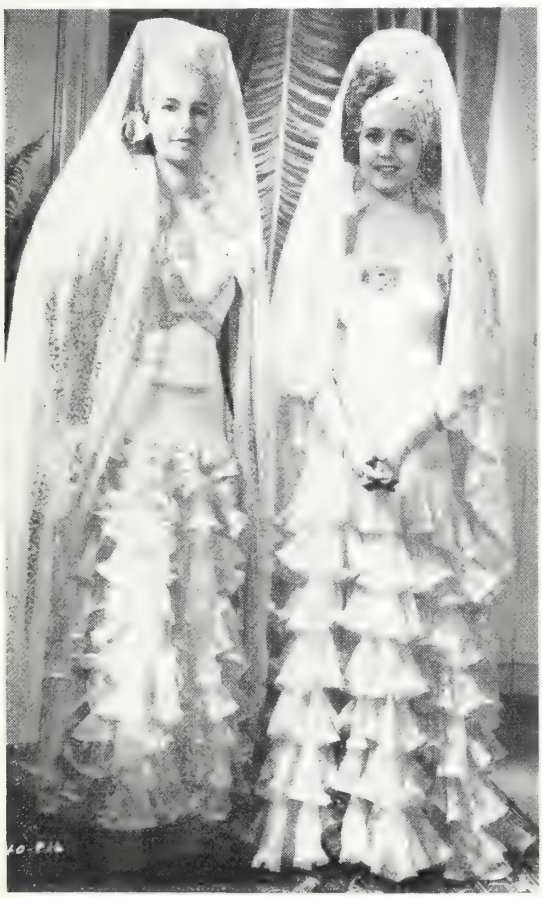
Charles Farrell has the lead with June Martel. The only other member of the cast selected is Phyllis Fraser.

Head of Russian Industry Visits Carl Laemmle



Universal has just sold two pictures in Russia. They are the only two pictures sold by American companies there in a long time. The sale was the result of a fair held in Moscow at which Universal was invited to exhibit two films. The films chosen were "The Invisible Man" and "Peter," a picture made by Universal in Budapest, starring Franciska Gaal.

Now the head of the film industry in Russia is visiting Carl Lammle at Universal City. Left to right, Carl Lammle, Jr., M. Averson of Amkino, Vladimir I. Virlinsky, president of Amkino, Boris Shumiatsky, president and general manager of the motion picture industry of U.S.S.R., and Carl Laemmle, President of Universal Pictures.



Joan Barlee standing in Mona Barrie's costume and in four inch shoes in "Storm Over the Andes" production.

Won't go into Films

Here is something new—a beautiful girl won't go into pictures. The beautiful girl is Joan Barlee. Joan Barlee is the sister of Mona Barrie. Don't blame her for changing her name. The nearest Joan will come to pictures is acting as Mona's stand-in. The four inches difference in their size is made up, as will be seen, by the balsa wood shoes, which Joan wears.

And here's the give-away. These are the four inches of stature which Joan Barlee has to add to act as stand-in for her sister, Mona Barrie in "Storm Over the Andes."

SECOND SERIAL CAST SELECTED

Clark Williams, who will play the hero, Tailspin Tommy.

Jean Rogers, the new heroine of the New Tailspin Tommy serial.

Noah Beery, Jr., who will again be seen in the fat role of Skeeter.

"Tailspin Tommy in the Great Air Mystery," Sequel to Popular "Tailspin Tommy," Gets Under Way at Universal City with Great Cast and Tremendous Advance Newspaper Publicity.

UNIVERSAL'S second smashing serial for the 1935-36 season is "Tailspin Tommy in the Great Air Mystery." It is a sequel to the favorite of last year, "Tailspin Tommy." The picture is almost completely cast, according to announcement from Henry McRae, producer, who intends to start shooting next Monday, as soon as he completes "Stormy" which stars two of the actors he will use in the serial.

Noah Beery, Jr., will again play the role of "Skeeter," the intrepid boy aviator, the role which he created in the original production of this popular newspaper strip. Clark Williams will play the title role of Tommy, while others in the cast include Jean Rogers, newest of Universal's contract players, Grant Withers, who also had an important part in "Tailspin Tommy," Bryant Washburn, a well known figure in recent serials, and Helen Brown, who played the mother so magnificently in "Diamond Jim."

The picture is Universal's answer to the demand of thousands of exhibitors and fans for more adventures of Tailspin Tommy, whose exploits they follow in the daily and Sunday newspapers of the country, and whose debut on the screen was welcomed everywhere. Ray Taylor will direct the chapter-play, which will be in twelve episodes. It follows "The Roaring West," featuring Buck Jones, on the serial program, and will in turn be followed by "The Adventures of Frank Merriwell" and "Flash Gordon."

On page 28 of this issue of the Universal Weekly will be found a continuation of the list of newspapers running the "Tailspin Tommy" cartoon strip, which was started in the July 20th issue of the Weekly on page 26. All of these papers have prepared the way for a tremendous interest in the film adventures of this Hal Forrest boy hero; there is a ready audience waiting for "Tailspin Tommy in the Great Air Mystery."

Cash in on this advance publicity.

One of the remarkable things about the "Tailspin Tommy" serial was its outstanding success at the box-office without any box-office names to account for it. It was a thoroughly artistic job of story writing, directing and playing, together with a refreshing appeal to youth and the backing of a tremendously popular newspaper strip. Strangely enough, the player who achieved the most popularity from the serial was not Tailspin Tommy, but Noah Beery, Jr., who played the role of Skeeter. The combination of comic practicability and intrepidity gave Noah Beery, Jr. his second rung in the ladder which is leading to stardom for the twenty year-old son of a stellar family.

HERE IS SOMETHING TRUE AND SOMETHING TO REALIZE

(Reproduced by permission from Martin Quigley's Motion Picture Herald)

SLOWLY, tediously as the impatient motion picture world counts time and progress, the processes of classification and stratification inevitable for every industry which serves the many publics are becoming apparent in the operations of the studios, most conspicuously of course in Hollywood. The producers have in fact, if not for publicity purposes, arrived at that maturity of viewpoint which no longer requires the assumption that every picture produced is an epic, a classic, a candidate for eternal fame. This is reflected, too, in sales plans and distribution devices.

The development, being in the following of the inevitable, is natural and wholesomely favorable to all interests concerned. It removes many unnecessary fictions from the function of selling and considerably clarifies the process of buying.

A fortnight ago Mr. Douglas Churchill, a Hollywood contributor, wrote in the Herald on a theme which suggested that double billing might be taken by the producers to indicate that the industry was headed back toward the nickelodeon. It would be more accurate to observe that the nickelodeon never disappeared, that it has continued, somewhat modified and improved and that the more imposing developments of the motion picture theatre have been supplementary developments superimposed upon the nickelodeon beginnings.

There is a market for at least as many grades of screen merchandise as for grades of groceries and clothes and motor cars. And the masses of the lower grade markets are not content with second hand wares, or goods that are cheap because they are old, outmoded or a failure higher up. This is as true of screen merchandise as of any. This explains why, as our "What the Picture Did for Me" department reveals, there are towns where a new Buck Jones is better box office than the best that Garbo ever did.

This season's announcements now closed present the greatest diversity of product that the industry has ever seen, a pleasing promise in behalf of the several and many publics.

OVER THE RADIO

Mrs. Mary K. Looran of Catholic Alumnae, one of the most influential groups of people interested in the dissemination of news about good pictures, makes talks over the radio. She talks over eleven stations. This is what she said about Universal in her last talk.

NOTHING so colossal as the "Normandie" could stay out of motion pictures very long. A replica of a part of the great French liner is now under construction at Universal studios, and will be used for scenes in "Magnificent Obsession," the John M. Stahl production which will star Irene Dunne with Robert Taylor and Charles Butterworth in the leading roles. On the famous "back lot" a large force of carpenters and technicians is engaged in building a replica of a section of the ship's hull more than 150 feet long and reaching from the water line to the deck above. The gigantic vessel will serve as the background for scenes to be made at the dock and others supposedly taking place in mid-ocean. Members of the supporting cast have been selected and actual filming started this week.

Major Herbert O. Yardley, whose Scotland Yard and Black Chamber stories are famous, is writing the screenplay with Lt.-Com. Frank Wead and Eve Green for "The Great Impersonation," another Universal production. Lloyd Corrigan will direct this film version of the greatest of all E. Phillips Oppenheim novels as soon as Edmund Lowe, its star, has completed his role in "King Solomon of Broadway."

The Preview Parade of UNIVERSAL PICTURES

ZASU PITTS

. . . and those million dollar mitts . . .

Old-timers will recall that a famous lady named Duse once wowed the world with her hands.

That little furore is forgotten now because ZaSu Pitts makes it seem that the other dame wore both arms in a sling.

When Universal's star gives a twist of the wrist, golden laughter shakes theatre rafters.

The ten fingers on those million-dollar mitts are Heaven's gift to amusement.

And their gifted pantomime is given greater play than ever in La Pitt's latest: "SHE GETS HER MAN."

See mobsters surrender the hearts that beat beneath bullet-proof vests to this vampire of the expressive pinkies. See strong men blanch at one motion of her tiny knuckles. See all America in the palms of her hands.

"SHE GETS HER MAN" will get more customers past your ticket-box than any previous Pitts. It introduces a new scream-mate in Hugh O'Connell and has Helen Twelvetrees and Lucien Littlefield heightening the hilarity.

Let's clap hands.

JACTHALL

MARKS THE S

Carl Laemmle Presents

ZASU PITTS
HUGH O'CONNELL in

SHE GETS HER MAN

Universal's Laughing Sensation

SPOT where the biggest laughs of the year will soon bust out!

with

HELEN TWELVETREES

LUCIEN LITTLEFIELD

Eddie Brophy · Ward Bond · Virginia Grey

Directed by William Nigh

Esmerelda, the tiger woman (ZaSu Pitts) on a lecture tour, is hailed by mothers of every city in which she lectures as a modern Joan of Arc fighting crime.

FUNNIEST COME
IS "SHE GETS

Hugh O'Connell as Windy, press agent who devised the devilish scheme of the tiger woman.

"SHE GETS HER MAN" is the prize comedy of the season. It is a robust and boisterous comedy making side-splitting fun of the serious pictures which have been released dealing with the activities of government agents in suppression of crime. It is a crime comedy to end all crime dramas. Aben Kandel and David Diamond collaborated in formulating a series of situations which are all the funnier because they deal with dynamite at every angle.

"She Gets Her Man" starts out with a situation in which Esmerelda is discovered as the cook of a moderately successful lunch room called the Bon Ton Restaurant. It is presided over by Elmer, as harmless and inefficient as a tiger skin. Esmerelda blunders blithely into a bank hold-up and gets a lot of publicity because in terror she steps on a concealed button which releases tear gas and foils the bandits, who are under the leadership of an individual who rejoices in the nickname of Flash.

The publicity attracts the attention of Richard (Windy) Wiley, a free lance publicity purveyor of Chicago. Windy conceives the preposterous idea of starting Esmerelda out on a lecture tour as the Tiger Woman, nemesis of crime. The tour is a howling success. Esmerelda is hailed everywhere as the modern Joan of Arc, and is almost always able to remember the lines of the one speech she has been taught.

Strangely enough, the crusade almost bankrupts the gang of crooks over which Flash presides and he decides to kidnap Esmer-

(Continued on Page 28)

Windy and Esmerelda in their first lecture appearance. The Crusade starts.

Flash, the boss crook, offers $30,000 for the kidnapping, dead or alive, of the tiger woman, who is seriously interfering with the rackets of the crooks.

EDY OF YEAR HER MAN"!

Elmer pleads vainly with Esmeralda to give up her career of crime busting.

ZaSu Pitts as Esmerelda, the Tiger Woman.

FOR several years ZaSu Pitts was co-starred with Slim Summerville in a series of comedies which were extraordinarily successful, until they ran out of the appropriate material. Then someone thought of the idea of co-starring this Universal comedienne, who is under long-time contract to the Laemmle organization, with Hugh O'Connell, Broadway comedian and star of "Once In A Lifetime" and "The Milky Way." The idea was a stroke of genius.

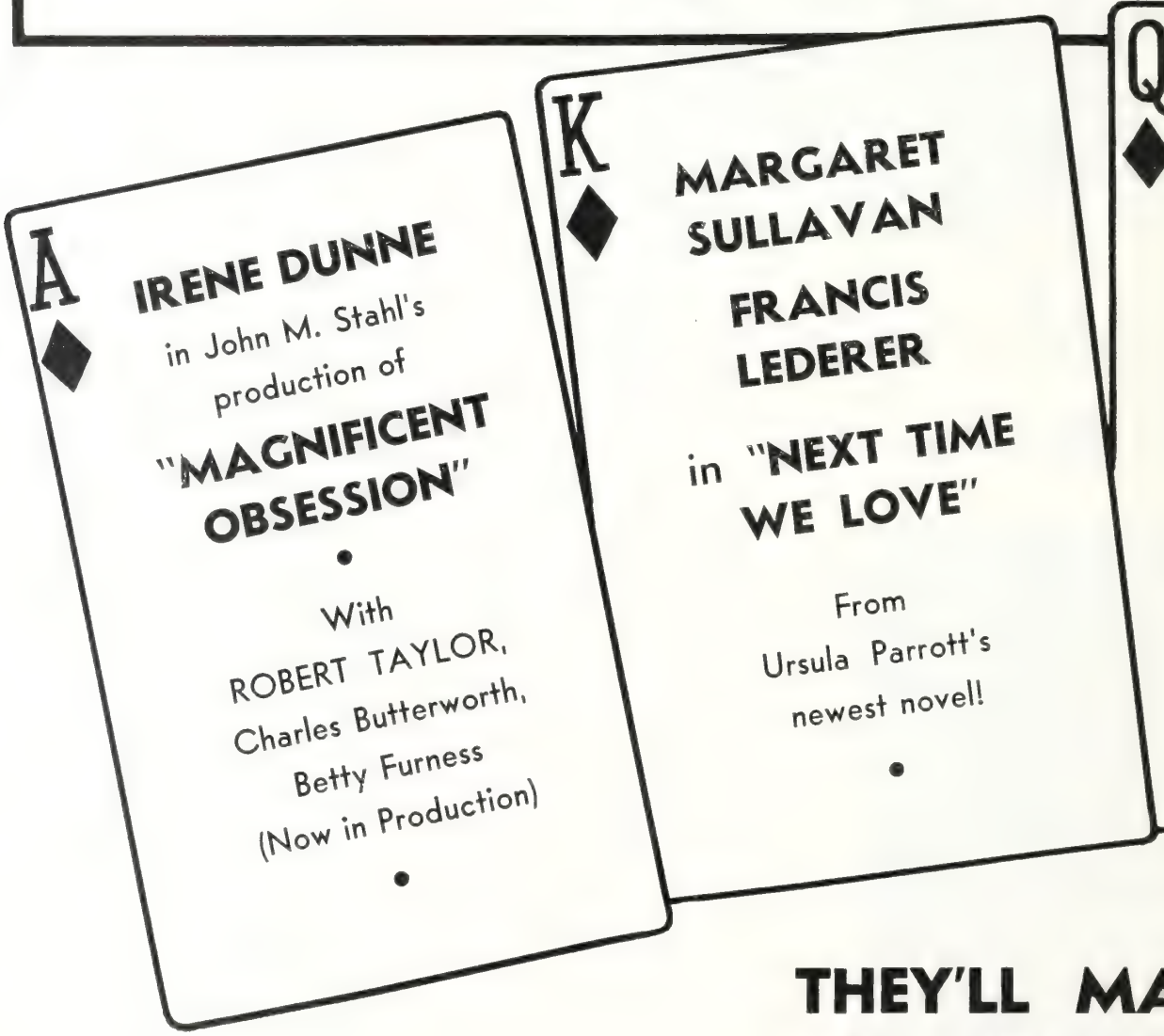
For some reason or other, O'Connell looks, acts, and plays the part of a newspaper man with extraordinary facility and naturalness. He never was a newspaper man, but he is a newspaper man's ideal of the way a newspaper man would look and act on the screen. As a foil for ZaSu Pitts and her serio-tragic style of comedy, he is aces. It is an ideal combination.

ZaSu Pitts, on her part, is at last resigned to comedy roles, although she would dearly love to play a heavy dramatic role, if she could in any way see the possibility of an audience accepting her at her face value. But that is just the trouble—they won't. Her characterization of a role may be a beautiful dramatic portrait, but the minute her name or her face flashes on the screen, every audience sees only cleverly devised actions impelling them to laughter. In this respect, ZaSu Pitts and Charlie Chaplin have one thing in common. Charlie would like to play Hamlet, but the suggestion of this paper would be that he cast ZaSu Pitts as Ophelia, and make the world's greatest comedy out of it.

The first feature for these two

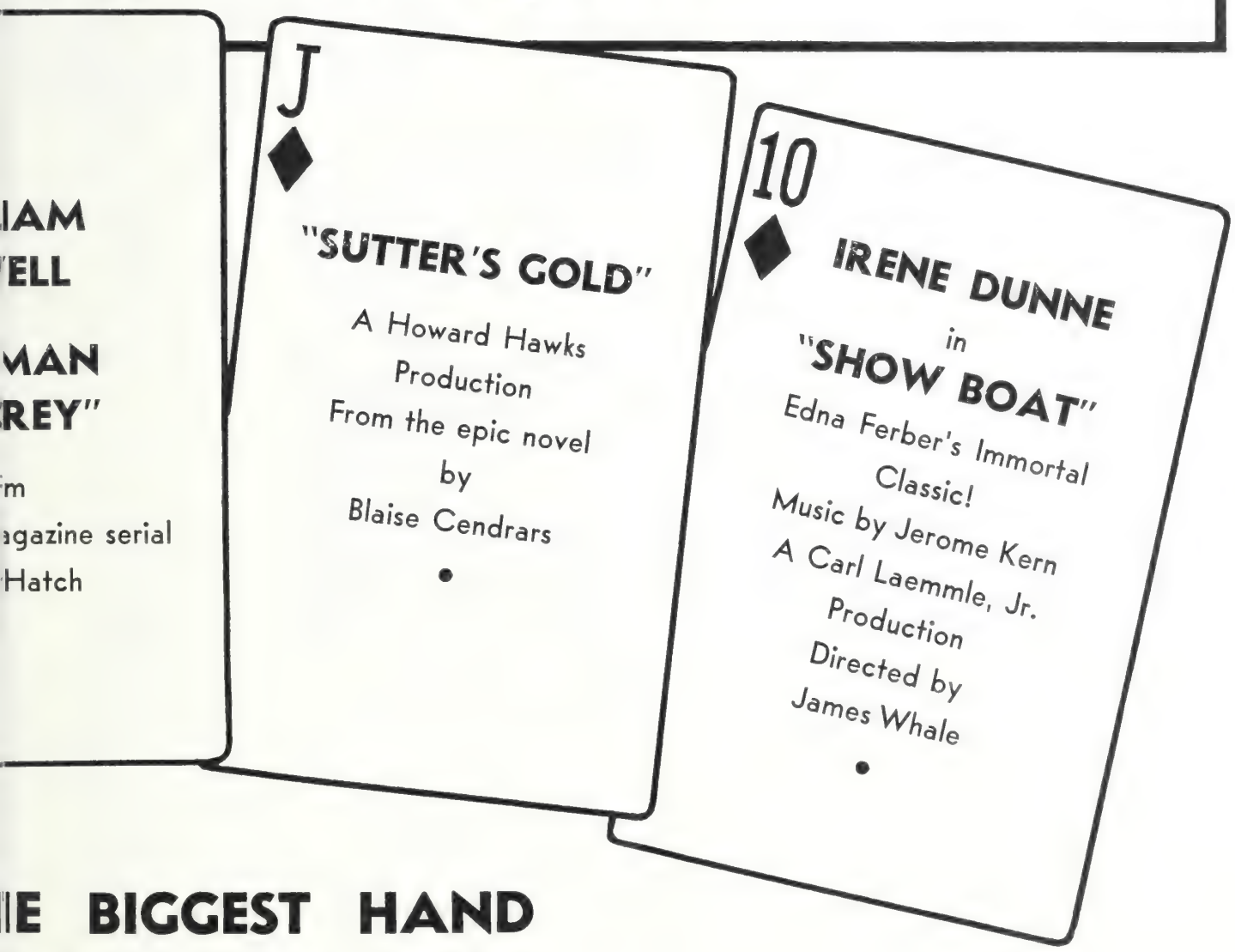
(Continued on Page 28)

UNIVERSAL'S
IS ON TH



THEY'LL MAKE TH
OF CURRENT HITS
PLAY THEM FOR AL

ROYAL FLUSH
HE WAY!



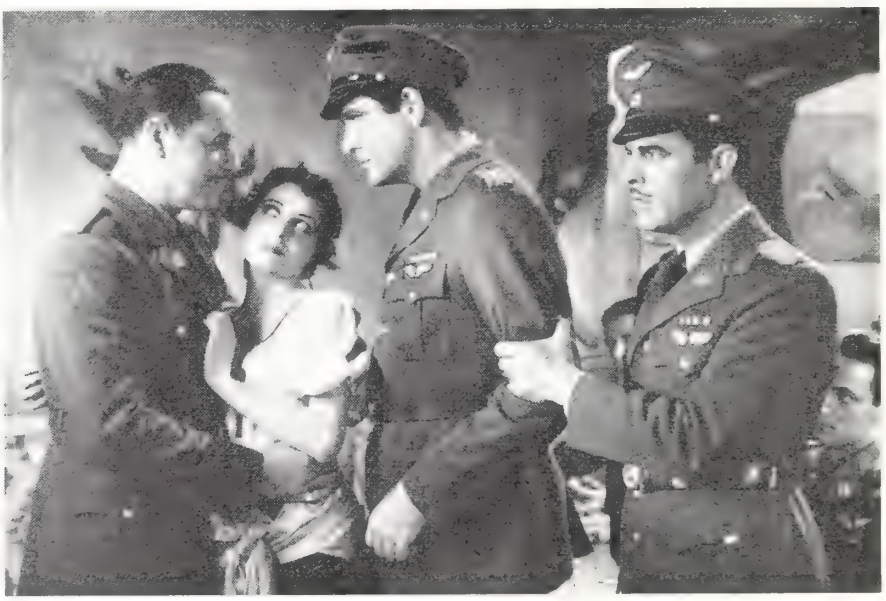
IE BIGGEST HAND
YOU EVER HELD!
LL YOU'RE WORTH!

"STORM OVER THE ANDES" FINISHED

Jack Holt and his leading lady, the beautiful Mona Barrie, in "Storm Over the Andes."

Timliest Picture of the Year, Filmed and Released While the Paraguayan-Bolivian War, Which Is Its Subject Matter, Is Still in Process of Being Settled—A Typical Soldier of Fortune Film Bringing Jack Holt Back to the Universal Fold in Blaze of Glory.

Antonio Moreno, who is making a successful comeback, in a scene from "Storm Over the Andes," with Mona Barrie.



"Storm Over the Andes" deals with airplanes, intrigue, romance and war.

Left to right: Jack Holt, Juanita Garfias, Grant Withers and Antonio Moreno.

"STORM OVER THE ANDES," Universal's clever production to capture the tremendous publicity that lies in the Paraguay-Bolivian war, is completed at Universal City. It is Jack Holt's first picture for Universal since he was one of Universal's greatest serial stars. It also marks the return of another great star whose fame was eclipsed when speech rendered his Spanish accent too un-American for the parts he had been playing. Antonio Moreno has a swell role in "Storm Over the Andes."

W. Christy Cabanne, who directed, chose a cast which includes Mona Barrie as leading lady, Gene Lockhart as principal comedian, Juanita Garfias, as a Spanish pepperpot, Grant Withers, Barry Norton, George Lewis and a cast of twenty American and foreign flyers, soldiers of fortune and Spanish senoritas.

A great deal of the filming took place in a specially constructed aviation field sixty miles away from Universal City where huge hangars and two complete flying fields had been prepared. Actual war with modern pursuit planes, bombers, ships of war, and all of the paraphernalia of modern air warfare are included in this romantic story of a soldier of fortune who fell in love with the beautiful wife of his superior officer. These hangars had to be constructed to look like the real thing because the same sets are being used in the Spanish version. A slip would be easily spotted in South America.

> ***"Just a swell picture—IMITATION OF LIFE. Would have done nicer business on it if the weather had not been stormy. Thinking of booking it over and giving the public a chance to see a picture that has no comparison."***
>
> **Norbert Slipke.**
> **Rialto Theatre,**
> **Cawker City, Ks.**

Universal Reaches Peak of Production Activities Ten Companies at Work

UNIVERSAL studios reach a five year production 'high' this week with ten companies at work, more than 1,400 technicians employed and the daily average for actors exceeding 500 persons, according to Carl Laemmle.

Director John M. Stahl is beginning his second week on "Magnificent Obsession" with Irene Dunne, Robert Taylor and Charles Butterworth; Director James Whale is just starting the new Carl Laemmle, Jr., production "Hangover Murders" with an all star cast including Edward Arnold, Constance Cummings, Reginald Denny, Milton Owsley, Sally Eilers, Robert Armstrong, Jack LaRue, Gregory Ratoff, Arthur Treacher, Edward Brophy and Beulah Bondi and Director Edward Ludwig is beginning the filming of "Three Kids and a Queen" with May Robson, Frankie Darro, Henry Armetta and a cast of promising young players.

At the same time Director W. Christy Cabanne is putting the finishing touches to the English and Spanish versions of "Storm Over the Andes," a thrilling South American war play. Jack Holt, Mona Barrie and Antonio Moreno have the leads in the English version and Jose Crespo, Lupita Tover and Antonio Moreno are featured in the Latin version.

After three weeks on the Painted Desert of Arizona, Director Louis Friedlander and his "Stormy" company with Noah Beery, Jr., and Jean Rogers are in the studio for interior scenes. Buck Jones is at work on "The Throwback" with Muriel Evans in the feminine lead and Ray Taylor directing. Hamilton Macfadden has started filming the current Universal football thriller "Off-side" with Charles Farrell, June Martel, J. Farrell McDonald and Andy Devine in the featured roles and Director Alan Crosland is in the fourth week of picturizing "King Solomon of Broadway" starring Edmund Lowe supported by Dorothy Page, Pinky Tomlin and Louise Henry, Director Kurt Neumann is filming "Alone Together" with ZaSu Pitts and Hugh O'Connell.

On July 24 Henry McRae begins production of the 12 chapter serial "Tailspin Tommy in the Great Air Mystery," with Clark Williams as Tommy, Noah Beery, Jr., as Skeeter, Jean Rogers, Bryant Washburn and Grant Withers featured.

Soon to follow on the crowded Universal production sheet will be Jack Holt in "Riverboat Gambler," a Bret Harte story which Otto Brower will direct; Binnie Barnes' first starring vehicle, "Her Excellency, the Governor" which Stuart Walker will direct; Edmund Lowe in "The Great Impersonation" directed by Lloyd Corrigan, Edward Everett Horton in "His Night Out," "Yellowstone" a dramatic visit to Yellowstone National Park, and Karloff in "Bluebeard," by Bayard Veiller.

"Showboat" with Irene Dunne, and "Sutter's Gold," two of Universal's most pretentious feature plays are slated to go into work in September.

All Star Cast – No Foolin' in Jr. Laemmle's "Hangover Murders"

SO many sins have been committed in the name of "all star" pictures, that the announcement of an all star picture almost has come to mean "no stars." Nevertheless, Carl Laemmle, Jr., is making a production from Adam Hobhouse's novel, "Hangover Murders," which is going to be absolutely all star, and no foolin'.

In his determination to make it absolutely all star, Mr. Laemmle has changed his cast several times. It now stands as follows: Edward Arnold, who has just been starred in "Diamond Jim;" Robert Armstrong, starred in many pictures, several for Universal; Constance Cummings, starred in "Glamour" and just completing her star role in "Accent on Youth" on Broadway; Robert Young, starred in many footbal pictures; Sally Eilers, starred in many Fox and Universal pictures; Reginald Denny, once a great star and now a better actor than he ever was in his life; and Gregory Ratoff, real star of "Once in a Lifetime."

Now, is that an all-star cast, or is it an all-star cast?

Of course, there are a lot of other good names in it, too, which do not rate stardom,—Jack LaRue, Ed Brophy, Beulah Bondi and Arthur Treacher.

In order to make the plot more binding, Laemmle, Jr. who is making "Hangover Murders" the first of six independently produced pictures for Universal, commissioned Harry Clork and Doris Malloy, who adapted "Diamond Jim," and Dan Totheroh, to do the adaptation and screenplay of "Hangover Murders." And to top it all, he entrusted the direction to James Whale. "Don't leave anything to chance" is the motto of Carl Laemmle, Jr.

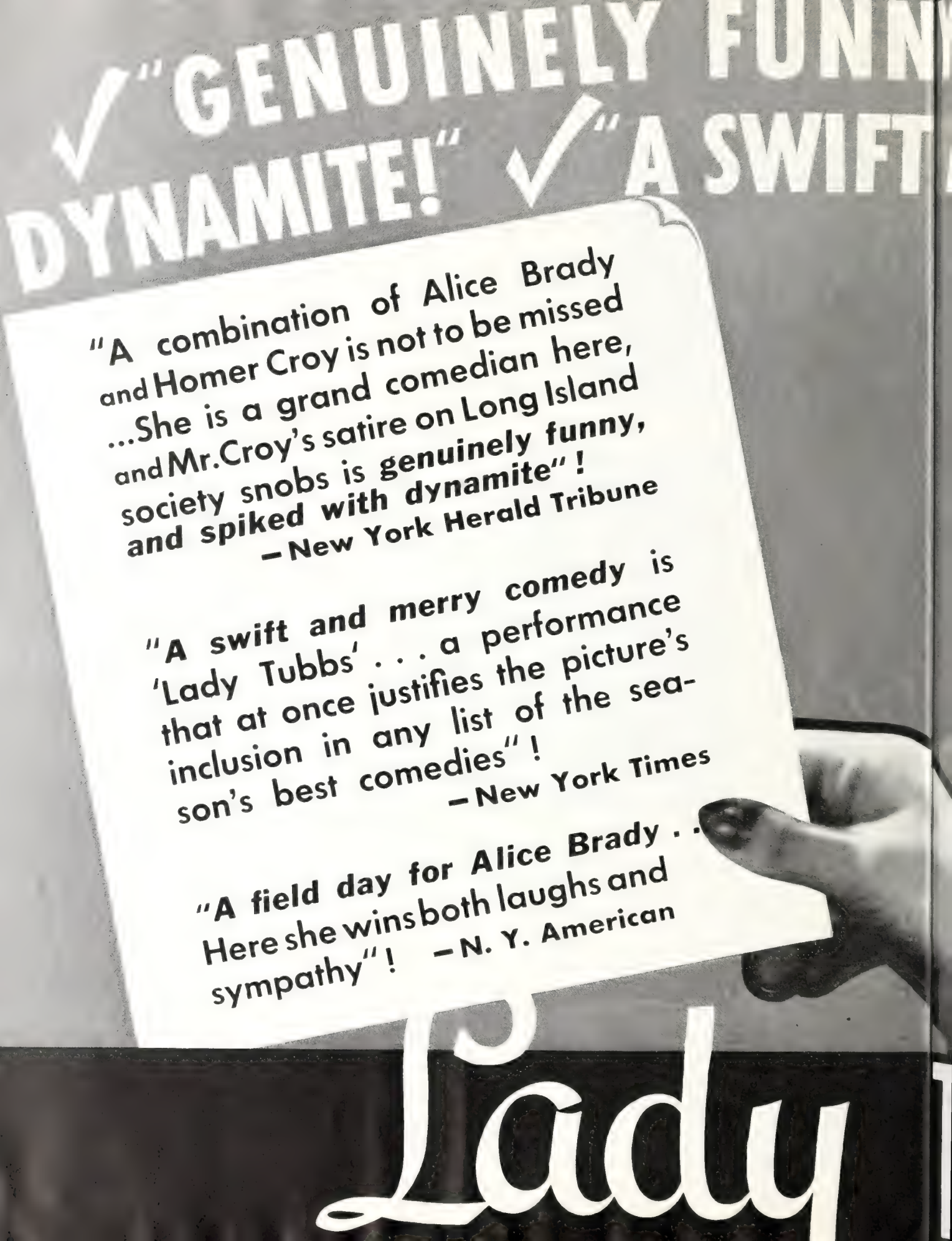
Irene Dunne Listed Among World's Foremost Ladies by Critic

IRENE DUNNE was characterized as one of the world's ten foremost ladies of the present in an interview given in Paris last week by Elsa Maxwell, noted women's writer and analyst. Miss Dunne found herself the only screen player on the list, which included Mrs. Vincent Astor, The Dutchess of Sutherland, Alice Roosevent Longworth, The Marchioness of Carisbrooke and Mme. Jacques Balsan.

"Irene Dunne,' 'said Miss Maxwell, "has all the elements of a great lady both on and off the screen, and consistently avoids the limelight. A real lady never takes her position too seriously, but rather takes it for granted. She is so sure of her position that she is never ashamed of the people she is seen with. She is judged by the way she loses at bridge or sports; by the way she is respected by others, especially servants.

"A real lady has an inborn quality that cannot be acquired, and thus an adopted girl can be just as great a lady as a duchess."

Miss Dunne is now at Universal studios playing the principal feminine role of "Magnificent Obsession," the John M. Stahl production in which she is co-starred with Robert Taylor. Filming began last week.


✓"GENUINELY FUNN
DYNAMITE!" ✓"A SWIFT
"A combination of Alice Brady and Homer Croy is not to be missed ...She is a grand comedian here, and Mr. Croy's satire on Long Island society snobs is genuinely funny, and spiked with dynamite"!
—New York Herald Tribune
"A swift and merry comedy is 'Lady Tubbs' . . . a performance that at once justifies the picture's inclusion in any list of the season's best comedies"!
—New York Times
"A field day for Alice Brady . . . Here she wins both laughs and sympathy"! —N. Y. American
Lady

Y AND SPIKED WITH
AND MERRY COMEDY!"
CARL LAEMMLE PRESENTS
A UNIVERSAL PICTURE WITH
ALICE BRADY
DOUGLASS
MONTGOMERY
ANITA LOUISE
JUNE CLAYWORTH
ALAN MOWBRAY
MILDRED HARRIS ~ HEDDA
HOPPER ~ PHYLLIS BROOKS
FROM THE NOVEL BY HOMER CROY
DIRECTED BY ALAN CROSLAND
TUBBS

OSWALD PRODUCES "BRONCO BUSTER"

Oswald the Lucky Rabbit in his tenth year of moving picture making is a veteran star and producer now. When he starts a picture, it is news, and when he completes one, it's in the bag. Here is Oswald in the star role of "Broncho Buster," which was made with full accompaniment of cowboy songs and tunes performed by the Sons of the Pioneers, who are depicted in illustration below.

OSWALD is loose again. This happy star of the cartoon firmament has just completed another one of his single reel features. This one is entitled "Broncho Buster" and is calculated to make fun of all westerns in general, and "Strawberry Roan," which is one of the best Universal ever made, in particular.

In order to have the proper musical setting, Universal engaged the popular radio organization known as th Sons of the Pioneers. They are featured over a number of radio coast-to-coast hook-ups and are responsible for the arrangement of a number of very popular western airs and new cowboy songs. Among other things they are the composers of the popular number, "Tumbleweed." They are also using a number of new tunes and cowboy songs written especially for them by James Dietrich and Victor McLeod.

Sons of the Poneers are real died-in-the-wool cowboys. They were all born and raised on the range and they sing as well as play back of Oswald in "The Broncho Buster."

FRANKENSTEIN Turned 'Em Away

W. Benjamin
Universal Exchange,
Kansas City

"I felt that your company was entitled to the following information: I have just completed a run of your picture "The Bride of Frankenstein," which I played on Monday and am sure you will be glad to know that we did the biggest Monday's business that this theatre has ever enjoyed since it has been operated by me.

We were compelled to discontinue the sale of tickets at 8:00 o'clock and had to turn away at least 150 people, which is something no one has ever heard of in a town the size of Neodesha.

At 15c admission the picture grossed more than pictures starring the biggest stars, and I am playing all of them, at a 25c admission price. Frankly speaking, I was a little bit skeptical and only played the picture one day, to my sorrow as it would have stood at least a two or three day run.

Thanks to Universal for giving the exhibitors a picture the calibre of "Frankenstein," which is badly needed at this time."

GLEN KLOCK,
Klock Theatre, Neodesha, Kan.

Here are the Sons of the Pioneers. They do western songs over the radio. They sing and play the musical background of Oswalds "Broncho Buster" his latest release.

Joins "King Solomon"

Charley Grapewin Noted Triple Threat Man of the Movies in Support of Edmund Lowe.

CHARLEY GRAPEWIN well-known humorous writer, character actor and vaudeville performer, has been added to the cast of Universal's musical, "King Solomon of Broadway." This production stars Edmund Lowe and features Pinky Tomlin and Dorothy Page, under the direction of Alan Crosland. Others in the cast are Louise Henry and Edward Pawley who is working under a terrific handicap. He has been ill for the last week and twice yesterday fainted away on the set. He positively refused however to give up because there was no way of shooting around him and it would have delayed production and kept Edmund Lowe from starting "The Great Impersonation" on time.

Others who have just joined the cast are Arthur Vinton, Bradley Page, and Clyde Dilson.

EXHIBITORS, ATTENTION! Read this sign. It is erected at Universal City and it means just what it says. Maybe you have an idea that is worth its weight in gold. If you have, send it to Carl Laemmle at Universal City, and he will pay for it.

Henry Armetta Holds A Sales Meeting At Detroit

Left to right: M. M. Gottlieb, Detroit Exchange Manager; Henry Armetta; Head Booker Jack Susami; Sales Manager Bert Tighe; Salesman Eddie Ashkins and Salesman Jack Stewart. It happened while Armetta was making a personal appearance in Detroit. He told the boys that he was cast in "Magnificent Obsession" and "Three Kids and a Queen" and they just better sell them 100 per cent.

Six Essanay Stars Now At Universal City

UNIVERSAL City took on the appearance of the old Essanay studios this week when six veterans of the former Chicago film plant met quite by accident in the lunch room. Universal is now the veteran of screen world but Essenay was a predecessor in production activity. Its studios were in Chicago and Los Angeles.

Edward Arnold, who has just won stardom in "Diamond Jim" had arrived to discuss his role in "Hangover Murders" with Carl Laemmle, Jr., and James Whale, when he saw Jack Gardner and Nell Craig, former Essanay stars at the next table. Miss Craig is appearing in a small role in Edmund Lowe's "King Solomon of Broadway." Bryant Washburn, another Essanay star came in for a luncheon chat with Henry MacRae who is supervising the serial "Tailspin Tommy in the Great Air Mystery" in which Washburn will appear. Marguerite Clayton who formerly played with Arnold, Washburn, Miss Craig and Gardner next came in for a word with John M. Stahl in whose "Magnificent Obsession" she is appearing.

"IT SHOULD SCARE 'EM IN

TO THE B.O.'S IN SPADES"!

— says Variety

"The piece gains excitement and momentum as it goes along, encouraging goose-pimples to appear and hair to stiffen!"

–N. Y. Herald Tribune

"DIAMOND JIM" RECOMMENDED

THE cinema has made many forays into the past for material but few of them have been as successful as the current endeavor of Universal to recreate the colorful, fantastic days of the last century. Using the unbelievable life of James Buchanan Brady—known better in his time as Diamond Jim—as a basis, a film has resulted that is sincere, that contains a rich and emotional quality, that possesses beauty of an ostentatious and flamboyant sort, and one that is thoroughly entertaining. The picture merits the attention of mature minds and those who are content with customary fare.

"Diamond Jim" is the story of a lovable, spectacular man, probably the most spectacular figure of the nineties. It follows him from the day of his birth until his end when, bereft of his two loves, a woman and his food, life holds nothing for him. Edward Arnold relives Diamond Jim with gusto and understanding. I doubt if any player in Hollywood could have invested the character of this garish man with the warmth, charm and appeal that he has given it. Arnold's Brady is human, attractive, never unpleasant; with all his display and lavish living, he is never shoddy or cheap.

Cinematic license has been taken with the chronology of Brady's life to provide a more sturdy structure for the play. The early part of the film is episodic; the real story begins with Brady as baggage master. Seeing an advertisement seeking an experienced salesman of railroad equipment, he rents a suit of clothes, a plug hat and a diamond and gets the job. As a skyrocket, he becomes the greatest salesman of the day. Every ornament and button that he wears is of diamonds, fashioned into outlandish shapes, all designed in keeping with his life's passion, railroads. Denied the love of Emma Perry (Jean Arthur), he lives for his diamonds, his food and his railroads.

Then he meets Lillian Russell (Binnie Barnes) and his wealth is dedicated to making a great star of her. But she loves another and so he is content with a deep and beautiful friendship. Then comes Jane Matthews into his life, a girl who has an uncanny resemblance to his lost Emma Perry, and he falls madly in love with her only to learn, on his wedding day, that she is not the niece of his friend but his mistress. He deserts her at the alter and for the only time in his life breaks his pledge to his mother that he will never touch liquor. The breach is mended but it is too late.

THIS REVIEW APPEARED IN FOLLOWING PAPERS

Detroit Free Press
Akron Times-Press
Newark Ledger
Portland (Ore.) News-Telegram
Oakland Tribune
Sacramento Union
Long Island Press (Jamaica, N. Y.)
Knickerbocker Press (Albany)
Elmira Telegram
Utica Observer-Dispatch
Rochester Democrat & Chronicle
Louisville Times
Brooklyn Times-Union

SCREEN & RADIO WEEKLY

So he goes through life, in the end deserted by Jane and his final offer of marriage refused by Lillian Russell. Knowing that it will kill him, he orders one of the vast meals for which he was famous but which his doctors have told him means certain death, and sits down to his table.

There is behind it all a history of the century's turn. Some of the events embraced are fictional in their relation to Brady but this is unimportant. I would like to have witnessed the scene in which he laid a million dollars in currency in the lap of Lillian when he proposed but the condensation of the tale forbade it. But there are other episodes which make up for it; his enormous dinners to satisfy his profound appetite, the testing of the first steel railroad cars, his first great sale, and many others. A few scenes were out of place such as his speech on the future of America and his prediction that "prosperity is just around the corner" but they are submerged in the merit of the whole.

Outstanding, of course, is the performance of Mr. Arnold. Second comes Miss Barnes whose singing and charm contribute much. Miss Arthur in a dual role is distinctive. Great skill was exercised in selecting the minor characters and greatest of these was Eric Blore in the only true comedy of the piece. But others who warrant attention include Ernest who plays Brady as a child.

The play was adaped from Parker Morell's book by Harry Clork and Doris Malloy with the screen play by Preston Sturges. Edward Sutherland directed. "Diamond Jim" is for all ages and states of mentality. It is worthy entertainment .

✚ ✚ ✚

THE ARIZOZNA WRANGLERS ENGAGED FOR "STORMY"

"STORMY," which is now in production at Universal City, is an out and out attempt to make a western hill-billy picture. When the production department at Universal heard that the Universal sales convention were convinced they could sell a hill-billy picture, they decided to make it a western. After the story, a novel by Cherry Wilson, had been chosen and a cast including Noah Beery, Jr., Jean Rogers, J. Farrell McDonald, Walter Miller, had been selected the problem was to secure the music and the musicians.

The preeminent purveyors of hill-billy westerns are the Arizona Wranglers. This group of musicians who have been specializing in western music on the radio and in vaudeville and have made arrangements of their own for almost all of the popular western airs, with a number of new ones of their own worked in. For instance, for the purpose of "Stormy," Universal bought the world moving picture rights to "Ridge Runnin' Roan" by Carmen Fletcher.

FLASH!
NEWS!
EXTRA!

ONE OF WORLD'S OUTSTANDING THEATRE CIRCUITS SIGNS UNIVERSAL CONTRACT FOR 18 PICTURES!

Just confirmed by David Loew, Eugene Picker and J. R. Grainger . . . **LOEW-METROPOLITAN CHAIN** deal calling for equal split of entire **UNIVERSAL** output for 1935-36, with preferred playing time! . . . Now you KNOW that Universal has the line-up of the industry!

"LADY TUBBS" COMEDY SMASH

(Continued from Page 14)

elda. Unfortunately, Windy also decides that the kidnap would result in a lot of publicity for Esmerelda. He overdoes it, however, and the newspapers refuse to fall for the only honest piece of news back of the entire tiger woman crusade.

Flash takes Esmerelda to the convention of hoodlums who have been tipped off to Esmerelda's hiding place by Windy's jealous fiancee, Francine. In terror, Esmerelda repulses the advances of Flash, who has offered to make her his gun moll. She is so frightened that she starts on her speech to calm her jumping nerves. Now, it so happens that this speech has a lot of allusions which have double meanings and the crooks at first think that she is making an appeal to their better natures. To Esmerelda's unbounded astonishment, they one and all melt in tears and ask her to take them to the station house, where they give up their guns and go willingly to jail, while Esmerelda returns to happiness, to ignominy, the Bon Ton Lunchroom and Elmer.

"She Gets Her Man" was directed by William Nigh, a past master of satire, burlesque and comedy situations. It provides a gorgeous vehicle for the first co-starring feature with ZaSu Pitts and Hugh O'Connell. The supporting cast includes Helen Twelvetrees, Lucien Littlefield, Warren Hymer, Ed Brophy, Ward Bond and Virginia Gray.

The high spots are a banquet given to fifty crooks who look as much at home in dress suits as would Man Mountain Dean; a professionally staged bank robbery; a ga-ga lecture hall, and a parade with ZaSu Pitts mounted on a white horse encased in a paste-board imitation of Joan of Arc's suit of mail. It's swell hot weather entertainment.

(Continued from Page 15)

great comedy stars will be "She Gets Her Man," a take-off on the current government agent films. It was directed by William Nigh with a cast of splendid farceurs in support. Coast advices are to the effect that this is the prize comedy of the season.

No sooner had "She Gets Her Man" been completed than Kurt Neumann took over the fortunes of the Pitts-O'Connell starring team. He is already hard at work on a comedy by Mann Page entitled "Alone Together." The supporting cast includes Walter Catlett, Inez Courtney, Mae Busch, Connie Bergen, Pat West and Gene Morgan.

The BOX OFFICE SLANT

LADY TUBBS

Universal Comedy Drama 63 mins.

SWELL AUDIENCE PLEASER WITH ALICE BRADY DOMINATING THE SHOW; FINE ACTING BY ALL

SUMMARY: In any man's town or theatre picture audiences must have their laughs, periodically at least. Here is a picture that can rock any theatre with laughter, clean fare and can positively be listed as family fodder. Word of mouth advertising should build proceeding showings. It's the best role Alice Brady has ever enacted for the screen. Montgomery and Anita Louise do well as the young lovers while Alan Mowbray and Lumsden Hare, always perfect in silly a ss roles, turn in fine performances. The story is fine and Crosland's work is near perfect. Play up Alice Brady as the new Marie Dressler.

Family JOE BLAIR

Showman's Trade Review

Balance of Papers Running "Tailspin Tommy"

There are so many papers in the newspaper syndicate of "Tailspin Tommy" that our space last week was not sufficient to list them all. Here are the rest. Add them to the names on Page 28 of last weeks issue.

OHIO

Beacon Journal ..... Akron
News Bee ..... Toledo
**News ..... Dayton
News & Repository ..... Canton
Telegram ..... Youngstown
News & Sun ..... Springfield

OKLAHOMA

Morning Reporter ..... Seminole
Oklahoman ..... Oklahoma City

OREGON

Mail Tribune ..... Medford
Capital Journal ..... Salem

PENNSYLVANIA

Tribune ..... Johnstown
Daily Courier ..... Connellsville
*Dispatch Herald ..... Erie
**Bulletin ..... Philadelphia
*Telegraph ..... Harrisburg

SOUTH CAROLINA

*State ..... Columbia

SOUTH DAKOTA

**Evening Republican ..... Mitchell

TEXAS

**Times ..... El Paso
**American Statesmen ..... Austin
Journal ..... Dallas
**News Tribune ..... Waco
*Chronicle ..... Houston
Daily Times ..... Wichita Falls
**Enterprise ..... Beaumont
**Morning Star ..... Harlingen
*News ..... Galveston
*News ..... Dallas

TENNESSEE

**Leaf Chronicle ..... Clarksville
Tennessean ..... Nashville

VIRGINIA

Free Lance Star ..... Fredricksburg
*Times Dispatch ..... Richmond

WASHINGTON

Ledger ..... Tacoma
Daily Herald ..... Everett
**Herald ..... Bellingham
*Spokesman's Review ..... Spokane

WEST VIRGINIA

**Times ..... Fairmont
**Huntington Pub. Co. ..... Huntington
**Daily Telegraph ..... Bluefield
**Intelligence ..... Wheeling

WYOMING

*Tribune Herald ..... Casper

The Roll of Honor

(Continued from Page 1)

TOWN	THEATRE	EXHIBITOR	LENGTH OF TIME USED OUR SERVICE
Rochester	Family	A. A. Fenyvessy	Since in Business
Rochester	West End	A. A. Fenyvessy	Since in Business
Binghamton	Strand	M. B. Comerford	Since in Business
Binghamton	Riviera	M. B. Comerford	Since in Business
Binghamton	Star	M. B. Comerford	Since in Business
Binghamton	Capitol	M. B. Comerford	Since in Business
Binghamton	Symphony	M. B. Comerford	Since in Business
Binghamton	Suburban	M. B. Comerford	Since in Business
Binghamton	Regus	M. B. Comerford	Since in Business
Johnson City	Endwell-Enjoy	M. B. Comerford	Since in Business
Owego	Tioga	M. B. Comerford	Since in Business
Waverly	Capitol-Amusu	M. B. Comerford	Since in Business
All SCHINE situations		L. M. Schine	Since in Business
Buffalo	Regent	J. Michael	Over 10 Years
Buffalo	Allendale	A. Michaels	Over 10 Years
Buffalo	Rialto	H. Hoch	Over 10 Years
Buffalo	Ellenterry & Sylvia	Mrs. L. Behling	Over 10 Years
Buffalo	Oakdale	Mrs. J. Hannan	Over 10 Years
Buffalo	Unity & Seneca	G. Gammel	Over 5 Years
Buffalo	Columbia & Colonial	J. A. Schuchert, Jr.	Over 5 Years
Buffalo	Commodore	R. Farber	Over 5 Years
Buffalo	Grider-Kensington	M. Dykstra	Over 5 Years
LeRoy	LeRoy	R. Blouvet	Over 5 Years
Brockport	Strand	R. Blouvet	Over 5 Years
Corning	Plaza	M. Gaby	Over 5 Years
Hornell	Strand	I. Cohen	Over 5 Years
Syracuse	Franklin	R. Merriman	Over 5 Years
Sodus	Arcade	H. L. Averill	Over 5 Years
Waterloo	State	G. H. Howell	Over 5 Years
Watkins	Glen	G. H. Tooker	Over 5 Years
Wayland	Legion	U. J. Hoffman	Over 5 Years
Niagara Falls	Capitol	M. Atlas	Five Years
Angola	Angola	S. Graf	Over 4 Years
Buffalo	little Hippodrome	J. Bailey	3 Years
Fredonia	Wintergarden	M. L. Osborne	Over 3 Years
Buffalo	Lafayette	A. C. Hayman	Over 3 Years
Niagara Falls	Strand	A. C. Hayman	Over 3 Years

NATE SAUBER, Mgr.

ANTONIO MORENO COMING BACK

AFTER an absence of five years from the American screen, Antonio Moreno, a world-famous star in the days of the non-talking celluloids, is making a comeback in "Storm Over the Andes," Universal's sensational romance of war and aviation in South America. And how he is coming.

Antonio Moreno was born in Madrid, Spain, but came to America in his early twenties and joined a Massachusetts stock company, eventually becoming a highly successful figure on the New York stage. In 1911, he made his debut under the auspices of the most famous director of the silent pictures, David Wark Griffith, and subsequently took his place in the front ranks of the popular leading men of his day. During his 24-year career on the silversheet, Moreno appeared in over 200 feature pictures. short subjects and serials.

But when the talkies came into vogue, the Spanish star was hampered by his accent and gradually faded out of the limelight. For the past five years, he has confined his attention to acting and directing only Spanish pictures, in Hollywood and in Mexico City, and to perfecting his English. Having now lost almost all traces of accent, Universal is confident "Tony" will rapidly regain his erstwhile tremendous following.

In "Storm Over the Andes," starring Jack Holt, Moreno has the second most important role—the part of Major Tovar, Commanding Officer of Air Forces in Bolivia. Others prominent in the cast are, Mona Barrie, Gene Lockhart, Grant Withers, Juanita Garfias, Barry Norton and George Lewis. Al de Mond, Lieutenant Commander Frank Wead, and Eve Green collaborated on the screenplay with W. Christy Cabanne directing.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

RANDOM IDEAS THAT HIT THE RIGHT SPOT

FIND the 24 sheet in this picture shot of the Rialto, Medford, Ore! It's there all right but it's in three cut-outs—one at the left of the box-office, one at the right, and the title above! Eino Hemmila, manager adapted the poster for his front display—and he made a right nice job of it! Cut outs from the six sheet provided decorations for the box-office. Three sheets were used for side panels. A 24, a 6, and two 3s—cut 'em out, mount 'em, and you've a shout 'em front!

DOTHAN, Ala., got a hefty kick out of Rufus Davis' "Bride of Frankenstein" ballyhoo. A monster dummy figure chained to a chair atop a flat top truck drew all eyes as it rolled about town. A banner read: "I demand a mate—who will be my bride? BRIDE OF FRANKENSTEIN Houston Theatre."

* * *

JOHN C. FANNING, Capitol Theatre, Brownsville, Texas used a twelve foot reproduction of the monster on a truck, as a ballyhoo in his "BRIDE OF FRANKENSTEIN" campaign. Carried banner advising timid, nervous people, jelly beans, and sissies not to see the picture.

* * *

OSCAR A. DOOB of the New York Loew Theatres, and his fast stepping lieutenants Emmerling and Spencer rate bows for the very complete and showmanship campaign issued to all Loew Theatres for the "BRIDE OF FRANKENSTEIN." Didn't miss a single trick in their sixteen page illustrated bulletin.

Gee Men Attention! Public Enemies Scatter! Mobsters Beware! The Tiger Woman Is Loose!

ONE OF THE GAGS

While machine guns are echoing rat-tat-tat in well-filled theatres throughout America—while heavy-faced thugs with leering eyes are making the screens drip with ugliness—while the handsome, never-say-die Federal Men are facing hails of lead and sending thrill fans into new paroxysms of delight through their pursuit of public enemies—a *new* motion picture treat is being made ready for you. *What has gone before in the way of gangster chasing cinemas and all the popularity they have gained are to be harnessed to a fine build-up for a sizzling new* comedy—SHE GETS HER MAN!

Hail the new gang smasher! None other than trembling ZaSu Pitts, who trips on a tear gas button while a bank hold-up is under way and, with her infamous fall, routs the brigands who had been holding at bay all the valiant forces of law in her village.

Press wires flash the news. Over night timorous ZaSu becomes the "tiger woman." Comes the dawn—and a million women rally behind her to chase crime from the land. Gee men gasp! Public enemies shiver! Mobsters pale! Hugh O'Connell, ZaSu's new playmate, guides her to her dark destiny while her deserted village sweetheart, Lucien Littlefield, yearns for his darlink!

A grand burlesque on gangster movies! A picture loaded with showmanship characters: the "tiger woman" with red hair and green eyes—Flash, the innocent gangster, lonesome since Mamie was hanged—Windy, the ballyhoo merchant—Francine, just a doll too hungry to be polite—fashionable gorillas with gardenias and top hats—plug-uglies acting like butlers at a swank soiree—all going goofy in the gayest, goldurndest, high-handed hilarity hit of the season!

Poor ZaSu! A ring on her finger—a price on her head—but only romance in her heart! Kidnapped! Mutiny among the mobsters — then kidnapped from her kidnappers! How the "tiger woman" gets into action! How "SHE GETS HER MAN!"

Universal has a score of tricks to help you put this one over! *But you'll grow so enthused you'll try two score more of your own. It's that kind of a picture. Just bursting with showmanship possibilities!* And, since there are going to be followup ZaSu Pitts-Hugh O'Connell operas, here's a swell chance to launch the new "scream-mates" in super style and cash in as well on the pictures to come. *For a certainty here is a new money making team for you!*

JOE WEIL

SCARES AUDIENCE WITH MONSTER HEAD ON WHEELS! ROTH RUNS WANT-AD FOR "FRANKENSTEIN" BRIDE

SAM ROTH pilot of the State Theatre at Harrisonburg, Va., aroused beaucoup excitement in town with his "BRIDE OF FRANKENSTEIN" exploitation. Based on the monster-demands-a-mate angle his campaign was started with a want ad which read: "BRIDE WANTED — To act as mate for a man-made monster. Apply Frankenstein, State Theatre." Following the appearance of this ad Roth distributed small throwaways carrying a picture of the monster's head and reading: "Beware! Lock the doors! The man-monster demands a bride." The theatre front display (shown at right) featured the line: "Who will DARE be the monster's mate?" Roth stressed the warning gag, announcing that the picture was not for the young, the scary or the nervous. An ambulance stationed at the curb carried a banner reading: Emergency ambulance—for those who can't take it while seeing the 'BRIDE OF FRANKENSTEIN.'"

To heighten the effect of his trailer presentation Roth used a 24-Sheet cutout head of the monster mounted on a small wagon, the wheels of which were concealed with a black apron. Behind the eyes of the head he used a red flasher light. Just before the trailer was run he flashed the house lights several times then darkened the entire theatre. Girls screamed and cymbals crashed as the monster's head was slowly drawn across the stage in a deep blue spot.

Send Us Your Campaigns!

The Showmanship Editor of the Universal Weekly is anxious to receive campaigns on Universal pictures from big and small cities, for reproduction on these pages. Pass along your good ideas so that your brother exhibitors can benefit therefrom!

RALSTON'S "BRIDE" TRAILER SETTING UNIQUE FEATURE OF RITZ CAMPAIGN

HOWARD Ralston, Manager, Ritz, San Francisco, Calif., conceived and produced an exciting trailer setting for the "BRIDE OF FRANKENSTEIN." Here's his description: All house and stage lights out; rattle and drag chains about back stage; girls in wings give several blood-curdling screams load of scrap iron dropped from flies onto steel boiler plates back stage; set off charge of flashlight powder and at the same time plug in green pin spot on 24-Sheet cut-out head of monster on stage. Hold while smoke from flash rises through green light on head then go into trailer leaving green face visible. Also worked as a swell gag before picture itself.

Ralston used cut-outs of the 24-Sheet head and title across the front of the building over the marquee. In his lobby he placed an operating table with wrapped dummy, chemical and electrical apparatus and a thrill chart. A huge electric coil sputtered and buzzed and threw a foot long spark over the box office.

In small as well as big cities "THE GOOD FAIRY" is still bringing out some splendid showmanship! This display with usherettes in replicas of the costume worn by Margaret Sullavan in the picture, was used by J. N. Morgan of the Rylander Theatre, Americus, Georgia.

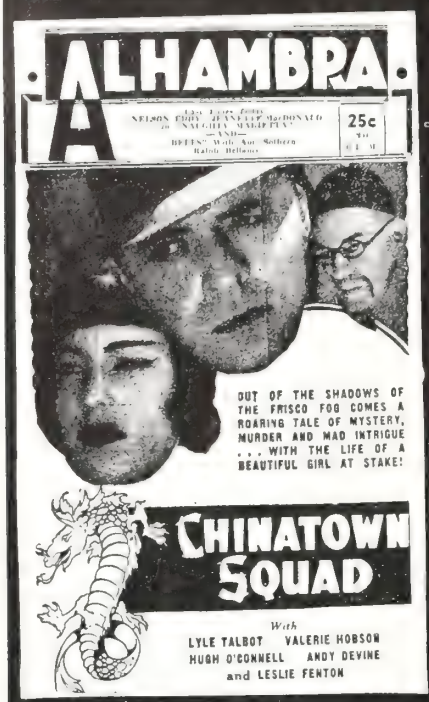
Sell These Three Big "Manhattan Moon" Hits

START your "MANHATTAN MOON" campaign ball rolling now! Cash in on the current popularity of the amateur radio program by offering a special prize to performers singing or playing any of the hits from this picture. Get the local hotel and radio bands to play the numbers. Supply the radio stations with phonograph recordings or sheet music to use on spot announcements and sustaining programs.

Arrange for displays in sheet music and record stores and departments. Display title pages of the songs on lobby front stands. Plug the music in your lobby with an orthophonic or studio piano. Offer prizes promoted from music store, for the best new chorus lines to the songs. The more you get them played and popularized the better your opening should be.

Contact the publishers: Chappell & Co., of America, 1270 Sixth Ave., New York.

Among the Ads!



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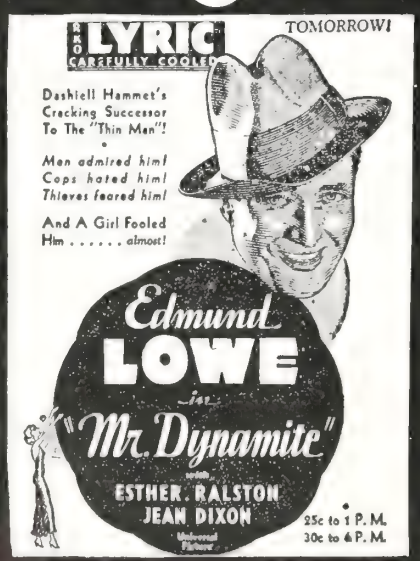

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(1.) Double column x 6⅞" from Alhambra, Milwaukee. (2.) Two column x 10" from Orpheum, Portland, Ore. (3.) Double column x 5½" from Lyric, Cincinnati. (4.) Two column x 3" from State Lake, Chicago. (5.) Double column x 4½" from Roxy, New York City. (6.) Two column x 4½" from Tower, Kansas City, Mo. (7.) Double column x 4½" from Adams, Detroit.

ZOOMING YOUR WAY!
THE FIRST AIR DRAMA
OUT OF SOUTH AMERICA!
Jack HOLT
in
STORM
OVER THE
ANDES
UNIVERSAL'S
MASSIVE AIR
PICTURE, WITH
MONA
BARRIE
ANTONIO
MORENO
Gene Lockhart
Grant Withers
Barry Norton
George Lewis
Directed by
Christy Cabanne
MAURICE PIVAR
Assoc. Producer

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

SEEN AND HEARD WHEREVER THE WORLD IS ALIVE!

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 38, NO. 8
MAR. 21, 1936

"DRACULA'S DAUGHTER"

ANOTHER MENTONE MARVEL!

Starring

ARMIDA

Yost's Varsity Eight

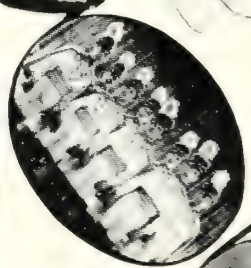
PETER HIGGINS

O'Donnell & Blair

WHITE & BURNS

The Robbins Family

UNIVERSAL
presents



Mentone MUSICALS

"PLAYING FOR FUN"

Montreal Roll of Honor

The following exhibitors in the Montreal Territory have used Universal Pictures continuously for

EXHIBITOR	THEATRE	TOWN
	25 Years	
G. Martineau	Royal	Valleyfield
I. Rosenbloom	Royal Alexandra	Lachine
R. L. Vallee	Premier	Sherbrooks
B. C. Salamis	Fairyland	Montreal
C. O. Auclair	Rex	Montreal
	20 Years	
O. E. Fontaine	Empire	La Tuque
A. Bey	Elite	Thetford Mines
A. Capandrites	Cameo	Montreal
D. Berzan	Centre	Montreal
J. Cytrynbaum	Perron Hall	Montreal
S. Athanasiou	Star	Montreal
F. Perras	Crystal	Montreal
Jos. Cardinal	King Edward	Montreal
	15 Years	
Famous Players Cndn Corp.	Capitol	Montreal
Famous Players Cndn Corp.	Palace	Montreal
Famous Players Cndn Corp.	Loew's	Montreal
Famous Players Cndn Corp.	Capitol	Quebec
United Amusement Corp.	Circuit of 21 theatres	Montreal
A. Rosenberg	Canada	Montreal
Mrs. G. Duclos	Rex	St. Jerome
E. Lavigne	Capitol	Aylmer
	12 Years	
Jules Duhamel	Passe Temps	Montreal
Ed. Beaumont	Classic	Quebec
	10 Years	
J. E. Gagnon	Francais	Quebec
	8 Years	
United Amusement	Granada	Sherbrooke
	5 Years	
C. O. Auclair	Hollywood	Montreal
Messrs. Brock & Laurie	Princess	Cowansville
Chas. Campbell	Noranda	Noranda
U. S. Allaire	Victoria	Victoriaville
	3 Years	
J. S. Dunning	Park	Verdun
J. S. Dunning	Century	Montreal
Leo Choquette	Starland	Waterloo
	2 Years	
J. P. Cloutier	Parisien	Louiseville

D. LEDUC, Manager

FLASHES FROM

No. 855 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Every day I find on my desk a complete report of scenes shot in our studio the day before.

Just read a few of these flashes from the daily shots on "Flash Gordon" . . . the most unique serial ever made.

"The action in these rushes is all in the underground palace. This palace, being under water, must necessarily be water-proof. It was constructed accordingly.

In olden movie days it would have been dark and gloomy, but now it is built in the modern manner. Steel plates and rivets. Port-holes and bulkheads, as on a modern ocean liner. Lots of electric light, plenty of white paint, nickel-plated trimmings, beautiful cellophane drapes, fine rugs and other swell interior decorations. A real palace and no fooling.

"In another scene there is a scientific aspect with imposing laboratory equipment, electrical, astronomical, chemical, hydraulic and radio-active.

"Wonderful serial material.

THE RUSHES!

"Flash and his girl drop through the trap into some water in another scene and right away they are set upon by the shark men. These shark men (don't tell anyone) are a group of professional swimmers engaged specially for this submarine stuff. They are fine big fellows with perfect figures. They wear close-fitting silver helmets and nothing else but swimming trunks.

"It is amazing what a lot of preliminary work and study has gone into this serial, carefully figured out before it ever started. Brand new ideas in props and special scenery They all had to be made. They could not be bought.

"This serial is an entirely new thing and everything in it is new. Nothing like it was ever made before, either in serials or features."

I receive pages and pages like that every day about the best serial ever made. It is "FLASH GORDON."

See it, no matter whether you ever played a serial or not.

Carl Laemmle

THE RUSH FOR PAPER IS ON! UNIVERSAL IS WORKING THE PRESSES DAY AND NIGHT TO MEET THE AVALANCHE OF ORDERS FROM EXHIBITORS IN EVERY PART OF THE COUNTRY! THAT'S THE TIP-OFF, GENTLEMEN! YOU COULD TELL IT FROM THE

THE POSTERS ARE READY!

POSTERS ORDERS ON "**MAGNIFICENT OBSESSION**" AND YOU CAN TELL IT FROM THE ORDERS ON "**SHOW BOAT**"! THEY KNOW IT'S TREMENDOUS AND THEY'RE GOING TO SMASH IT OVER FOR EVERYTHING IT'S WORTH – AND THAT'S PLENTY!

The MOST GLORIOUS of ALL EPICS!
The PICTURE THAT CAN NEVER DIE!
SWEEP! POWER! MAJESTY!
that's
SUTTER'S
GOLD

Concerning UNIVERSAL PICTURES

¶ Carl Laemmle, founder and president of Universal Pictures Corp., and J. Cheever Cowdin, president of Standard Capital Company today announced that operating control of the Universal Company's world organization and facilities have been sold to Standard Capital Company and Charles R. Rogers. In exercising an option which the purchasers have held for nearly five months the new group obtain control of 90 percent of the Universal Stock and will take over the active management of the entire Universal producing and distributing organization within twenty days.

●

¶ Mr. Cowdin has announced that with Mr. Laemmle's retirement, R. H. Cochrane, Vice President of Universal since its inception will become president of the parent corporation and Charles R. Rogers will become executive vice president in charge of production. William Koenig, recently signed, will continue as general manager of production and James R. Grainger, general sales manager will continue in that post.

¶ Mr. Grainger is now in Hollywood to confer with Mr. Rogers and Mr. Koenig relative to Universal productions for the balance of the current season and for 1936-1937. There will be no production recess at Universal City studios, rather an increase in production activity is planned.

●

¶ In retiring Mr. Laemmle stated that the harmonious and industrious cooperation given him by Mr. Cochrane during 30 years of Universal progression has made him extremely happy to learn that Mr. Cochrane will guide the future destinies of the company. Furthermore Mr. Laemmle has expressed complete sympathy and satisfaction with the management and has assured the new group that his services and counsel will be available at any time, wherever and whenever required and that his desire to be of help to the further advancement of the organization is in no manner affected by his relinquishment of active control of Universal.

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"Love Before Breakfast" Held at the Roxy

"LOVE BEFORE BREAKFAST," held over at Roxy. So well did the prospect of "Love Before Breakfast," after a swell advertising and publicity campaign, hit the fancy of New York that it was held over at the Roxy. With the exception of "The Invisible Man" and "Diamond Jim" it played to the greatest business at the Roxy in the last four years, on a Friday, Saturday and Sunday. It had to play an extra late show on Sunday night to accommodate the clamoring crowds.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
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MAR. 21, 1936
Vol. 38 No. 8

Universal Borrows Lombard and Bennett

UNIVERSAL has made two great castings which insure the box office appeal of two of the coming pictures. These two stars are Carole Lombard and Joan Bennett. Miss Lombard, who is making such a hit in "Love Before Breakfast" at all theatres is going to star with William Powell in "My Man Godfrey." Joan Bennett will star with Joel McCrea in "Money from Heaven." McCrea has just scored a hit in "These Three."

DECLARES HOLIDAY FOR "SUTTER'S GOLD"

Governor Merriam of California Orders State-Wide Celebration in Honor of Universal's Production

GOVERNOR Frank F. Merriam has declared that California will celebrate "Gold Week" from March 25 to 31 in honor of "Sutter's Gold." All loyal sons of the Sunset Commonwealth are oiling up their old '49 stage coaches, polishing the mementoes of the period, brushing off the clothes their granddaddies wore, for a parade to commemorate the era when gold was discovered in California.

Governor Merriam's proclamation stating his reason for the celebration of "Gold Week," says in part: "The picture depicting the life and times of John A. Sutter will stimulate interest again in the customs and traditions that made early California history both colorful and romantic.

"Sutter's Gold," the production which involved extensive documentary research, skillful executive management and devoted individual and group performance, merits popular approval and support. It extols the personal qualities of the Western pioneers and at the same time praises the broad vision and courageous character of the founders and builders of California. It inspires devotion to the ideals of the men and women who laid the foundations of an enduring civilization.

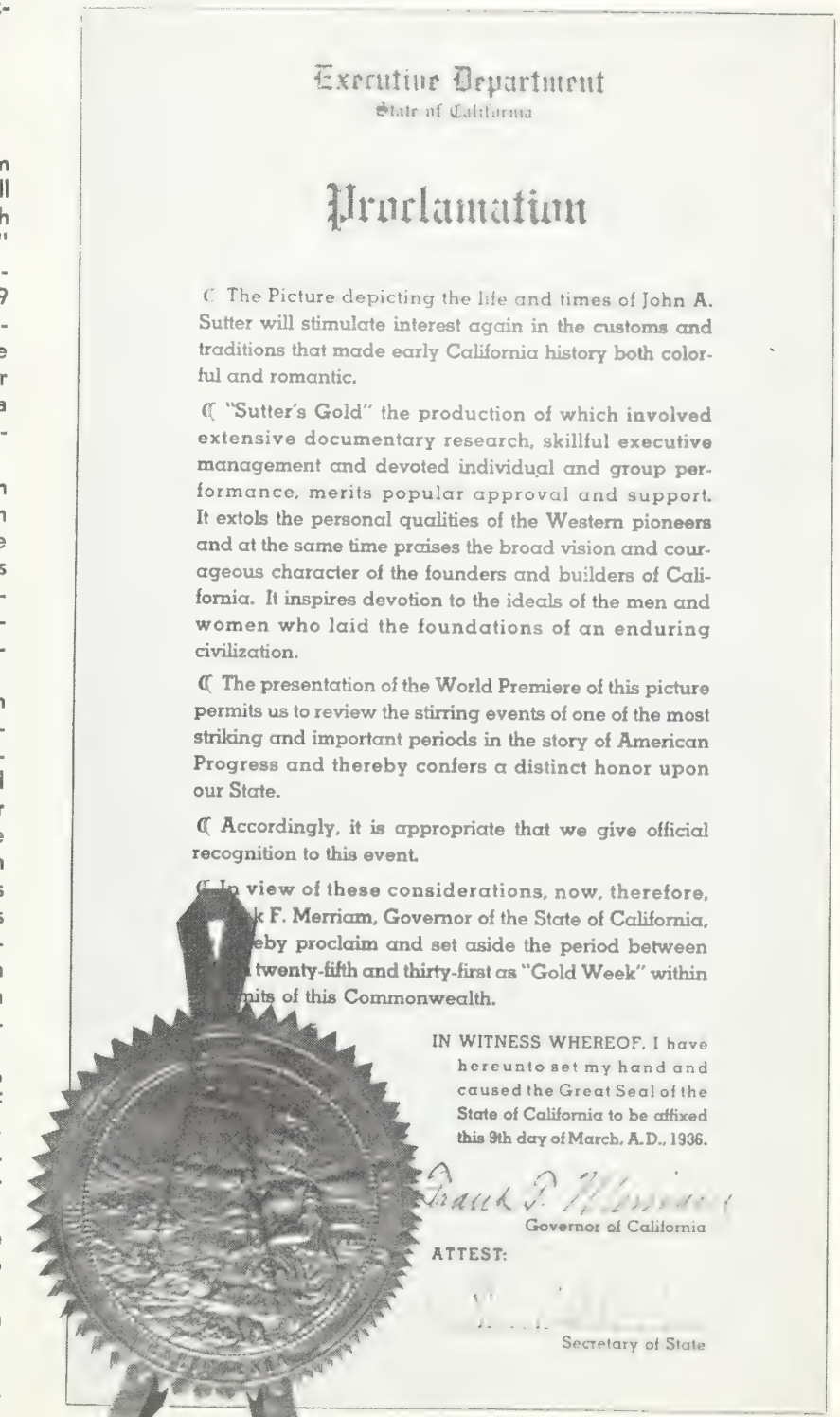
" . . . This picture permits us to review the stirring events of one of the most striking and important periods in the story of American Progress and thereby confers a distinct honor upon our State.

"Accordingly, it is appropriate that we give official recognition to this event."

"Sutter's Gold" will be shown in Sacramento at the Alhambra Theatre on March 25.

The celebration will open officially at noon on March 25th at the Southern Pacific depot upon the arrival of their "Tenderfoot Special" which will bring the stars of the picture, news-

(Continued on Page 29)



Executive Department
State of California

Proclamation

¶ The Picture depicting the life and times of John A. Sutter will stimulate interest again in the customs and traditions that made early California history both colorful and romantic.

¶ "Sutter's Gold" the production of which involved extensive documentary research, skillful executive management and devoted individual and group performance, merits popular approval and support. It extols the personal qualities of the Western pioneers and at the same time praises the broad vision and courageous character of the founders and builders of California. It inspires devotion to the ideals of the men and women who laid the foundations of an enduring civilization.

¶ The presentation of the World Premiere of this picture permits us to review the stirring events of one of the most striking and important periods in the story of American Progress and thereby confers a distinct honor upon our State.

¶ Accordingly, it is appropriate that we give official recognition to this event.

¶ In view of these considerations, now, therefore, I, [illegible]k F. Merriam, Governor of the State of California, [illegible]eby proclaim and set aside the period between [illegible] twenty-fifth and thirty-first as "Gold Week" within [illegible]mits of this Commonwealth.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Great Seal of the State of California to be affixed this 9th day of March, A.D., 1936.

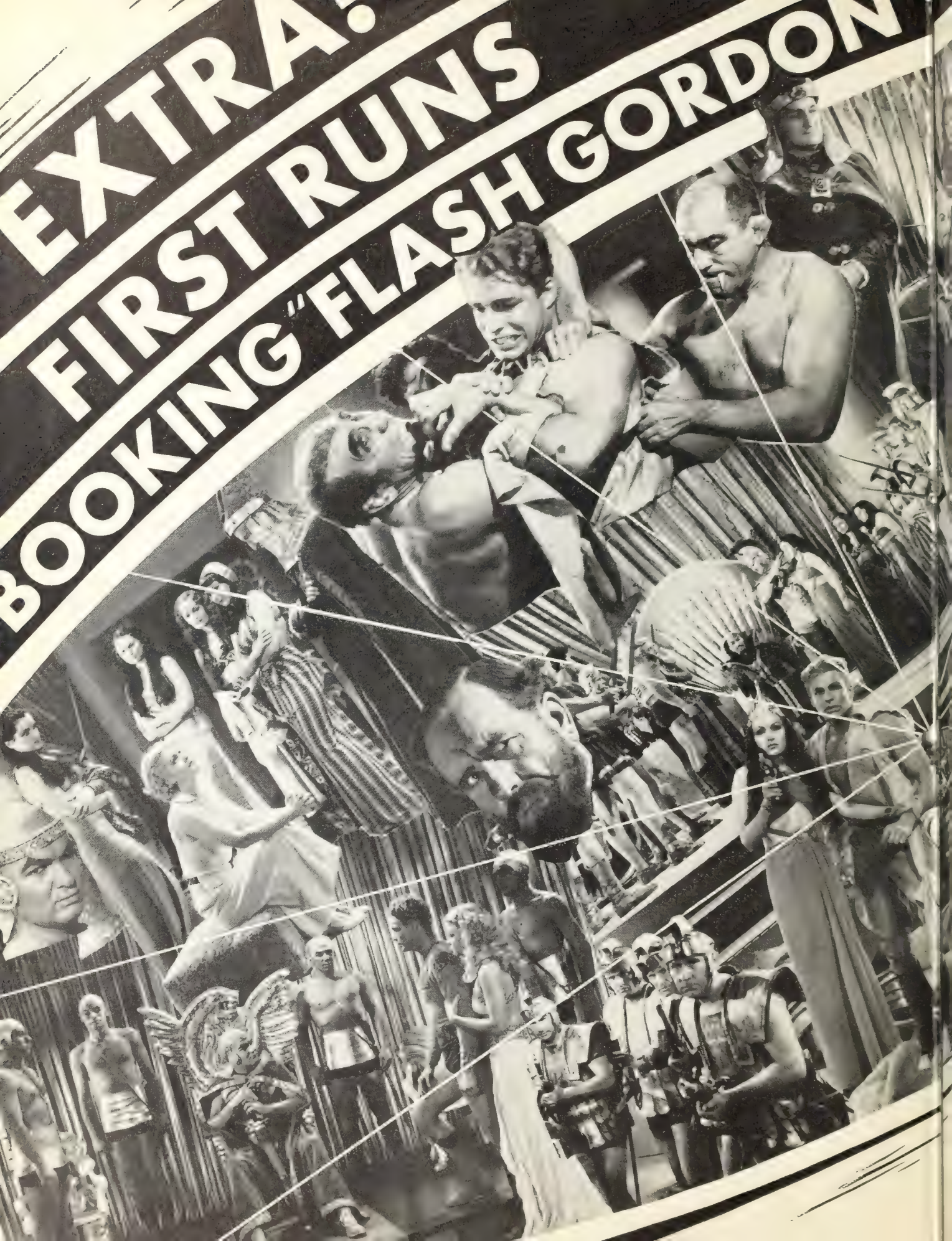
Governor of California

ATTEST:

Secretary of State

Copy of the executive order of the Governor, proclaiming California state-wide celebration.

EXTRA! FIRST RUNS BOOKING "FLASH GORDON"



Pantages and Hillstreet Theatres in Los Angeles! The Fox Theatre in San Francisco! And other houses following suit! For the first time in their history! For the first time in the history of serials!

UNIVERSAL'S
SERIAL SUPREME

FLASH GORDON

Starring BUSTER CRABBE as "Flash Gordon". With Jean Rogers, Priscilla Lawson, Charles Middleton. Based on Alex Raymond's King Features newspaper strip. Directed by Frederick Stephani. Produced by Henry MacRae.

DRACULA'S DA TOPS

Gloria Holden in the title role of "Dracula's Daughter."

If anyone who saw "Dracula," that tremendous thriller which started a cycle of thrilling success and box-office profit, thinks that that was the tops in the horror business, just let them see the flaming, *five hundred year* old daughter do her stuff in Universal's sequel, "Dracula's Daughter!"

Marguerite Churchill, victim, in "Dracula's Daughter."

One of the creepy situations which makes "Dracula's Daughter" out-Dracula "Dracula"

FRIDAY the 13th marked the end of "Dracula's Daughter!" And a fitting day it was, too, to mark the close of the career of this devastating vampire, a worthy successor to Old Man Dracula. On that day, the last shuddering scene was shot and the relentless arrow put the quietus on Gloria Holden in the role of the beautiful she-vampire, in Universal's newest thriller.

But if Friday the 13th is supposed to bring with it broken mirrors and other omens of bad luck, they could not be found anywhere near the "Dracula's Daughter" sets. For no mirror of any description was permitted in any of the luxurious settings in which Miss Holden moved. The reason for this is that in accordance with the best tradition and folk lore, a vampire does not cast a shadow nor show any reflection whatsoever in a mirror. And in order to avoid any suspicion of the horrible truth of her vampirism, the daughter of Dracula shunned mirrors as scrupulously as she did wolfbane, garlic, the cross, and other vampire-proof devices.

Even the mysterious accident which befell director Lambert Hillyer on Friday the 13th, when a huge lamp toppled over on his head and sent him for two hours to the Universal City Hospital for treatment, did not add anything to the famous fatality tradition of "black Friday, For Hillyer was back on the set in time to finish the picture on schedule, and everyone is certain that "Dracula's Daughter" easily tops her old man, "Dracula."

Settings fully in accord with the strange mood of the story form the backgrounds for "Dracula's Daughter." Otto Kruger, Marguerite Churchill, Irving Pichel, and Edward Van Sloan play featured roles together with Gloria Holden.

Much of the action takes place in London and the mysterious moors near Whitby, and these scenes, taking place only at night, are blanketed in gloomy fog. There are the ruins of Carfax Abbey, where the body of Drcula is burned by his daughter on a funeral pyre and fearful shadows dance in the vaults of shattered masonry. Fog

AUGHTER

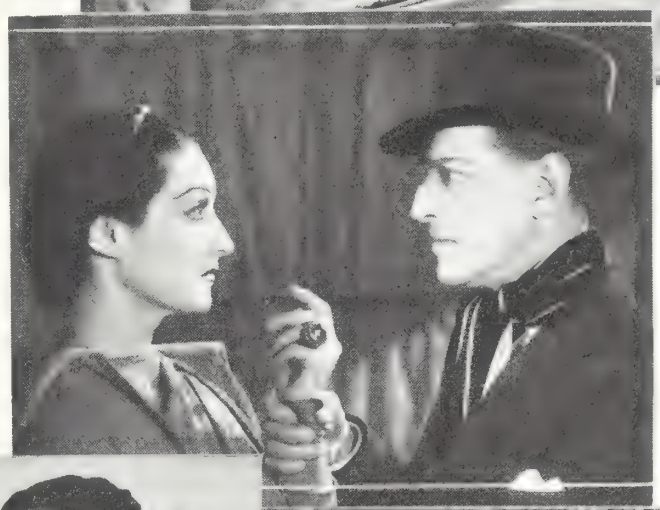
Her Old Man

enshrouds London while a female vampire stalks her victims, intent on feasting on their blood.

Many scenes are laid within and about the ancient castle of Dracula in Transylvania, a great structure which for 500 years has been falling in gradual decay. Dust and cobwebs are everywhere, and the atmosphere is literally hair-raising when human beings invade the stronghold of the vampires. There are scenes of ominous portent in the London apartment of the vampire, the strange "home" where no mirror is ever permitted and where the loathsome creature lives with her gaunt manservant. Other settings are of the normal world, but these, by contrast, only serve to make the others more forbidding.

"Dracula's Daughter," suggested by Oliver Jeffries, is based upon the Bram Stoker story, "Dracula's Guest," with screenplay by Garrett Fort. It was produced by E. M. Asher.

Otto Kruger, using a scientific mechanism to rescue his secretary from the vampire's clutches.



A test of wills between Gloria Holden and Otto Kruger, both of whom are featured in "Dracula's Daughter."

The method by which the vampire places her victims in her power.

A fitting end to the 500-year-old daughter of Count Dracula.

CESAR ROMERO

He is the actor who is in the highest demand of any player in Hollywood. His fan mail is enormous. He is the most eligible bacheler in the movie colony. To be seen with him at a cafe or at a dance immediately starts one of those tintillating, tantalizing, thrilling romantic rumors on which Hollywood scribes depend to sell the papers. Because the romantic Romero was seen twice with Adrienne Ames at the Bamboo Room, every feminine pen in Hollywood started to quiver.

ROMERO HEA

ONE unfailing barometer of the public's taste as far as screen stars is concerned is the fan magazine. Just as soon as a barrage of inquiries is turned upon the editors and "answer men" of these books, which cater exclusively to the movie fans of the country, the particular actor who is the object of all these questions is definitely headed for stardom. Right now, the favorite of the fans is Cesar Romero. The home office of Universal is besieged with requests for photographs, biographical data and production news about Romero from the magazine editors, and "what color are his eyes, his hair, how tall is he, is he married, what is his favorite food?"—all these and many more questions were fired at them via the fan magazines whose readers want to know.

Another barometer of popularity is a particular Hollywood institution. If an actor who is under contract to one studio is often sought by other studios for important roles, that is a definite, infallible sign that he is popular. They would always rather trust another studio's reactions than speculate on their own. And there are extraordinarily cogent reasons why this is a great barometer. Now it happens that of all the actors at Universal except Henry Armetta, the one most frequently sought by other studios, is Cesar Romero. They show him even more attention than the fan magazine editors.

And the object of these attentions is busily engaged at Universal City right now in another role which will bring him one step nearer that stardom which will be his inevitably. He has progressed by virtue of his splendid acting ability, his hard work and

Cesar Romero playing in "Diamond Jim" with Binnie Barnes, who had the role of Lillian Russell.

ÐED for STARDOM

his striking appearance, to the point where he is more in demand as leading man by the various studios in Hollywood than any actor since the days of Valentino. And, incidentally, the one thing which both Romero and Universal fear most is that he may be typed as "the second Valentino." That boast or threat, whichever it is, has killed the chances of too many good actors.

Although Romero is the perfect Latin type, tall, dark, handsome, he was born in New York City. He started his professional career, as Valentino did, by dancing in "Lady Do" and other musical comedies in New York. But his work on the screen has been of a serious, varied nature, and he will in no way be confined to the handsome-lover type of role, as was Valentino. Any role which requires deft, skillful handling and a vibrant personality may be given to Romero with the assurance that he will shine in the part. In the past, he has played the dashing, devilish, hero villain type, who does not always win the girl, although he does win the admiration of every girl in the audience. He has played with such stars as Marlene Dietrich in "The Devil Is a Woman," with Rochelle Hudson in "Show Them No Mercy," with William Powell in "Rendezvous," with Tibbett in "Metropolitan," with Ronald Colman in "Clive of India," Arliss in "Cardinal Richelieu," Leslie Howard in "British Agent," with Powell and Myrna Loy in "The Thin Man," and with Edward Arnold and Binnie Barnes in "Diamond Jim." His work with Carole Lombard in "Love Before Breakfast" was so clever and so bristling with the sparkle which was a perfect foil for Carole's own vivacity and magnetism, that Universal has decided to groom Romero for future stardom. He has something which the public applauds, and that "something" in his case is very definitely personal magnetism and acting ability.

The role upon which Romero is engaged now is with Edward Everett Horton in "Unconscious," and also prominent in the cast is Glenda Farrell. Here Romero will undoubtedly have an opportunity to play a lighter, more humorous part than any which has fallen to him before, but it will be another indication of this player's versatility and adaptability to a role. Watch Romero: he's headed for stardom.

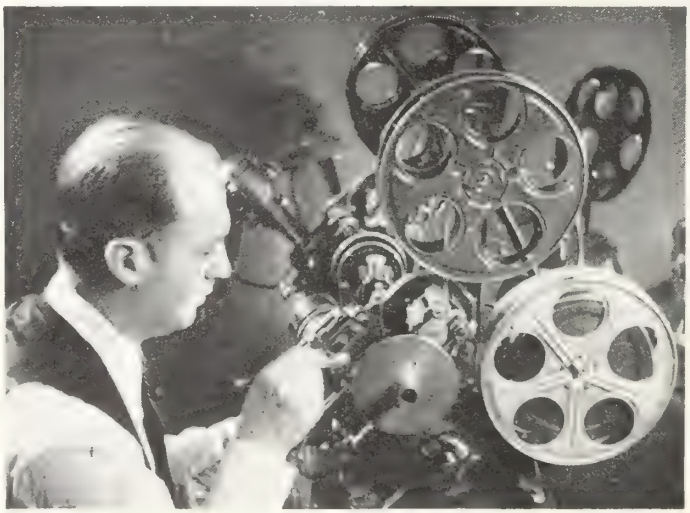
Here is that popular Romero, requisitioned by Paramount to play opposite Marlene Dietrich in "The Devil Is a Woman."

The latest role for Cesar Romero on the screens is that most delectable of comedy-dramas, "Love Before Breakfast" with Carole Lombard. Romero has a role which for most men would be regarded as difficult and unsympathetic. But Romero makes so much of it that all the critics mentioned him particularly and praised his work highly.

Here's The Way Cartoons Are Made

Here is the group which supplies the noise and sound effects which are such a necessary part of every cartoon. Walter Lantz with his expert corps of sound effect makers giving the appropriate dialogue and sound for the centipede in his remarkable pitching act in "Going Places" No. 18 with Lowell Thomas called "Cartoonland Mysteries."

ONE of the greatest tributes paid to "Cartoonland Mysteries," No. 18 in the series of "Going Places" with Lowell Thomas, was paid by W. G. Van Schmus of the Radio City Music Hall. Mr. Van Schmus has just booked "Cartoonland Mysteries" into the Music Hall and it will play there as soon as the next show is made up. The trade reviewers have all given this interesting and novel expose of the way moving picture cartoons are made, the highest of ratings.



Walter Lantz himself, one of the pioneers in cartoon making, examining the exposed film through the Movieola.

And no wonder the reviewers enjoy and recommend this interesting subject. Everyone who sees cartoons in moving picture theatres has wondered how they are made. No matter how much you are interested in the antics of Oswald the Lucky Rabbit, of Mickey Mouse, of Pop-Eye the Sailor, and all of the other cartoon characters, you wonder how they are made to move so naturally, and yet so grotesquely, how the sound is produced, recorded and synchronized, how the sound effects are obtained, and how the story is put together into one laughable and enjoyable piece of entertainment.

Lowell Thomas, in his trip to Cartoonland, answers all of the questions which people have been asking for years and years. He satisfies their curiosity. He tells you the methods that are adopted in one of the great moving picture studios. He introduces you to Walter Lantz, who is the creator and manipulator of Oswald the Lucky Rabbit, and by means of one of Oswald's releases, he gives you the low-down on how Oswald and all the other cartoon characters get that way. This is the first picture actually showing the public how all this is done. It is a public benefaction.

$TEP OUT!

You're durn tootin' you're going places with a company that can give you six socko productions in a row! And you know darn well that that company is none but —

UNIVERSAL,

who made, and is making, these big box-office babies . . .

IRENE DUNNE
ROBT. TAYLOR
IN
"MAGNIFICENT OBSESSION"

KRUGER
RGUERITE
URCHILL
IN
DRACULA'S
DAUGHTER"
IRENE DUNNE
ALLAN JONES
PAUL ROBESON
CHARLES WINNINGER
IN
"SHOW
BOAT"

IRENE DUNNE
ROBT. TAYLOR
IN
"MAGNIFICENT OBSESSION"
MARGARET SULLAVAN
JAMES STEWART
IN
"NEXT TIME WE LOVE"
CAROLE LOMBARD
PRESTON FOSTER
IN
"LOVE BEFORE BREAKFAST"
EDW. ARNOLD
LEE TRACY
BINNIE BARNES
IN
"SUTTER'S GOLD"
OTTO KRUGER
MARGUERITE CHURCHILL
IN
"DRACULA'S DAUGHTER"
IRENE DUNNE
ALLAN JONES
PAUL ROBESON
CHARLES WINNINGER
IN
"SHOW BOAT"

DON'T LET THE HIT PARADE PASS YOU BY! GRAB FOR ALL YOU'RE WORTH! BETTER EARLY THAN LATE! BETTER LATE THAN NEVER! FOLLOW THE LEADERS, BECAUSE THE LEADERS ARE FOLLOWING—

UNIVERSAL!

Look!..

Look at what "Magnificent Obsession" is still doing. Nine weeks in Minneapolis! Seven weeks in New Orleans! Five weeks in San Francisco! Four weeks in Chicago! Four weeks in Hartford! So far the biggest grosser, the longest runner of 1936! And now Universal follows it up with five more, among them such tremendous achievements as "Sutter's Gold" and "Show Boat." So step out, brother, step out with U-N-I-V-E-R-S-A-L !

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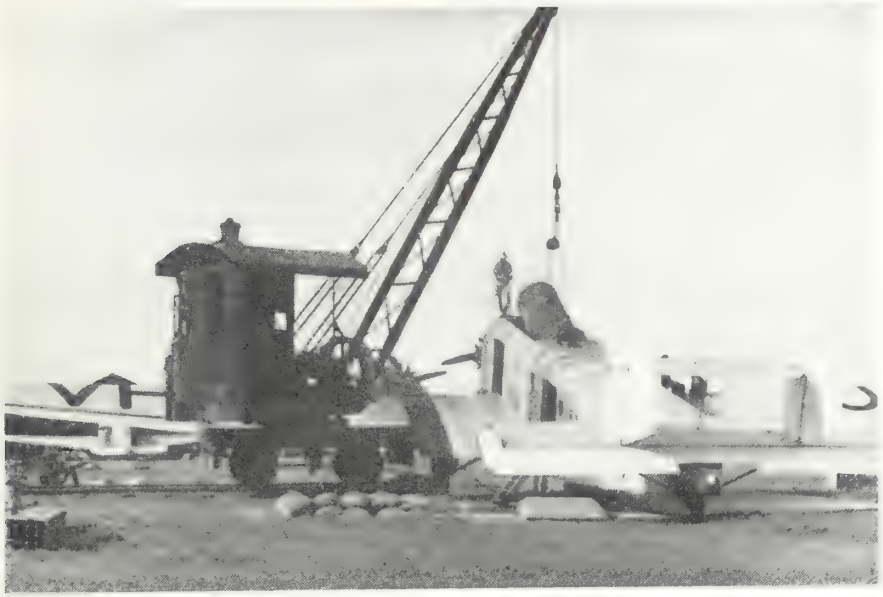

"GUINEA GOLD"

A Splendid issue of "Going Places" with Lowell Thomas, Produced by Charles Ford. This One Is No. 19 of the Series.

A dredge which was brought in pieces by this same airplane helping to unload supplies which have been flown in from the coast to the richest of all of the new gold fields which are situated in savage New Guinea.

NOW that "Sutter's Gold" has brought the subject of gold back into current conversation in the United States, Lowell Thomas in his most recent "Going Places" No. 19 takes the moving picture world to a place that very few white men have visited. It lies in the island of New Guinea and in the very central plateau of that island. This plateau is guarded by the most gigantic, heavily wooded and unapproachable mountain ranges and in addition by savages who have the pernicious habit of using poison arrows and blow guns. They don't know or like white men. They are utterly primitive, barbaric, cannibalistic and savage.

The natives of New Guinea, none of whom profits especially from the gold or ever knew it was there, watching the great droning birds bringing civilization to their age-old isolation.

In the midst of this Pacific island, white men in some way discovered gold. As was the case in "Sutters' Gold,"it was an irresistible lure. White men just had to get there to get the gold. Lowell Thomas shows how they do it and, strangely enough, it is entirely by airplane. The huge hydraulic machinery was flown in entirely by airplane. The supplies are brought by airplane. The miners are brought by airplane. The gold is brought out by airplane to the harbor of Markham River.

Lowell Thomas not only shows you these supplies going in and the gold going out, but he shows you the natives, their war dances, their methods of hunting, primitive agriculture, their unique way of living, and the deadly way in which even the youngest boys can handle a blow gun.

Truly, "Guinea Gold" is almost as thrilling as "Sutter's Gold."

Reviews of "Guinea Gold" appearing in trade papers last week rate this subject very high in the series of "Going Places."

The dredge which brings up the guinea gold from the riverbed. Every bit of this machinery and building material was brought by airplane from the coast.

NO MATTER HOW

JIMMY STARR SAYS: "RATING: SPLENDID...PRODUCER EDMUND GRAINGER DESERVES A BOW FOR THE SMARTNESS OF PRESENTATION...CAROLE LOMBARD IS AT HER BEST, WHILE PRESTON FOSTER IS A CINCH TO HIT THE RAVE CLASS...WALTER LANG'S DIRECTION IS FIRST RATE.... 'LOVE BEFORE BREAKFAST' SHOULD BE ON EVERYBODY'S MOVIE MENU!"

WALTER WINCHELL SAYS: "I SAW SOME OF CAROLE LOMBARD'S NEXT PICTURE, 'LOVE BEFORE BREAKFAST,' AT THE ROXY PREVIEW. YOU CAN SAFELY LIST IT AMONG THE HITTRACTIONS!"

"LOVE BEFORE IS STILL A SOCK

YOU LOOK AT IT!

"A PARADE OF HILARIOUS SCENES... ONE OF THE MOST BOMBASTIC COURTSHIPS THE SCREEN HAS EVER RECORDED... A RAPID FIRE SCREEN COMEDY... ALL GRAND FUN AND THERE ARE NO DULL MOMENTS!"
---SHOWMEN'S TRADE REVIEW

"STACKS UP AS THE KIND OF ATTRACTION FOR ANY AUDIENCE... THE KIND OF SHOW THAT'S ALL FUN!"
---MOTION PICTURE HERALD

BREAKFAST"
IN THE EYE!

A UNIVERSAL PICTURE

This is beautiful Doris Nolan who has just been signed by Universal from a Broadway Hit.

Lombard and Ryskind Added to Wm. Powell for "My Man Godfrey"

SO tremendously was everyone at Universal City impressed with the ability, beauty and courage of Carole Lombard, as exhibited in her Universal picture, "Love Before Breakfast," that it is no wonder they made every effort to get her for another picture. These efforts have come to a satisfactory conclusion. As a matter of fact, the outcome of the negotiations is thoroughly satisfactory not only to Universal but to Paramount because Universal again loaned Margaret Sullavan to Paramount in exchange for Carole Lombard.

Margaret Sullavan will play the disputed lead in "I Loved a Soldier," which greatly relieves Paramount's situation. Carole Lombard has been assigned to co-star with William Godfrey in "My Man Godfrey" which Carl Laemmle, Jr. will place in production on April 6th.

"My Man Godfrey" is a novel by Eric Hatch which was published serially in Liberty under the title of "Irene, the Stubborn Girl." The story is extraordinarly well adapted as a co-starring vehicle. Yesterday also Morrie Ryskind was engaged to write the screenplay, from which Gregory LaCava will direct.

It was Morrie Ryskind who wrote the screenplay for "Anything Goes," and in collaboration with George S. Kauffman, the screenplay for "A Night at the Opera." Also with Mr. Kaufman, he won the Pulitzer Prize for the stage play, "Of Thee I Sing." "My Man Godfrey" will be a fertile field for Ryskind's facile pen.

Universal Puts Ac Selections for Fu

DAN KELLEY, Universal's casting director, has just flown back to Hollywood from a New York raiding trip, where in competition with every big company, he scored two triumphs to add to the recent Chicago radio scoop.

The two New York players who have just signed long-term contracts with Universal are Doris Nolan and Jeanne Dante. Doris Nolan is the young actress who has just made a tremendous hit in "The Night of January 16th" at the Ambassador Theatre and whom every big company in the business tried to sign up. A. H. Woods made a trip to California to find just the proper actress for this role, and discovered Miss Nolan playing in "Daughter of Cain" in a small legitimate theatre in Hollywood. Miss Nolan opened in the Woods play in Los Angeles and when the play came to New York she was a sensation.

The other New York actress is Jeanne Dante, the ingenue who is now playing the role of Ann Hilton in "Call It a Day" at the Morosco Theatre. Miss Dante has a run-of-the-play contract with the producers of "Call It a Day" and therefore will not be able to undertake her first Universal picture until the play closes. Her first professional engagement was with Alice Brady in "Brass Ankles." Then came "Thunder on the Left," "Birthday," and after a summer of stock in Pawling, N. Y., she went into "Call It a Day," in which she is likely to be the outstanding hit

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John Wayne Signed for Eight Universal Adventure Pictures

UNIVERSAL has signed a contract with Trem Carr as the producer of a series of adventure melodramas starring John Wayne for next season's Universal line-up. There will be eight pictures in the series, which will be made at Universal City under the supervision of Trem Carr's associates as soon as Wayne is through with his present contract.

The first of the eight pictures will go into production at Universal City some time in July. The stories will be purchased by the Trem Carr organization. None of them will be western pictures, and the character of the productions will be entirely away from the kind of pictures that Buck Jones will make for the same Universal program.

cent On Youth In ure Movie Stars

for some time to come, probably lasting the summer.

In addition to these two, Universal has a number of young players just starting in whom it has the utmost confidence. One is Marla Heath, a brunette with dark eyes who, from certain angles has a strong resemblance to Katherine Hepburn. She is one-quarter Cherokee Indian. Her name has just been changed to Marla Shelton. She has been cast in "Unconscious" with Edward Everett Horton. Another is Shaindel Kalisch, the young radio star and Chicago stage player who played for ten weeks in the Chicago run of "Girls in Uniform." She is very small, weighing only one hundred pounds, has dark hair and eyes and a gorgeous soprano voice. Her name will also be changed.

Another is Arthur Jacobson, whose name has just been officially changed for screen purposes to Henry Hunter. Both Hunter and Marla Shelton have been cast in support of Edward Everett Horton and Glenda Farrell in "Unconscious," which went into production at Universal City Monday under the direction of Arthur G. Collins.

These players together with Jean Rogers, Diana Gibson, Nan Grey and Priscilla Lawson, none of whom is over twenty-one years old, show the determined effort which Universal is making to train and produce screen stars from the younger generation.

✚ ✚ ✚

Will Direct 'What Price Parole'

LOUIS FRIEDLANDER, who directed Universal's highly praised "Stormy," has been engaged to direct "What Price Parole" by Universal. This story, by Robert Dillon and Sally Unterberger, reveals a number of the rackets that have developed behind the American system of paroling prisoners. It was written after six months of research in New York and California, with the stories of hundreds of parole records from which to draw examples. The story was written for the screen by Kubec Glassmon, well known for such stories as "Show Them No Mercy," "Public Enemy" and "The Crowd Roars."

"What Price Parole" will have an all-star cast and is expected to go into production on March 23rd at Universal City.

This is Jeanne Dante, the clever engenue who is still appearing in "Call It A Day" at the Morosco.

Joan Bennett Signed

UNIVERSAL has engaged Joan Bennett to play the role in "Money from Heaven," which had been originally planned for Margaret Sullavan, but which the famous Sullavan-Lombard swop between Universal and Paramount prevented. "Money from Heaven" is the title under which Louis R. Foster's story, "It's a Small World," will be released. It will go into production next Monday with Joel McCrea being co-starred with Joan Bennett, directed by Alfred E. Green. "Money from Heaven" has been adapted to the screen by Samuel Hoffenstein, E. E. Paremore and Doris Malloy, E. M. Asher, who produced "Magnificent Obsession" and "Dracula's Daughter," will make the production.

Joan Bennett has been advancing in popularity by leaps and bounds this year by the only process that makes stars profitable at the box-office,—good pictures. Some of her recent ones are "Two for Tonight," with Crosby, "Big Brown Eyes," "She Couldn't Take It," which just played the Center Theatre, and "13 Hours by Air," which will be released this month.

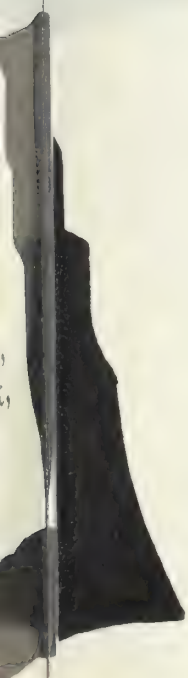
Joel McCrea was featured in "Splendor" and "Barbary Coast" with Miriam Hopkins, and with Claudette Colbert in "Private Worlds." He is also in a big role in "These Three," now at the Rivoli Theatre in New York.

BRING

it's alive!

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Ladies and gentlemen, here is a picture. It's one of those occasional pictures that your patrons know in advance through the grapevine system that it's good. Get behind it with all the guns you have. We struck that state's worst blizzard with it but will bring it back soon as possible. Running time, 13 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

it BACK



YOU, TOO, PROBABLY PLAYED

"MAGNIFICENT OBSESSION"

IN BLIZZARD WEATHER. BUT WHETHER YOU DID OR NOT—BRING IT BACK! GIVE IT YOUR LONGEST PLAYING TIME! MANY THEATRES ARE DOING IT! BECAUSE IT'S ALIVE! BECAUSE THERE'S STILL LOTS OF BOX-OFFICE SOCK IN IT! LOTS OF IT!

UNIVERSAL BALANCES AMER

TELEPHONE BLUES: Universal Comedies—Clever singing and dancing. Very good. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—I haven't been reporting lately, but it would be an injustice to Universal if I passed this up. This is positively the finest and most satisfactory picture this season. I don't remember when (if ever) of hearing so many raves as they give on this and it's got one whale of a draw. Congrats and thanks to Universal, John Stahl, Robert Taylor, Irene Dunne and all. It's the surprise package of the year. Running time, 112 minutes. Played February 23.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

ICA'S BOX OFFICES

MONKEY WRETCHES: Oswald Cartoon—This was certainly a dandy. These Universal cartoons are now the best black and white cartoons on the market.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

GREAT IMPERSONATION, THE: Edmund Lowe, Valerie Hobson—Extraordinary. It is as much like reading a book, and Edmund Lowe along with the balance of the cast turns in a fine performance. —W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—Amusing program comedy that was well liked by our patronage. The dialogue is particularly clever and Horton turns in his usual character-ization of the befuddled timid soul.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

"SHOW BOAT" Ends With Smash Dances

The colorful major-domo of the show boat, played by Paul Robeson, in one of the costumes which was designed for him by the famous Doris Zinkeisen, standing at the entrance to the show boat. In next week's issue, Universal Weekly will tell you something about this Doris Zinkeisen, as well as all other fascinating things about Universal's 1936 "Show Boat"

UNIVERSALis filming one of the largest and most colorful spectacle numbers of "Show Boat" at Universal City studios this week. With more than three weeks of studio rehearsals behind them, 175 white and colored dancers, under the supervision of dance director Leroy Prinz are today facing the huge batteries of cameras for ensemble numbers which will take four days on the famous old "Phantom of the Opera" stage. With the shooting of these scenes, either Monday or Tuesday, the 1936 version of "Show Boat" will be finished.

The spectacular number is divided into two parts and traces the development of the American dance from the negro shuffle of the south through the various forms which it has influenced right down to modern times. The music used is "Gallivantin' Around," a new song written by Jerome Kern and Oscar Hammerstein II and is introduced into the production by Irene Dunne, playing for the first time in her life in blackface.

Leading the choruses is Sunnie O'Dea, young Broadway dancer, who made her debut recently in "Strike Me Pink." In "Show Boat," she plays Kim, the daughter of Magnolia in Edna Ferber's story. The production was held up for several days because in her enthusiasm, Miss O'Dea turned an ankle and Director Whale was depending on her dance for a finale.

Among the 175 dancers are Ann Meril, who acted as stand-in for Helen Morgan during the famous night club entertainer's scenes as Julie, Nelcha Colt and Carla Laemmle. Stanley is also in the cast.

NEXT WEEK

The issue of March 28th will be devoted exclusively to the greatest production effort that Universal has made since "All Quiet on the Western Front," the Carl Laemmle, Jr. production of

"SHOW BOAT"

60 THRILLS

PER MINUTE

THE SHOCK CHAMPION

OF THEM ALL!

NEWARK (N. J.) LEDGER

'Camera Thrills' at The Branford

Carrying a content of 60 thrills to the minute, with Graham MacNamee, noted radio announcer and talking reporter of the screen supplying the rapid fire comments on the action, "Camera Thrills," Universal's new feature comes to the Branford Theater, today.

These thrills were collected by Universal cameramen from the four corners of the earth. Many of them were shot at risk of life or limb by these newsgatherers of the films while on the job covering revolutions, dangerous strike riots, fires and airplane crashes. Transporting such film after photographing, by ocean liner, fast plane, speed boat and automobile constituted a thrill in itself suitable for a chapter in the feature. The picture was prepared for the screen by Charles E. Ford, head of Universal Newsreel.

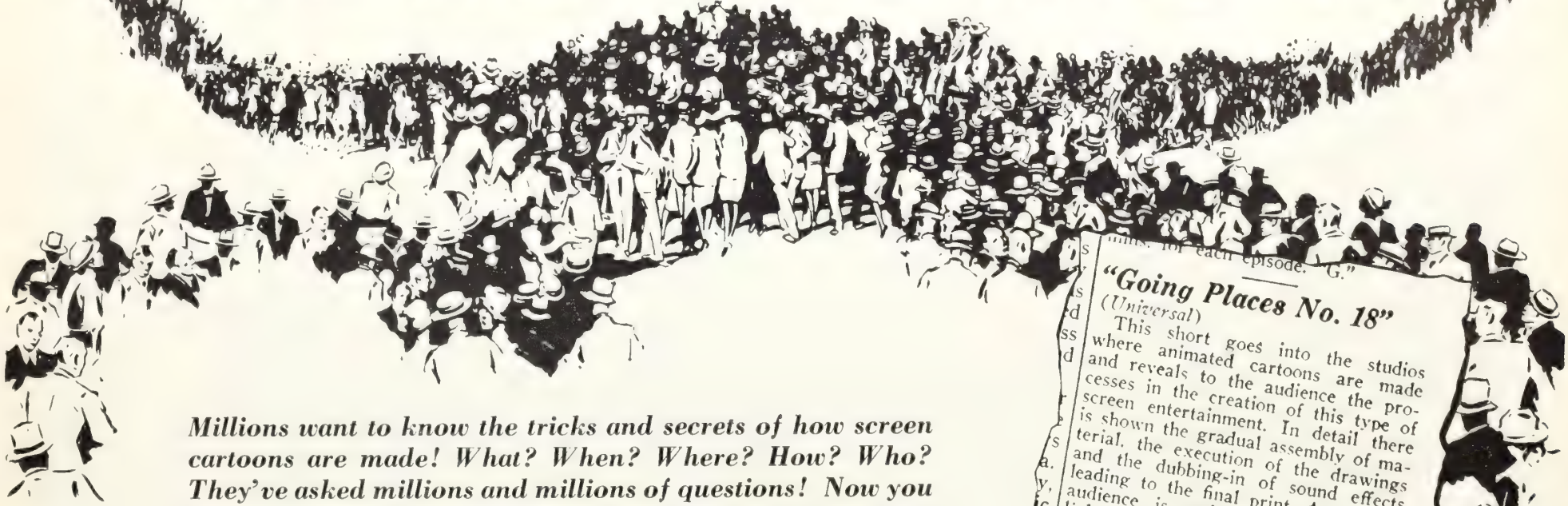
Among the most sensational scenes of "Camera Thrills" are the assassination of King Alexander of Jugoslavia and French Minister Barthou as they rode through the streets of Marseilles, the burning of the steamship, Morro Castle, the Chicago Stockyards fire, the fighting in the San Francisco strike, where cameramen were forced to wear bullet proof vests and steel helmets in braving the danger zone, and testing of bullet proof glass.

CAMERA THRILLS

WE WANT TO KNOW!

WE WANT TO KNOW!

WE WANT TO KNOW!



Millions want to know the tricks and secrets of how screen cartoons are made! What? When? Where? How? Who? They've asked millions and millions of questions! Now you can give them all the answers – the whole truth, the whole sensational, exciting truth – and clean up while doing it!

"Going Places No. 18"
(Universal)

This short goes into the studios where animated cartoons are made and reveals to the audience the processes in the creation of this type of screen entertainment. In detail there is shown the gradual assembly of material, the execution of the drawings and the dubbing-in of sound effects leading to the final print. As a great audience is waiting to become enlightened on this subject, this should be found interesting by all. Lowell Thomas delivers an informative and interesting narrative.

MOTION PICTURE DAILY

"CARTOONLAND MYSTERIES"

BOOKED BY RADIO CITY MUSIC HALL!

GET IT BY ORDERING "GOING PLACES" No. 18!

Declares California Holiday for "Sutter's Gold"

(Continued from Page 9)

paper representatives from both the Bay District and Southern California, and many other motion picture executives. The reception at the depot will be conducted by the Junior Chamber of Commerce and will be staged in typical 1849 style with everyone attired in pioneer garb. Brief messages of welcome will be given by the Governor, Mayor, and City Manager.

Following the ceremonies at the depot, the visitors will be placed in stage coaches, wagons, and on horses for a parade which will pass up K street to 12th street and thence to the Hotel Senator.

All of the major transportation companies are advertising the "Sutter Gold Days Celebration" at all of their points of service adjacent to Sacramento. The Southern Pacific Company has already printed and is now selling a special "$10.00 All-Expense Ticket" throughout the Bay District.

Early in the evening another larger parade will pass through the business district and out to the Alhambra theatre for the premiere. Several prizes are to be offered for the best floats, costumes, etc., which are entered in this evening parade. A special entertainment program in front of the theatre will be offered upon the arrival of the parade at that point.

Immediately following the premiere showing of "Sutter's Gold" at the Alhambra, all who wish will be invited to attend the "Sutter's Gold Days Ball" at the Hotle Senator. Present plans call for Governor Merriam and Binnie Barnes, the feminine star of the picture, to lead the grand march at this ball.

The entire program of events throughout the day will be photographed in sound by the newsreel cameramen and will be shown in all parts of the country during the two weeks immediately following. This celebration will act as an excellent 'opening gun' for the great celebration planned for 1939 at which time California will celebrate its 100th anniversary.

Portrait of Johann August Sutter, by Buchser, in the Musee des Beaux Arts, in Soleure, Switzerland, reproduced from a photograph of the original in the possession of Sutter's granddaughter, Mrs. M. Van Wolbeck. This famous painting hung in an obscure Inn in Switzerland for nearly 50 years before it was discovered under a thick layer of dust and removed to the Soleure museum.

An enlarged reproduction of this famous painting of the famous Californian is being prepared at Universal City. It will be presented by Mr. Laemmle to Governor Merriam at the premiere of "Sutter's Gold" at the Alhambra Theatre in Sacramento. Eventually it will hang in the permanent museum which the State of California established in the old Sutter Fort and which is capably and hospitably presided over by Henry C. Peterson.

WINS $50.00

A. E. Thompson, projectionist of the Ritz Theatre of Hillsboro, Texas, has made a suggestion in acordance with Carl Laemmle's oft-repeated request. Mr. Laemmle is willing to pay for any suggestion made by a projectionist, a theatre manager, or operator, who has an idea which can be utilized and which will tend to improve either Universal Pictures or pictures in general. Mr. Thompson has made such a suggestion, Mr. Laemmle has accepted it, and has sent Mr. Thompson a check for fifty dollars.

Screen Stars Back Universal Championship Basketball Team

IN recognition of their winning the A. A. U. basketball championship of Southern California with a record of 20 straight victories the Universal Pictures All-Stars are now competing in the National A. A. U. championships in Denver under the sponsorship of several well known screen personalities. On Wednesday, in their second game they defeated the strong Penn A. C. of Philadelphia by 32-27.

The Universal team, third in the 1935 national titular race has a chance for a trip to the Olympic games in Berlin this year. The players are all studio employees. Their sponsors are, in addition to manager, Jack Pierce, Karloff, Irene Dunne, Carl Laemmle, Jr., Buck Jones, Director James Whale, Edward Everett Horton, Binnie Barnes, Cartoonist Walter Lantz, Dance Director LeRoy Prinz, Producer E. M. Asher, Producer Fred S. Meyer, Curley Robinson and General Manager William Koenig. It is the strongest team on the west coast.

Carrying the blue and gold of Universal studios and the Oswald rabbit mascots to the Denver championships are Frank Lubin (1935's high scoring player of the National Tournament). Carl Knowles, Carly Shy, Art Mollner, Duane Swanson, Don Piper, Sam Balter and Lloyd Goldstein, all former college basketball stars. Jim Needles of Loyola has served as coach for the Universal team.

* * *

Governor's Lady Wears Sutter's Gold

WALTER STUNZI of the Stunzi Silk Company is the first dress goods manufacturer to dye silk in one of the season's newest and most fascinating colors, Sutter's Gold. This color was devised by Mme Margaret Hayden Rorke and it was inspired by Universal's picture depicting the romantic history of General John A. Sutter.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

EXPLOITATION NEWSREEL OF THE WEEK

Out in Omaha, Ted Emerson, Manager and Charles Schlaifer, p. a. of the Omaha Theatre, gave the "Magnificent Obsession" safety driving stunt a new twist and netted their campaign a nice break. A tie-up was made with the Bee-News, top notch newspaper, advocating safer driving. Each day a number of their reporters gathered the license numbers of motorists who carefully observed the traffic rules, and after eliminating duplicates, their names were obtained from the police department and published in the columns of the newspaper.

* * *

By arranging a special preview of "Magnificent Obsession" for Cleveland's ministers, Al Beckerich and Mort Goodman, manager and p. a. of the Hippodrome Theatre received their wholehearted thanks, praise and cooperation. A number of the ministers used the theme of the picture as the basis of their weekly sermons, their church's weekly calendars carried notice of the showing.

* * *

L. M. Threet, Manager, Texan Theatre, Lufkin, Texas, following a pressbook suggestion, built this venetian blind shadow box on "Magnificent Obsession" in his lobby three weeks in advance of play date. A small motor animated the display, changing it from position one to two. During the run, the display was moved to a prominent drug store window.

SPRECKELS GAGS "LOVE" IN LOBBY

Realistic Display Kids Marriage Problem

THIS inexpensive, unique lobby stunt, engineered by Manager Al Sobler and Publicity Manager Marian Gronaw, for "Next Time We Love" at the Spreckels Theatre, San Diego, drew much attention and thought from patrons. The young man, wearing the apron tended the life-like doll in the baby crib and at the same time read "The Modern Parent." The sign read: What Happens To Romance—When the Wife Becomes the Breadwinner and the Husband Becomes the House-Maid? Copy then ran into details of the Ursula Parrott story on which "Next Time We Love" is based.

Sobler's comprehensive campaign also included a substantial boost in the newspaper advertising space, posting of 24-sheets, distribution of bookmarks through the public and circulating libraries, and house to house distribution of accessory roto heralds.

National Ads For 'Next Time We Love'

Maxwell House Coffee Tie-up

AS a campaign aid for "Next Time We Love," Universal has completed a national tie-up with Maxwell House coffee. An offstage scene showing Margaret Sullavan, the star, and Edward H. Griffith, the director, drinking a cup of Maxwell House coffee was used as the basis of the display. The full page ad shown, reproduced in four colors, was placed in the American Weekly Magazine, which reaches three million homes, and in the colored sections of numerous other top rank newspapers. To assist theatres in landing grocery windows when they play the picture, Universal has also made this photo one of the set of accessory tie-up stills, available at all exchanges.

Dallas News Ties Up To "Great Air Mystery"

THE greatest newspaper in the Southwest has joined the ranks of the many outstanding publications co-operating with Universal Pictures in the exploitation of the "TAILSPIN TOMMY" chapter play "THE GREAT AIR MYSTERY." The tie-up was engineered by Louis Charninsky, ace showman of the Capitol Theatre, Dallas, Texas. "TAILSPIN TOMMY" has been a feature of the Dallas Morning News since its inception.

In return for trailer run on the Capitol Theatre screen, telling audiences to follow the exploits of "TAILSPIN TOMMY" in the Dallas Morning News, the paper gave wide publicity to the serial and underlined the cartoon with healthy sized ads telling the readers to see the serial at the Capitol Theatre. A fine tie-up for the newspaper as well as the theatre.

SAN FRANCISCO — Hal Neides wins more exploitation honors for his campaign on "THE INVISIBLE RAY" at the Orpheum Theatre, San Francisco, Calif. In addition to a nice set of newspaper ads, Neides gave the picture an extended advance boost in his lobby and on the screen. Here is pictured one of Neides stunts. An ordinary house spot-light was tricked up with a sheet metal housing and some weird paint to catch the eye. A magenta gelatin added mystery to the light which was supposed to represent the Radium X-ray. The signs added to the intrigue.

CANTON—All Canton, Ohio, trolley cars were bannered with the news that "MAGNIFICENT OBSESSION" was showing at the Alhambra Theatre. "Doc" Elliott used the cars as one item in his city-wide boost of this great picture. A preview for a special group of people was held, to which officials and employees of the trolley lines were invited in appreciation of their assistance. In addition to the banners on the side, jumbo window cards were used on front and back of the cars.

The local ministers, also invited to the preview, were much enthused with the picture, and in return made mention of it during the weekly service.

JERSEY CITY — This beautiful arch display on "MAGNIFICENT OBSESSION" is the handiwork of the crack art staff of the Stanley Theatre, Jersey City, N. J., under the direction of R. Keuhn, manager, and Bob Deitch, publicity manager. The background of the metallic letters was of rich black velour.

Radio dramatization of picture was used on local station two days before the opening.

PUNCHY ROXY, N. Y. ADS BY MORRIS KINZLER

1

A SOCK IN THE EYE!

STARTS TOM'W
PREVIEW TONIGHT
Come at 9 P. M. See TWO Feature Films & Complete Stage Show!

The Entertainment Punch of the Year! A gay, new romantic comedy, with Carole even better than she was in "Hands Across the Table"!

CAROLE LOMBARD
in FAITH BALDWIN'S
"LOVE BEFORE BREAKFAST"
PRESTON FOSTER
CESAR ROMERO
• A Universal Picture •
An Edmund Grainger Production

ON STAGE ★ IN PERSON
Held Over for 3rd Big Week!
PINKY TOMLIN
Heading a New Revue with
SENATOR MURPHY
"TRUCKIN'" STARRING 10 SEPIAN STEPPERS
GAE FOSTER GIRLS
FREDDY MACK · OTHERS
Roxy Rhythm Orchestra

ROXY
ANY DAY 25¢ ANY SEAT ★ ANY SEAT 35¢ EXCEPT Sat., Sun., Hols. ★ CHILDREN 15¢ ALWAYS

SHOW VALUE OF THE NATION • 7th Ave. & 50th ST.

2

Starts FRIDAY
[PREVIEW TOM'W NITE]
Carole's holding hands across the table' with two new lovers in Faith Baldwin's gayest romantic comedy!

CAROLE LOMBARD
"LOVE BEFORE BREAKFAST"
A Universal Picture with
PRESTON FOSTER
CESAR ROMERO

ON STAGE ★ IN PERSON
Held Over for 3rd Big Week!
PINKY TOMLIN
Heading a New Revue with
10 'DANCING FOOLS' in
"TRUCKIN'"
GAE FOSTER GIRLS · OTHERS
FREDDY MACK & ROXY ORCH.

ROXY
ANY DAY 25¢ ANY SEAT ★ ANY SEAT 35¢ EXCEPT Sat., Sun., Hols. ★ CHILDREN 15¢ ALWAYS

SHOW VALUE OF THE NATION • 7th Ave. & 50th ST.

3

STARTS TOMORROW
PREVIEW TONITE
Come at 9 p.m. See TWO Feature Films plus Complete Stage Show!

Carole's holding 'hands across the table' with two new lovers—in the year's gayest comedy romance!

CAROLE LOMBARD
in FAITH BALDWIN'S
"LOVE BEFORE BREAKFAST"
with
PRESTON FOSTER
CESAR ROMERO
A UNIVERSAL PICTURE
An Edmund Grainger Production

IN PERSON
Variety Revue with
PINKY TOMLIN
Sen. MURPHY
"TRUCKIN'"
with 10 SEPIAN STEPPERS
GAE FOSTER GIRLS
FREDDY MACK · Others
Roxy Rhythm Orch.

ROXY
ANY DAY 25¢ ANY SEAT ★ ANY SEAT 35¢ EXCEPT Sat., Sun., Hols. ★ CHILDREN 15¢ ALWAYS

SHOW VALUE OF THE NATION • 7th AVE. & 50th ST.

4

CAROLE LOMBARD
in Faith Baldwin's
'LOVE BEFORE BREAKFAST'

★ ON THE STAGE · IN PERSON ★
PINKY TOMLIN
SENATOR MURPHY · "TRUCKIN'"
GAE FOSTER GIRLS · FREDDY MACK

with PRESTON FOSTER
CESAR ROMERO
ROXY
ANY DAY 25¢ ANY SEAT

5

SHOW VALUE OF THE NATION • 7th Ave. & 50th
CHILDREN 15¢ ANY TIME

ROXY
ANY DAY 25¢ ANY SEAT ★ ANY SEAT 35¢ EXCEPT Sat., Sun., Hols.

STARTS TOMORROW
PREVIEW TONITE
Come at 9 p.m. for Complete STAGE & SCREEN Preview
Show! 2 Films start 10 p.m.

Carole's in a swell new hit... holding 'hands across the table' with two new lovers in the year's gayest comedy romance!

CAROLE LOMBARD
in FAITH BALDWIN'S
"LOVE BEFORE BREAKFAST"
with
PRESTON FOSTER
CESAR ROMERO
A Universal Picture • An Edmund Grainger Production

★ ON THE STAGE · IN PERSON ★
The Screen's Song Writin', Song Singin' Star! Held Over Again!
PINKY TOMLIN
SENATOR MURPHY · "TRUCKIN'" 10 SEPIAN STEPPERS
JACK & BENNY · GAE FOSTER GIRLS · Many Others
FREDDY MACK and ROXY RHYTHM ORCHESTRA

(1) Two column x 13¼" (2) Double column x 4½" (3) Two column x 8 (4) Two column x 2" (5) Three column x 9"

ALWAYS THERE FIRST!

WHEN
IT HAPPENS

WHERE
IT HAPPENS

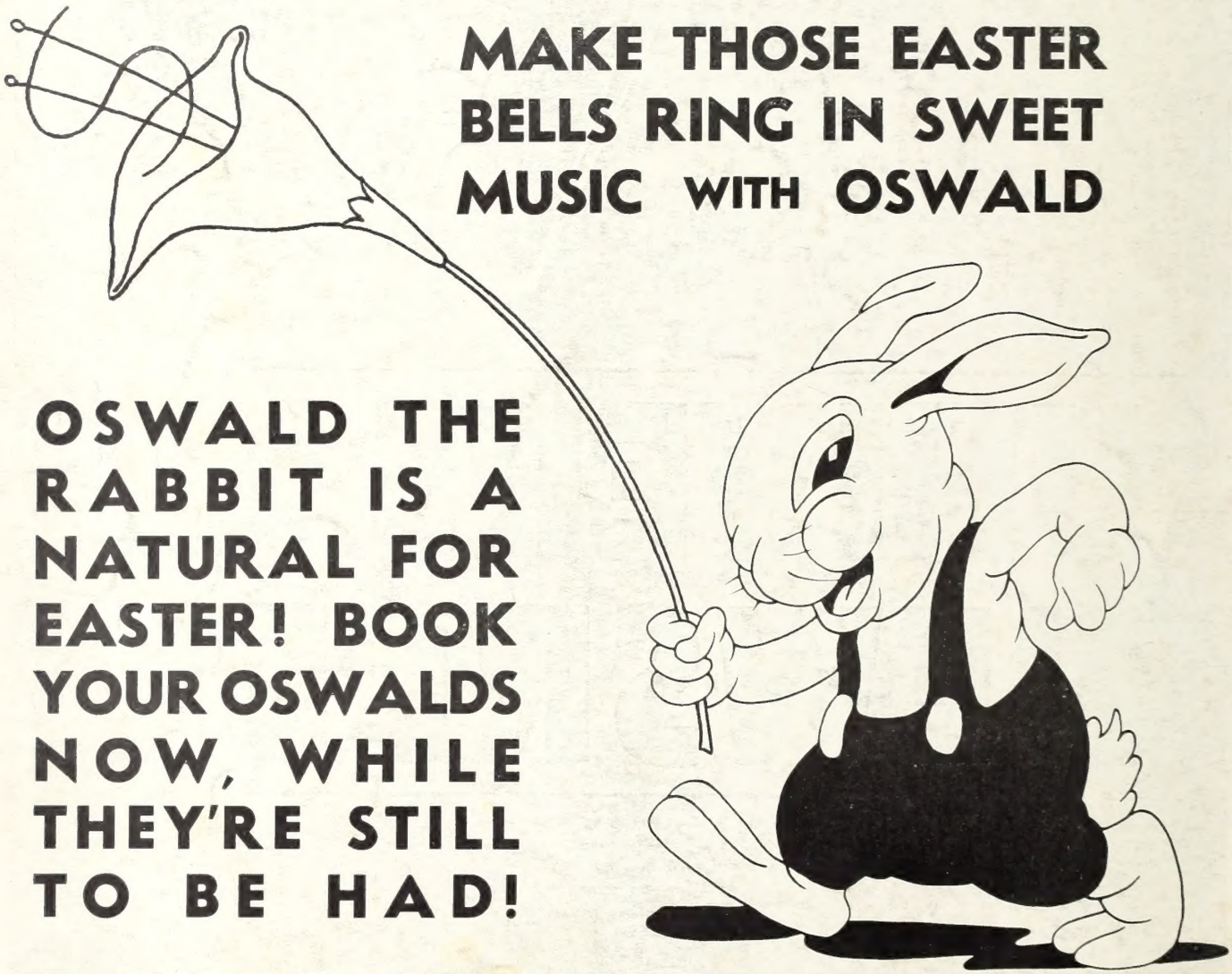
UNIVERSAL NEWSREEL

with

GRAHAM McNAMEE

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

Sec. 562 P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.



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